

# **Empowering Game Developers for Global Communication:**

## **A Genre-Based ESP Unit for Game Presentations**

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### **Executive Summary**

This Unit of Study is designed for Korean game developers preparing to present at the Electronic Entertainment Expo (E3), one of the world's premier game industry showcases. These developers will introduce their in-progress games to a global audience consisting of journalists, players, and potential investors. While they demonstrate strong technical knowledge and field-specific vocabulary, many lack fluency and confidence in spoken English, particularly in important public presentations. Because E3 presentations are so important for a developer's reputation and the success of their games, it is essential for game developers to master this type of presentation if they want to be active in the worldwide game industry.

The unit adopts a Systemic Functional Linguistics (SFL) genre-based approach, which views language as a resource for making meaning in context (Halliday & Matthiessen, 2014), and English for Specific Purposes (ESP), providing explicit instruction on the rhetorical structure and language features characteristic of E3 game announcements. Todd Howard's *Fallout 4* E3 presentation serves as the model text, selected for its clear genre stages, persuasive devices, and accessibility to intermediate-level English speakers

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with technical expertise.

A systematic needs analysis, incorporating surveys and interviews (Cheng, 2008), revealed that learners are confident with technical vocabulary but struggle with structuring presentations, engaging diverse audiences, and managing performance anxiety. These findings directly informed the design of the instructional unit, ensuring alignment with learner needs and professional expectations.

The instructional unit is structured around the teaching-learning cycle (Rothery, 1996), comprising three phases: deconstruction of the model genre, joint construction of new texts, and independent creation and delivery of original presentations by learners. Each stage integrates explicit genre instruction, guided analysis, collaborative script development, and performance practice. The report details the rationale for genre selection, the LSP teaching context, a step-by-step genre analysis, and a replicable instructional guide, all grounded in current ESP/SFL research (Swales, 1990)

By the end of the unit, learners will be able to recognize and reproduce the rhetorical structure of E3 game presentations, apply persuasive and audience-aware language features effectively, deliver confident, genre-appropriate spoken texts in English.

This unit of study not only addresses the immediate communicative needs of Korean game developers at E3 but also provides a model for other LSP practitioners seeking to support professionals in communication with a global audience. The report is organized in the following order, an overview of the LSP teaching context and learner needs, a detailed genre analysis of the model text and a step-by-step instructional guide.

## **LSP Teaching Context**

The LSP learners targeted in this unit are Korean game developers in their 30s who will be presenting their in-progress game titles at the E3 conference. These professionals are typically employed by mid- to large-sized game companies and play central roles in the development of AAA titles. While they have expertise in game mechanics, narrative design, and visual effects, they have had limited opportunities to speak English, especially in public or promotional settings.

These developers are mainly exposed to English through documentation, development tools, or global media, but rarely engage in real-time communication. Their English proficiency is generally intermediate, with strong vocabulary in game-related fields but limited confidence and fluency in spoken English, particularly for public presentations. Most are introverted and experience high anxiety when speaking in front of an audience. Their motivation for studying English is primarily professional, to successfully present their games at E3, keep up with global trends, and expand their international career opportunities.

A brief needs analysis was conducted using surveys and informal interviews (Cheng, 2008) with prospective learners and team leaders. These revealed that while developers are comfortable with technical terms, they lack experience in public English presentations and need support in genre-specific speaking skills and audience engagement. Based on these findings, the instructional unit was developed to help meet the learners'

professional needs and communication goals through targeted materials and activities.

## **Unit of Study: E3 Game Announcement Presentation Genre**

### **1. Overview**

This unit is designed for Korean game developers preparing to present at the Electronic Entertainment Expo (E3). The focus is on mastering the E3 game announcement presentation genre, using Todd Howard's *Fallout 4* announcement as a model text. The approach is grounded in Systemic Functional Linguistics (SFL) and English for Specific Purposes (ESP) genre theory (Hyland, 2004), and follows the teaching-learning cycle (Rothery, 1996).

The needs analysis found that learners need support with structuring their presentations, speaking persuasively, and managing presentation anxiety. To help with this, the lessons offer scaffolded practice and focus on the key language features of this genre.

In terms of learning outcomes, by the end of the unit, learners will be able to identify and reproduce the genre stages (moves) of an E3 game presentation, use key lexicogrammatical features (persuasive language, technical vocabulary, audience engagement), and deliver a confident, genre-appropriate English presentation.

### **2. Genre Analysis and Annotated Model Text**

The identification of the five key genre stages and their communicative purposes was

informed by a systematic concept analysis procedure (Nuopponen, 2010).

Below tables introduce learners to the five key genre stages and provide sample text excerpts, illustrating both the rhetorical purposes (key functions) and the lexical/grammatical features (vocabulary) that will be explored in more detail through classroom activities.

[Table A] Genre Stages and Communicative Purpose

Stage/Move	Example from Model Text	Purpose(key functions)	Lexico-Grammatical Features
Greeting & Framing	<i>"Seven years. For seven years, you've asked us one question more than any other: 'When is Fallout 4 coming?' Well... tonight, we're here to answer that."</i>	The speaker sets the stage by directly addressing the audience, building suspense and rapport, and establishing the context for the announcement.	Repetition: <i>"Seven years. For seven years..."</i> ; Present perfect: <i>"you've asked"</i> ; Direct address: <i>"you"</i>
Game Reveal	<i>"This... is Fallout 4."</i>	The speaker delivers the main news in a dramatic, concise way to capture attention and mark the official start of the announcement.	Short sentence: <i>"This... is Fallout 4."</i> ; Dramatic pause: <i>"..."</i> ; Present tense: <i>"is"</i>
Emotional Appeal	<i>"It's a game we've dreamed of making for over a decade."</i>	The speaker creates an emotional connection by sharing the team's passion	Emotive adjectives: <i>"dreamed of"</i> , <i>"thrilled"</i> ,

		and long-term commitment, enhancing audience excitement and investment.	Present perfect: <i>"we've dreamed"</i>
Feature Highlight	<i>"For the first time, your character is fully voiced. You'll hear them react to the world around them..."</i>	The speaker highlights unique and innovative features of the product, aiming to inform and impress the audience with what sets this game apart.	Superlatives: <i>"for the first time", "biggest world ever"</i> , Future tense: <i>"you'll hear"</i> , Direct address: <i>"you"</i>
Player Agency	<i>"You can rebuild. You can take over a broken-down neighborhood and turn it into a thriving settlement..."</i>	The speaker emphasizes the player's freedom and agency, inviting the audience to imagine themselves actively shaping the game world.	Imperatives: <i>"Build walls", "Plant crops"</i> , Repetition: <i>"You can rebuild. You can take over..."</i> , Modal verbs: <i>"can", "will"</i>
Technical Explanation	<i>"Combat has been completely overhauled. The V.A.T.S. system is back, but now it runs in real time..."</i>	The speaker provides technical details and improvements, reassuring the audience about gameplay depth and innovation.	Passive voice: <i>"has been completely overhauled"</i> , Technical terms: <i>"V.A.T.S. system", "customizable"</i> , Present tense: <i>"is back"</i>
Companion Feature	<i>"And yes, Dogmeat is back. He's not just a</i>	The speaker appeals to fans by referencing beloved	Direct address: <i>"And yes, Dogmeat is</i>

	<i>companion; he's a partner."</i>	game elements, strengthening audience connection and nostalgia.	<i>back",</i> Present tense: <i>"is back", "is a partner"</i>
Story Premise	<i>"The story begins before the war. You'll experience the day the bombs fell..."</i>	The speaker introduces the narrative background, helping the audience visualize the story and anticipate their journey in the game.	Narrative present: <i>"The story begins..."</i> ; Future tense: <i>"You'll experience..."</i>
Call to Action/Closure	<i>"Thank you all. We'll see you in the wasteland."</i>	The speaker closes the presentation by expressing gratitude, motivating the audience to engage with the product, and leaving a memorable ending.	Inclusive pronouns: <i>"we", "you",</i> Future tense: <i>"We'll see you..."</i> ; Gratitude expressions: <i>"Thank you all"</i>

[Table B] Key Lexico-Grammatical Features

Feature Category	Sub-Features & Explanation	Example Words/Phrases/Structures (from Model Text)
Persuasive Language	Emotive adjectives and adverbs to express excitement, value, or uniqueness	<i>thrilled, excited, dreamed of, unique</i>
	Repetition for emphasis and memorability	<i>Seven years. For seven years...</i>
	Evaluative expressions to highlight quality or achievement	<i>game we've dreamed of making</i>

	Intensifiers and superlatives to strengthen claims	<i>completely, for the first time</i>
Audience Engagement	Direct address to the audience for involvement	<i>you, your, we, let's, you can</i>
	Inclusive pronouns to create a sense of community	<i>we, you, let's</i>
	Imperatives to encourage action or imagination	<i>let's take a look, build walls, plant crops</i>
	Expressions that invite or thank the audience	<i>thank you all, We can't wait for you...</i>
Technical Vocabulary	Field-specific terms related to game mechanics, features, and development	<i>crafting system, settlement, weapon mods, gameplay, companion</i>
	Names of systems, tools, or in-game elements	<i>V.A.T.S. system, NPCs</i>
	Use of acronyms and jargon familiar to the target audience	<i>overhauled, sniper rifle, flamethrower</i>
Cohesion	Logical connectors to organize information and sequence ideas	<i>first, next, finally, and, but, also</i>
	Reference chains for clarity and flow	<i>this, that, these, those, every, each, all</i>
	Parallel structures to reinforce points and aid comprehension	<i>Every location, every character, every line of dialogue...</i>
	Consistent tense use for narrative clarity	<i>is, are, will, has been</i>

### 3. Teaching-Learning Cycle and Scaffolding



This unit is structured around the genre-based teaching-learning cycle (Rothery, 1996), with explicit scaffolding at each stage to support learners' development of genre awareness and language resources.

According to Martin and Dreyfus (2015), scaffolding is provided through teacher modeling, guided analysis, collaborative drafting, and timely feedback, ensuring that learners can move from supported practice to independent performance.

These strategies are adaptable for both face-to-face and online learning environments.

### **A. Deconstruction (Model Text Analysis)**

#### **Objectives:**

- Learners will be able to identify and describe the key stages (moves) of an E3 game announcement presentation by analyzing an authentic model text.
- Learners will recognize how specific lexico-grammatical features (e.g. persuasive language, technical vocabulary, audience engagement) are used to achieve communicative purposes at each stage.
- Learners will develop an awareness of how genre structure and language choices contribute to effective professional presentations.

#### **Activities:**

- Watch the Todd Howard *Fallout 4* E3 announcement video as a class, focusing on the overall flow and audience reaction.
- Distribute the transcript and, in pairs, have students highlight and label each

genre stage (e.g. Greeting, Game Reveal, Feature Highlight, Call to Action) using color-coding or side notes.

- As a class, discuss the communicative purpose of each stage and elicit examples of key language features (e.g. "*What words create excitement? Where does the speaker address the audience directly?*").
- Complete a worksheet where students match example sentences from the model text to their corresponding genre stage and function.
- Teacher models the process of annotating the text and think aloud about why certain language choices are effective.

## **B. Joint Construction (Collaborative Practice & Scaffolding)**

### **Objectives:**

- Learners will collaboratively construct a new game announcement script, applying the genre structure and language features identified in the model text.
- Learners will practice making conscious language choices to achieve specific communicative purposes (e.g. building suspense, engaging the audience, highlighting innovation).
- Learners will receive and respond to peer and teacher feedback, developing their ability to revise and improve their work.

### **Activities:**

- In small groups, students brainstorm a fictional game and outline its main

features.

- Using a scaffolded template (with prompts for each genre stage), groups co-write a draft announcement, ensuring each move is included and appropriate language features are used.

e.g. Greeting: *"Good evening, everyone."*, Game Reveal: *"Tonight, we're excited to announce..."*

- Groups exchange drafts and provide peer feedback using a checklist: *"Did you include a call to action? Is persuasive language used in the feature highlight?"*
- Teacher circulates, offering guided questioning (e.g. *"How can you make this feature sound more exciting?"*), modeling language, and real-time feedback.
- Groups revise their scripts based on feedback, then rehearse reading their announcements aloud to practice delivery and audience engagement.

The teacher first models and guides each stage of the drafting process by explaining her thought process out loud, asking questions, and engaging in collaborative writing, using checklists and sentence starters to support students. For example, the teacher might ask, "What language helps build suspense in the opening?" or provide prompts like, "We are excited to announce..." As learners gain confidence, teacher support is gradually reduced, allowing students to work more independently (Martin & Dreyfus, 2015).

### **C. Independent Construction (Individual Performance)**

**Objectives:**

- Learners will independently write and deliver a complete E3-style game announcement presentation, demonstrating mastery of genre structure and appropriate language use.
- Learners will integrate feedback from previous stages to refine their script and performance.
- Learners will reflect on their progress and set personal goals for further improvement in professional English presentations.

**Activities:**

- Each student drafts their own game announcement script, using the model text and group work as references.
- Students rehearse their presentations individually or in pairs, focusing on pronunciation, intonation, and non-verbal cues (e.g., eye contact, gestures).
- Students deliver their presentations to the class in a simulated E3 showcase setting.
- Peers and the teacher provide feedback using an assessment rubric (covering genre structure, language features, audience engagement, and delivery).
- After presenting, students complete a self-reflection sheet: *"What did I do well? What will I focus on next time?"*

In summary, this unit of study equips Korean game developers with the genre-specific

language, presentation strategies, and confidence needed to deliver effective E3 game announcements in English. By following the teaching-learning cycle and integrating scaffolded practice at each stage, learners move from guided analysis to independent performance, ensuring both immediate communicative success and long-term professional growth. This approach not only addresses the specific needs of the target learners but also serves as a model for genre-based ESP instruction in other professional contexts.

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**Appendix.** [Model Text] Todd Howard – Fallout 4 Announcement at E3 2015

"Seven years. For seven years, you've asked us one question more than any other: 'When is Fallout 4 coming?' Well... tonight, we're here to answer that. This... is Fallout 4. [Crowd cheers.]

This isn't just another sequel. It's a game we've dreamed of making for over a decade. Every location, every character, every line of dialogue—it's all been crafted with one goal: to make you feel like you're truly living in this world. For the first time, your character is fully voiced. You'll hear them react to the world around them, to the choices you make. And yes, you can play as male or female—both fully realized, with their own identities. The world is bigger than ever. From the ruins of Boston to the irradiated wasteland, you'll explore over 400 unique locations. And this time, you're not just passing through. You can rebuild. You can take over a broken-down neighborhood and turn it into a thriving settlement. Build walls, plant crops, set up defenses—even recruit other survivors to live there. The system is deep, but intuitive. If you can imagine it, you can probably build it.

Combat has been completely overhauled. The V.A.T.S. system is back, but now it runs in real time. You can target enemies limb by limb, but the action never pauses. Every weapon is customizable—turn a simple pistol into a sniper rifle, or a shotgun into a flamethrower. And yes, Dogmeat is back. He's not just a companion; he's a partner. Command him to attack, to fetch items, or just to stay out of trouble.

The story begins before the war. You'll experience the day the bombs fell, and then emerge 200 years later into a world forever changed. Your choices shape everything—

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from the factions you ally with to the fate of entire communities. And with over 1,000 unique NPCs, each with their own stories, the world feels alive in a way no Fallout has before.

We've been working on this for years. The team has poured everything into it. And I'm thrilled to tell you: Fallout 4 releases worldwide on November 10, 2015. No delays. No tricks. Just the game we promised—and more. But that's not all. Starting tonight, you can play Fallout Shelter—a new mobile game set in the Fallout universe—for free. Build your own vault, manage your dwellers, and see how long you can survive. Thank you all. We'll see you in the wasteland."

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