

The Genre-based Writing Instruction in EFL

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Lee, Noh-Kyung (2013). The Genre-based Writing Instruction in EFL. *Language Research* 49.2, 311-332.

This paper points out the potential usefulness of genre-based writing instruction in EFL. Genre has been proved to serve as an influential and useful writing tool for both learning and teaching. For learners, especially at the low level of proficiency or in EFL, genre can be a framework, or scaffolding for the production of meaningful passages within a specific context. It is also a useful tool for teachers, who are expected to give a practical and constructive guideline to students. For the effective application of genre-based instruction to writing class, this paper suggests four stages of writing lesson process and shows some guideline of genre-focused writing instruction. Through the examples of genre-based writing instruction, it shows how the genre-based writing instruction operates and encourages active teacher-student negotiation and cooperation. It also suggests some ways to overcome the limitation of the genre-based writing instruction by making genre an open frame enough to lead to creative thinking in the process of writing.

Keywords: genre, frame, genre-based writing instruction, teacher-student negotiation, creative thinking

1. Introduction

How can teachers help students express themselves freely and fluently to be more autonomous writers in the process of English writing? Is this a possible mission or just an ideal objective of writing instruction? Writing is considered as a very complex process, a challenge, and even burden for both teachers and learners. Considering that even writing in mother tongue often confuses and embarrasses students both young and old, learning the process of writing in the target language (English) is a daunting task and a long journey for English language learners (hereafter ELL) to take. They are asked not only to select proper words, use correct grammar and organize stand-

ardized structure, but also to generate and develop ideas about specific topics. In reality, their exposure to English is quite limited to a few hours per week, and English teaching in the primary classroom is largely focused on speaking and listening, while the middle and high school students are supposed to spend most of their time in reading and grammar. Moreover, writing instruction has been excluded from the curriculum and a lack of fully prepared writing instructors and effective instructional methodologies worsen the situation. In this sense, genre-based writing instruction can be a breakthrough for both teachers and learners in English writing class.

A frame is to a building what genre is to writing. As frames make it easier to build a building, genre-based writing makes both learners feel easy and less burdened. Teachers are also satisfied, because they can provide their students with effective and practical method in their writing class. They can also give an effective writing instruction to multi-leveled students with the genre-based approach and motivate slow learners to keep practicing a variety of writing styles with much clearer guidelines. In this sense, this paper attempts to suggest more successful writing instruction using a genre-based approach. For this objective, lesson examples are examined for practical guidance. As preliminary research, a short survey of genre analysis is added to support the usefulness of genre-based writing instruction. Benefits and limitations of genre-based writing instruction are also examined for suggestion of more effective writing instruction.

2. A Brief Survey of Genre Analysis

'Genre' is easier to exemplify than to define. The word was traditionally and exclusively used to indicate different kinds of literary and artistic works. Recently, language educators and linguistic researchers have extended the term 'genre' to identify various classes of language use and communication in all areas of life, so genre is described as a particular class of events that are considered by a discourse community to be the same type. Widely accepted examples of genre include prayers, songs, novels, business letters, academic articles, lessons (lectures), editorials, sports commentaries, and many more. In this sense, genre may be any kind of written or spoken texts, including elements of the

paralinguistic. In terms of writing, genre can be defined as “a framework for language instruction” based on examples of a particular genre (Byram 2004: 34). It says that the genre framework supports students’ writing with generalized, systematic guiding principles about how to produce meaningful passages within a specific context.

There are currently three main approaches to genre analysis in the area of language teaching and learning; the English as Specific Purpose School (ESP), the Systematic Functional Linguistics School (SFL), and the New Rhetoric School (NR). The most influential ESP genre analysis framework has been established by John Swales (1990: 24) who defines genre as “a class of communicative events with some shared set of communicative purposes.” His definition of genre offers the basic idea that most genres use conventions or rules related to communicative purposes, as well as to certain discourse communities. Swales’ main idea is that texts are conventionally divided into elements or stages that serve functions for the writer and the community. These stages or elements are called moves, which are defined as a “bounded communicative act that is designed to achieve one main communicative objective” (Swales & Feak 2000). Swales’ idea of genre has been extremely influential in the ESP work on genre analysis.

The SFL school considers genre as “a staged, goal-oriented, purposeful activity in which speakers (writers) engage as members of culture” (Martin 1984: 19), and emphasizes the purposeful, interactive, and sequential character of different genres. Jim Martin, a leading researcher of the SFL School, suggests the systematic perspective on genre analysis. He argues that genres have organizational, staged structures that might include a typical beginning, middle, and end. Therefore, texts, spoken or written, can achieve their particular goal through these stages. Swales and Martin share an essential view point that genre is a category that describes the relation of the social purpose of text to language structure. They point out that the communicative purposes and structural features should be identified when genres are used in writing classes, because all genres “control a set of communicative purpose within certain social situations and each genre has its own structural quality according to those communicative purposes” (Kay & Dudley-Evans 1998: 310).

Genre, according to NR researchers, is “a nexus between an individual’s actions and a socially defined context” (Devitt 2004: 27).

Consequently, NR researchers mainly focus on the social situations and the ideological, social and physical contexts in which genres perform their social purposes (Prior 1998: 114). They consider the relationship between text and context in terms of how the “context of culture” and “context of situation” impact textual structures and choices in grammar and vocabulary. The ESP researchers also highlight the importance of social and cultural context in their descriptions and explanations of genres, discussing how they influence on the language features of a text.

These perspectives of genre analysis mentioned above have much in common, with considerable and important overlap among them, although they deal with very different groups of learners and have different theoretical concerns (Swales & Hyon 1994). They show similar interest in the systematic and staged structure of the text and contribute to the analysis of writing as a social and communicative action. Such brief survey of the perspective on genre analysis from each school helps bridge understanding the usefulness of genre analysis in teaching English writing in ESL/EFL.

3. Benefits and Limitations of Genre-based Instruction

3.1. Benefits of Genre-based Instruction

An important benefit of genre-based instruction in L2 writing is that it provides a systematic framework to follow for L2 students who have only limited exposure to authentic English writing. In genre-based instruction, writing is considered the students’ reproduction of text based on the genre offered by the teacher. As a result, genre is expected to offer a process of production of a text, according to genre, so the guided process may be favored over the product. It is also believed that it is through imitation and exploration of different kinds of models that the learners can improve their writing skills. Accordingly, learners should be exposed to as many examples of the same genre as possible to develop their ability to write a particular genre. Through repetitive exposure to similar texts, the learners can detect “the specialized configurations of that genre,” and they also can activate their memories of prior reading and writing experiences whenever they face

the task of creating a new piece in a familiar genre (Badger & White 2000: 156).

Kay and Dudley-Evans (1998) have argued that the genre as a model for writing helps free students from their severe worries over writing. Especially for L2 learners at beginning or intermediate levels of proficiency, they mentioned it is more suitable than for those at advanced levels in that it releases students from deep anxiety about their writing tasks. When people learn something new, they are necessarily inclined to look for some cases that they can refer to or consider as samples. There is no doubt that writing tasks can be more demanding and challenging than other language skills, so students at low level of proficiency absolutely need something they can depend on. Henry and Roseberry's experiment (1998) also supported the importance of genre-based instruction. It showed that the group which used the genre-based instructions did better than the other group which did not employ the genre approach in the same writing task. The data from that experiment also showed that knowledge of the typical structure of the content made it easier for learners to arrange their ideas, achieve their communicative goals and produce more well-organized writing. The result proved that the genre-based instruction increases the learners' understanding of both the rhetorical structure and the linguistic features, and it also alleviates the learners' writing burden and concern over getting their writing tasks completely accurately.

Integrating genre-analysis into teaching English writing in ESL/EFL is as much beneficial for teachers as for students. Unlike the process approach, which is viewed as learner (writer)-centered (Walsh 2004), the genre-based instruction is an active negotiating process between the teacher and the students. In the process writing, students play a pivotal role in all sequence of activities such as pre-writing, composing/drafting, revising and editing, while the teacher just gives some comments and simple correction of mechanical errors. In the genre-based instruction, which follows "a wheel model of a teaching-learning cycle" Hammond (1987: 167, 2001: 35) proposed, the teacher gives a practical and effective guideline to students, offering the models and examples showing specifically what they have to do linguistically. As Swales (1990) pointed out, rhetorical instruction is essential in writing improvement as a prior knowledge, which makes it easier for students to produce acceptable structures in their writing tasks. The teacher's

meaningful assistance can facilitate students' recognition of how and why linguistic conventions are employed for particular rhetorical effects. In a nutshell, genre has been proved to serve as an influential and useful tool for both learning and teaching.

3.2. Limitations of Genre-based Writing Instruction

John Swales (2000) summarizes some concerns that have been expressed in relation to genre-based teaching. The first of these is that a genre-based approach may see learners as a largely passive and limit student expression through its use of model texts and its excessive focus on audience expectations. This concern results from the fact that a genre can be a useful guideline or frame to the writers but also be an unwelcome tool of repression of creative thinking and expression. Therefore genre-based teaching must be carefully approached by both teachers and students. The difficulty to choose both authentic and suitable samples for learners within a specific genre is another problem. There is a wide variety of sample texts within a particular genre. Especially for non-native teachers, it is not easy to obtain authentic language samples, because their knowledge of authentic language use might be limited and students also have difficulty in finding a real-life audience for their writing works. Genre-mixing also makes teaching based on genre analysis complex. One genre may be embedded in another. For example, a letter, a story, or a newspaper article may be used for another conventionally distinct genre, such as an advertisement to sell a product or a job advertisement (Bhatia 1997). Equally, genre mixing may occur in a book review, which describes and evaluates a book and also promotes it. In order to overcome those obstacles to genre-based teaching, the role of teachers is significantly emphasized. The success of genre-based writing instruction can be said to depend on teachers' understanding and application of genres. Therefore, to avoid such problems that might happen in the process of genre-based writing instruction, and to provide the teachers with practical guidelines, some generalized stages are presented to implement the genre based writing instruction effectively.

4. Stages and Examples of Genre-based Instruction in Practice

Genre analysis in writing instruction focuses on writing as “a social, interactive process” (Callaghan, Knapp & Noble 1993: 168). It is also based on the notion of scaffolding (Bruner 1975, Wood, Bruner & Ross 1976; Cazden 1988), which draws on Vygotsky’s (1978) view that higher thinking processes, including language, arise as a consequence of human interaction. Scaffolding involves providing support for learners as they develop in their linguistic competence, and it is a very important concept in L2 teaching and learning, because L2 learners need the expert’s guidance and support more than L1 learners. Scaffolding is more likely to be done by parents and carers in L1, while it is expected to be done exclusively by teachers in L2. In this sense, the role of the adult, mainly the teacher, in offering models and guiding in the construction of text with students has been emphasized by genre theorists, who believe that language learning can be easily and authentically achieved in schools if there is a kind of pattern or frame. In reality, teachers do not have the luxury of sufficient time to be able to give vague directions as ‘go and write a story about such and such’, and then sit back and see what happens. Students also expect far more explicit and efficient teaching strategies in their L2 writing class. The more clearly defined each language activity, the more specific the learning outcomes for the activity can be, so specifying writing stages supported by genre approach is helpful for both the teacher and the students to fulfill their ultimate goal in L2 writing class. The following model of stages for writing lesson is based upon “Teaching-learning Cycle,” which was originally developed by Hammond (1987: 167, 2001: 35).

4.1. Stages for Genre-based Writing Lesson

4.1.1. Modeling

In this stage, the teacher provides the students with as many model texts as possible in order to draw out the significant features of the genre. The teacher both provides the texts and goes through an analysis of them with the learners. Through repetitive exposure to many materials pertaining to the target genre, students can get an idea about what makes a diary a diary, a book report a book report, a poem a

poem or an explanatory essay an explanatory essay. In this input stage, the social purpose, text structure and language features such as typical vocabulary and grammatical choices of the target genre are investigated. If a lesson is to write an informational report on a specific subject, for example, possible characteristics of a report of information should be examined and examples of reports of information should be studied and evaluated. During those procedures, students can identify special informational elements which lead to genre differentiation.

4.1.2. Joint Writing

As Hammond (1987: 171) pointed out this stage as “joint negotiation,” this stage is a preparing period for students to write with close guidance with the teacher, who provides support and scaffolding. During the process of preparation, students collect and organize the information necessary to write their own text. Group activities such as discussion and sharing information may be suggested with individual research at this stage. Making the students gather information, the teacher provides more explicit instruction about the target genre. Collaborative writing would be also suitable for genre based approaches at this stage.

Table 1. Stages for Genre-based Writing Lesson

Stages	Guidelines
Modeling	<ul style="list-style-type: none"> • Brainstorming • Many modeling texts provided • Salient elements to make writing look like the target genre identified
Joint writing	<ul style="list-style-type: none"> • Practical support and scaffolding provided • Information of the target genre collected and organized • Group activities and collaborative writing recommended
Independent Writing	<ul style="list-style-type: none"> • Students’ original texts independently constructed • Teacher’s explicit support and guide also expected
Reflection	<ul style="list-style-type: none"> • Creativity of writing suggested with questions and prompts. • Critical analysis of the target genre

4.1.3. Independent Writing

At this stage, students construct their text independently. Before they can launch into independent construction of their own text, students with limited control of written language need explicit guidance in understanding purpose, schematic structure and the language features of the target genre. In this stage, students are given time to write their own texts and the teacher is still expected to provide appropriate assistance and explicit support. If a lesson is to write a lab report, for example, the teacher has to provide the following scaffold:

- 1) Make the students write a short sentence for the aim of the experiment what they were trying to find out in the experiment, using such starting phrases as 'In order to,' or 'To'.
- 2) Make the students write the steps they followed in the experiment. Make sure them each step should start with action word that tells the reader what to do and in the present tense. Numbering the steps must be reminded.
- 3) In 'result' part, the students have to be guided to write and tell what happened. A table of figures to show the results and a sentence summarizing the results should be included.
- 4) Make the students complete a lab report successfully with writing conclusion. The teacher must remind them of the fact that conclusion must be followed with some general statements about what was discovered by doing the experiment.

4.1.4. Reflection

This is to have students explore genres by working creatively within and beyond the frame. One of the major criticisms on the genre approach in writing instruction is the repression of creativity. However, the learners should be prepared and encouraged to write their own story during the genre-based writing instruction. They are encouraged to use the same structure, but the content is personal to them and their experiences and knowledge. Figuratively speaking, each student is building their own house with the similar framework, but finally they get very different, individualized and customized houses with different colors, elements and materials. It is also important to make sure that genre is an open and flexible frame. The same subject matter may be used in a variety of genres. For the successful operation of all

stages, teachers have to model the various genres for their students move back and forth through the stages of the teaching and learning cycle in the need of the students. They also have to highlight the significance and purpose of each stage of instruction and provide a setting, in which the students come to understand and use the particular genres in their own, independent ways. This stage dealt with successfully, the genre-based approach in writing instruction could overcome latent drawback and be recommended as an effective writing tool for ELLs.

4.2. Examples of Genre-based Writing Lesson

The following three sets of genre-based writing lessons are based on poetry, autobiography, and book reports. Among various kinds of genres, those genres are chosen as a starting point for teachers and students who are unfamiliar with the genre-based writing instruction. They are comparatively easier for teachers to organize and design and for learners to follow. After these introductory genre-based writing lessons, other genres such as advertisements, scientific reports, and newspaper articles, can be a challenge to be explored and experimented in writing class. The following examples can be applied to intermediate ELLs, who have been exposed to English enough to write one more paragraphs in the target language. Students may be able to write sentences and a short paragraph correctly, but they usually have difficulties, or are even at a loss, when asked to sustain argument in writing a complete text or article. These are only a basic frame for writing lessons, so teachers can adapt them to their students' language proficiency and age levels by adding more scaffolds or omitting some parts for class management and implementation.

4.2.1. Poetry

1) Modeling

Starting the writing class based on the poems, teachers should provide two or more, poems, attractive and suitable to language learners, and read them aloud together. Humorous, simple and creative poems by Shel Silverstein, Bruce Lansky and Jack Prelutsky are especially recommended for both elementary school students and intermediate ELLs. Then teachers should encourage students to jot down some ideas

they have about a poem or to draw a picture based on the poem they read. After such activities, the difference between poetry and prose should be discussed. A T-chart can be used to show the difference of both genres. The analysis of poetry is also needed. Teachers point out some characteristics of a poem such as short lines, rhyme, and rhythm. A limerick is recommended to explain those poetic elements. The standard form of a limerick is a stanza of five lines, with the first, second and fifth usually rhyming with one another and having three feet of three syllables each; and the shorter third and fourth lines also rhyming with each other. For example;

There once was a fellow named *Brian*,
Who smiled as he rode on a *lion*.
They returned from their ride
With Brian inside
And the smile was on the face of the *lion*.

After general explanation of some characteristics of a poem, students are asked to identify poetic elements in the selected poems; teachers should help them discover the qualities that make the lines poetic such as words with similar sounds, alliteration, repetition and rhyme. All activities mentioned in this category are designed for students to make them familiar with poetry.

2) Joint Writing

In this stage, what is most important is to connect students' personal experience with the genre. Students are invited to tell about poems they have enjoyed with the following questions. Their answers are expected to be based on the experience with the poems both in the native and in the target language. Teachers can ask such questions as:

- Do you remember what is the first poem you've heard as a child?
- Did you like the poem? Explain why or why not?
- Who is your favorite poet? Why?
- Name a poem that makes you laugh, think, look at a something in a new way.
- Name a poem that you memorize by heart.
- Guess and List what subjects poets generally deal with.

- Have you ever written poems?

After bouncing the ideas about students' experience with the poem, the teacher chooses one poem and makes them write their responses independently or with their partners. It is important to encourage students to share their responses and connect the poem with their previous experience, so you can ask the following questions as guidance:

- What feelings do you have as you read and listen to the poem?
- In your own words, tell what is going on in the poem.
- Copy the part of the poem you liked best and tell why.
- Does this poem remind you of something else?

As the main activity of this stage, the class is expected to create a poem together by each student's offering a line based on his or her notes.

3) Independent writing

Teachers should suggest some subjects for students to approach through poetry, such as a world map, a school lunch, a teacher, a water fountain, playground, a stray dog, or a monster. They should keep it in mind to give some interesting, off-beat, and attractive subjects enough to stimulate the students' creativity. During the independent writing stage, the students should keep being encouraged to express their feelings in a natural and poetic way. Therefore, teachers should make students concentrate on a poetic form by providing a list of vocabulary. By suggesting synonyms, teachers can help express their feeling more naturally and delicately.

4) Reflection

At this stage, the students' products should be appreciated and evaluated. Evaluation and feed-back are expected both from the teacher and from the peers. As an extra activity, teachers may help students experiment with genres; encourage them to paraphrase a poem in prose, or explore other genres with the same subject. For example, if the subject of a poem is a butterfly, students can write a science report or a diary with a viewpoint of a butterfly.

Table 2. Sample Lesson for Writing Poems

Stages	Guidelines
Modeling	<ol style="list-style-type: none"> 1. Read poems aloud together 2. Make them Jot down some ideas they have about the poem, or draw a picture. 3. Discuss about the difference between poetry and prose. 4. Find out some characteristics of a poem. 5. Identify poetic elements in the selected poems
Joint writing	<ol style="list-style-type: none"> 1. Invite students to tell about poems they've enjoyed: 2. Make them write their responses independently or with their partners. 3. Have the class create a poem together by each student's offering a line based on his or her notes.
Independent writing	<ol style="list-style-type: none"> 1. Suggest some off-beat subjects for poem's topic. 2. Keep encouraging students to express their feelings in a natural and poetic way. 3. Make students concentrate on a poetic form by providing a list of vocabulary.
Reflection	<ol style="list-style-type: none"> 1. Evaluation and feed-back 2. Give a chance for students to experiment with genres

4.2.2. Autobiography

1) Modeling

For the instruction to write an autobiography, teachers are recommended to start the class by asking or explaining the etymology of the word 'autobiography.' Then modeling texts should be provided and read together. After reading, the autobiographical elements in modeling texts should be detected. The teacher is expected to ask the students to discuss what elements make the texts autobiographical. Their answers are expected to include such information.

- data such as year and place of birth, names of family members, etc.
- important events or influential people in my life
- favorite things

After some characteristics of autobiography are listed on the board and explained, students need to discuss their responses about the mod-

eling texts; critical review and analysis should be included as follows:

- Are key incidents in the writer's life mentioned?
- Are major influences (people, events, places) on the writer described well?
- Are interactions between the writer and significant people in his or her life described?
- Are the writer's feelings, reactions, values and goals revealed?

2) Joint Writing

The main activity at this stage is a class interview. Partner-interviews are carefully planned and carried out. Informally reviewing highlights of one's life with a partner is helpful. During interviews, interesting information may be uncovered. The teacher should remain right alongside the slower or reluctant writers to build their motivation or self-confidence of writing. The following categories would be helpful:

Table 3. Sample Questions for Interview

Personal facts	<ul style="list-style-type: none"> - What is your name? - How old are you? - Where and when were you born? - Do you live in an apartment or in a house? - What is your address?
Family facts	<ul style="list-style-type: none"> - What are your parents' names? - Do you have brothers and sisters? - If so, what are their names and ages? - Do you have pets? What are they?
Social facts	<ul style="list-style-type: none"> - What chores do you do around your home? - What special times do you celebrate or enjoy with your neighbors? - Do you remember something special about a particular family holiday, vacation, or special events? - Who is your best friend in the neighborhood? - Why do you like this person? - What adventures have you shared?

After the interview activity, students are requested to map out a detailed time line with the information gathered.

3) Independent writing

While students try to write their texts independently, the teacher needs to provide practical support and active guide at this stage. For instance, the teacher should suggest prompts or guiding sentence starters for the success of the independent writing stage. As guiding sentence starters, such prompts can be suggested:

- I'll never forget the time when _____.
- The biggest surprise of my life was when _____-_____.
- The time when I felt proudest (happiest, saddest, most puzzled, etc.) was when _____.
- The incident is important to me because _____.
- I learned (discovered, found out, etc.) _____.
- I am please with my school life so far, because _____.
- Two improvements I've made in my life are _____.

With providing the prompts mentioned above, teachers invite the class to expand simple statements with descriptive words, phrases, and sentences in order to deliver their emotion and idea delicately in their autobiographical writing. The words and phrases in the parenthesis should be elicited from the students.

- (Lonely and sad), I walked down the (empty) street.
- Aunt Kim laughed (in that shy way she has, covering her mouth)
- Mina and I swam (in the lake like two happy ducklings).

4) Reflection

After finishing the draft, the teacher is expected to ask students to assess one another's drafts and make suggestions for revising. The sample criteria for assessment are as follows:

- Is the incident identified and explained clearly?
- Do vivid details described the actions and people involved?
- Does the writer make this autobiographical incident is important to him or her?

As an additional activity, the autobiographical, or first-person, point of view in other genre writing is suggested. In this activity, the teacher

invites students to use the first-person point of view when writing poems, stories, or reports about people from history, animals, or plants. For example, the teacher asks the students to retell a fairy tale from the point of view of one of the characters in it, or to report on the life cycle of a butterfly by taking the first person point of view, starting with the egg or larva.

Table 4. Sample Lesson for Writing Autobiography

Stages	Guidelines
Modeling	<ol style="list-style-type: none"> 1. Explain the etymology of the word 'autobiography' 2. Provide modeling texts and read them together 3. Identify the autobiographical elements in modeling texts. 4. List some characteristics of autobiography 5. Discuss their responses about the modeling texts.
Joint writing	<ol style="list-style-type: none"> 1. Plan and carry out partner-interviews about their lives. 2. Map out a time line.
Independent writing	<ol style="list-style-type: none"> 1. Provide explicit support and active guide to students. 2. Invite the class to expand simple statements with descriptive words, phrases, and sentences in order to deliver their emotion and idea delicately in their autographical writing.
Reflection	<ol style="list-style-type: none"> 1. Ask students to assess one another's drafts and make suggestions for revising 2. Experiment with the autobiographical, or First-Person, point of view in other genre writing:

4.2.3. Book Reports

1) Modeling

Discussion about the basic structure of a book report should precede writing. Teachers ask the students what must be included in a good book report in each paragraph. They need to give specific information about the structure of book reports of which the key elements are as follows:

Table 5. The Structure of Book Reports

Introductory paragraph:	the title of the book and the author's name the type of the book, the reason why you chose this book, etc.
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Plot summary paragraph	a gist of place, time, main character(s)
Main character paragraph and other characters paragraph	relation between the protagonist and antagonist(s) a main event or incident involved with the main character
Personal impression and conclusion paragraph:	the book's good and weak points, recommendation, lesson, etc.

Modeling texts should be provided and read together, so teachers need to keep some students' well written book reports for next classes. Blogs on internet or book reviews from Amazon.com or newspapers can be also referred to. Students are asked to construct a report about the modeling book report: discussion about the structure and good and weak points of the modeling text should be planned.

2) Joint writing

As a pre-activity, the students are scheduled to interview an imaginary author, and the teacher asks them to make a list of interview questions. By discussing interview questions as a small group activity, information of the target genre is expected to be collected and organized. Then two or more modeling book reports need to be analyzed to find out strong and weak points. The students fill in the missing or omitted parts depending on criteria of a good book report. In the previous stage, the structure and elements of a good report are identified. In this stage, students are encouraged to add some parts for a perfect and balanced book report.

3) Independent Writing

Providing students some guiding sentence prompts, the teacher should try to make students move freely beyond frames given. Ask their ideas about what characters "should" have done or what the student would have done in a character's circumstance. The teacher is also expected to lead students to relate the story to something else, especially their personal lives. The students should be advised to add literary judgment to the conclusion, rating writing and illustrations, pointing out effective literary devices, and evaluating the work.

- I read a story called _____. /
The story is about. _____.
- This story takes place _____.
- The problem is _____.
- In the beginning (middle/ the end), _____
- I like (don't like) this story because _____.
- I think this story interesting/ fascinating/ disappointing/
informative, etc.
- My favorite character (part) is _____, because _____.
- My least favorite character (part) is _____, because
_____.
- If I were _____, I would have _____.
- The main lesson (theme) of the story is _____.
- My final thoughts on this book are that _____.
- I would recommend this story to _____.

4) Reflection

Both teachers and students need to check if the details of a book report are included, after writing up the book report. Then whether it is well written enough to give appropriate information about the book or not should be asked. Whether it is attractively written enough to make other persons want to read it or not should be also questioned at this stage. As one of the additionally suggested activities, the teacher encourages the students to compare a book report with a book advertisement article and try to find both similar and different points. To try genre mixed writing by retelling the story from the point of view of one of the characters in the book is also an attractive genre activity. Exploration of other genres can be also introduced: A letter form, diary or a news article can be adapted as a frame of a book report.

Table 6. Sample Lesson for Writing Book Reports

Stages	Guidelines
Modeling	<ol style="list-style-type: none"> 1. Discuss about the basic structure of a book report 2. List what must be included in a good book report in each paragraph. 3. Provide modeling texts and read them together 4. Construct a report about book reports

Joint writing	<ol style="list-style-type: none"> 1. Make a list of interview questions for an imaginary interview with a famous author. 2. Analyze two or more modeling book reports 3. Fill in the missing or omitted parts comparing with criteria of a good book report
Independent writing	<ol style="list-style-type: none"> 1. With explicit support and active guide to students, teachers should try to make students move freely beyond frames given. 2. Lead students to relate the story to something else, especially their personal lives.
Reflection	<ol style="list-style-type: none"> 1. Check if the details of a book report are included. 2. Discuss it is well written enough to give appropriate information about the book and attractively written enough to make other persons want to read it. 3. Experiment with genres: comparing, rewriting and adaptation

5. Suggestions for Better Writing Instruction

For the positive use of genre as a guideline or a framework of L2 writing, the proper cooperation of both teachers and students is required. In order to improve creativity in writing by avoiding too unified and standardized works, it must be made clear to learners that the genres are just possible models and not set patterns of form (Myers 2000). Learners need to see to what extent they might or might not need to imitate certain genre patterns and on what occasions they might resist these patterns. When focusing on genres in their classrooms, teachers need to understand better the impact of genre-based instruction on the teaching and learning of writing. They have a clear, whole picture of genre-based writing instruction through better understanding the settings, functions and social implications of particular genres. They also have to play an active role in helping students bring their own individual voices into their work and keep their personal colours within the context of recurring genre patterns.

Well-constructed feedback to written texts is a highly recommended device to overcome the drawbacks of genre-based instruction. It has been arguable that teacher's intervention might prevent the natural

flow of students' creative thinking and writing. For second or foreign language writers, however, judiciously supported guidelines may be of great benefit not only to students' development as confident and fluent writers and to their overall second language acquisition (Ferris 2002: 57). Thus, rather simple error checking feedback as a final assessment, teachers should develop and apply alternative forms of feedback such as teacher-student conferencing in class, and peer feedback. By encouraging students to negotiate the meaning of a text through face-to-face conversation, teachers can make their students active participants in their writing class, not passive writers who accept teacher's advice without any question.

Genre-oriented approaches can be accompanied by process approaches to teaching writing, as a complementary device, for more successful and satisfactory writing instruction (Badger & White 2000: 155). Process approaches in teaching writing considers writing as a number of steps such as pre-writing, drafting, conferencing, editing, and publishing (Graves 1983: 43) and focuses on writing fluency and creativity of learners' the process of creating writing rather than the end product (Tompkins 2004: 114). In a sense, genre-based approaches have been criticized as purely product-oriented approaches to writing, which focus more on accuracy, structure, and the expectations of the audience and discourse community. In order to overcome such weakness, appropriate attention to process skills, such as planning, drafting, and re-working texts, must be given to genre-based approaches. In this sense, four stages of genre-based writing instruction mentioned in this paper can be considered as a complementary teaching method, which may not only lift anxiety of writing from both teachers and learners, but also produce independent and creative writers in ESL/EFL.

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Received: June 28, 2013
Revised version received: July 29, 2013
Accepted: August 9, 2013