Teaching Genre-Based Writing to Korean High School Students at a Basic Level

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A Master’s Paper

Submitted in Partial Fulfillment of

The Requirements for the Degree of

Master of Arts in TESOL

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Major Advisor’s Signature

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Date

University of Wisconsin-River Falls

2012
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Teaching Genre-based Writing to Korean High School Students at a Basic Level

Introduction

Writing is as essential as listening, speaking, and reading in English competence although it takes much more time and effort to reach high-level proficiency. However, in Korean high schools, students tend to avoid writing even before they try it. Limited exposure to English in the context of English as a Foreign Language (EFL) causes students to lack confidence to write in English. Test-driven learning also makes them ignore the process of writing. Students write just to practice grammar at a sentence level for getting high scores on tests. Therefore, when they are asked to write, they struggle with many problems in conveying what they want to say: selecting proper words, using correct grammar, generating ideas and developing them into a proper organizational pattern. More importantly, they have trouble using an acceptable writing format that conforms to a target society, and they strive to manipulate proper language forms for different writing purposes.

Writing class, in reality, does not solve all of the problems students confront because it does not consider students’ competence levels and their purposes of writing. Instead, writing class starts with the presumption that students have acquired linguistic knowledge, such as vocabulary choices, syntactic patterns, and cohesive devices that comprise the essential body of texts. In addition, high school students are supposed to have learned organizational patterns of different kinds of writing. However, most high school students still need to learn linguistic knowledge and appropriate formats for different kinds of writing in a different context. Therefore, in the Korean high school setting, there should be a writing approach that is appropriate for Korean students’ degrees of English proficiency and meets their needs for writing.
The genre approach in writing emphasizes development of writing proficiency by teaching linguistic features and appropriate rhetorical patterns that are accepted in the target society. This instruction of linguistic features enables students to express what they want to say. The genre approach also presents students with the social and cultural context of various kinds of writing and helps them understand how to write appropriately for different contexts. Through this genre-based writing process, students can understand how a specific type of writing works in a society. Thus, the students can write for a specific purpose and ultimately, they can compose a text beyond the sentence level and apply their abilities to a new writing situation.

Therefore, in this paper, I will discuss in detail how the genre approach can help Korean students develop their writing proficiency. To do this, I will start with comparing three prominent pedagogies in writing instruction: the genre approach, the product approach, and the process approach. In this section, I will give an overall explanation about what the genre approach is and will discuss the advantages that surpass the product approach and the process approach. I will also present ways to apply the advantages of the product and the process approach to the genre approach. In the following section, I will first present several definitions of genre to discuss genre-based writing, and I will explain how the genre approach satisfies the requirements of students in EFL settings. In the next section, I will present two supplements for increasing the effect of genre-based writing instruction: scaffolding and collaboration. I will continue to discuss how the procedure of genre-based writing progresses and talk about how to respond to students’ writing. In the next section, I will show how the genre-based writing theory can be applied to Korean high school situations by introducing a series of lesson plans focused on genre-based writing. I will finish this paper by presenting some areas that need further research for better application of the theory.
1. Approaches to Writing

1.1 The Genre Approach

The genre approach to writing is to teach writing through a particular text type, such as a business letter, that students need for successful communication in the target language society (Paltridge, “Approaches” 1). Students’ potential needs could vary based on the purposes of their writing: to express their feelings in a love letter, to argue for/against an opinion, to compose a science report, or to write a recipe. To organize each message in a way that readers can recognize its purposes, students should follow certain social conventions that people share in a society (Hyland, Second 18). Conforming to social conventions is important because readers expect a specific form for a certain text type, based on their previous reading or writing experiences of the same text type (Hyland, Genre and Second Language 4). When the message conforms to these conventions, it is recognized as what it is intended to be. Therefore, students will succeed by manipulating “these abstract, socially recognized ways of using language for particular purposes,” and learning “these socially recognized ways” is a main focus of the genre approach (Hyland, Second 18).

To learn how to write in an accepted way in a mainstream community, students are given an explanation of linguistic and rhetorical features first. Through explicit understanding of linguistic components and rhetorical patterns, students can learn how texts are structured and how grammar and vocabulary are combined to create meaning. Students realize that different texts have different organizations and, thus, different purposes. This knowledge is a powerful tool through which students learn social rules to follow when they write. According to Ken Hyland, students come to understand the ways language works while they are working on these
language features in various genres (*Second 22*). After they acquire this basic knowledge, students apply what they have learned, and they can deliver what they want to say in an appropriate social form of writing.

The genre approach presents linguistic and rhetorical forms in an integrated way within a context because writing occurs in particular cultural and social contexts (Hyland, *Genre and Second Language 5*). The proponents of this approach integrate basic organizational units of language, such as structure or vocabulary, with contextual aspects of language use in a society (Paltridge, *Genre 6*). Writing is understood in relation to contexts and the expectation of the community members to a particular text type (Paltridge, “Approaches” 1). Learning how to write does not mean acquiring knowledge of several isolated text types; it means understanding that writing is interpreted in terms of the aims and shared assumptions of particular community members (Paltridge, *Genre 6*).

A teacher in a genre-based class gives students opportunities to analyze linguistic features and rhetorical structures in specific contexts. However, he/she does not leave students to explore the sample texts by themselves; the teacher actively participates in their learning process. He/she recognizes where students are and helps them with what they need to improve their writing. While playing an active helping role, he/she might explicitly present what students should know. However, the explicitness and the teacher’s active role could impede students’ creativity in writing, and the students’ writing in a genre-based class could be criticized as the reproduction of the given texts controlled by teachers’ intervention (Hyland, *Second 22*).
1.2 The Product Approach

In the product approach, the main goal is to gain accuracy by practicing the target language patterns. Writing focuses on achievement of linguistic competence, and learning to write is a process of reinforcing how to apply grammatical rules correctly through given texts (Reimes 408). A text is considered as “a collection of sentence patterns and vocabulary items – a vehicle for language practice” (Silva, “Second Language Composition” 13). Therefore, writing is a product in which linguistic knowledge, vocabulary choice, syntactic patterns, and cohesive devices are integrated to build texts. Learners can develop their writing through imitating models given by the teacher and through practicing these language patterns (Hyland, Second 3).

This approach has its own advantages. The advocates of this approach accept that imitation can be a way for students to gain linguistic knowledge about texts (Badger and White 157). Imitation is considered to work effectively in the first stage of learning to write. Also, the product approach recognizes beginner-level students’ needs: novice students want to gain linguistic knowledge before writing their own texts (Badger and White 157). Classes based on this approach can help them understand basic grammatical knowledge needed to express what they want to say. Due to these advantages, this approach is still used widely in language learning classes at lower levels of proficiency (Hyland, Second 4).

In spite of its benefits, the product approach is criticized by many scholars. It does not allow one to see beyond detached sentences as it puts too much emphasis only on the sentence level of writing. The presentation of isolated sentences prevents students from developing writing beyond a few sentences (Hyland, Second 5). Too much stress on the grammatical forms can end up with failure to give enough attention to the communicative meaning of the writing. When writing neglects communicative goals, it can easily become a reinforcement of patterned
drills. Imitation and mechanical drills cannot lead students to apply the writing experience to a new or different situation (Hyland, *Second 5*).

### 1.3 The Process Approach

In the process approach, writing is a “non-linear, exploratory, and generative process whereby writers discover and reformulate their ideas as they attempt to approximate meaning” (Zamel, “The Composing” 165). The important issue is the overall writing process, not the result of writing. Revising and rewriting the first draft through the writing process are necessary because proponents of this approach think there are few people who get their writing exactly right the first time (White and Ardnt 116).

Richard Badger and Goodith White present four stages of the writing process, based on the terms of Christopher Tribble: *prewriting, composing/drafting, revising*, and *editing*. In the *prewriting* stage, activities such as brainstorming or free writing are presented to get ideas about the topic. In the next stage, the first draft is composed based on the information gained in the previous stage. Revising the first draft after discussion continues with teacher or peer feedback in the following stage. When learners reach the last stage, they finally edit or proofread the text. All the stages are parts of a cyclical process in which the writer can return to the previous stage to get more information or to revise the draft (Badger and White 154).

In this approach, students are encouraged to write for themselves, using their cognitive processes and language skills such as planning and organizing paragraphs (Badger and White 154). Explicit explanation is minimized as it is considered unimportant in facilitating students’ cognitive process for learning how to write. Students themselves explore and create ideas,
compose, and then revise in order to generate a text (Zamel, “The Composing” 166). In this approach, the acquisition of writing is similar to a baby’s acquisition of the native language: a baby does not need a teacher’s explicit instruction. The major role that a teacher plays is to elicit the students’ underlying ability. Writing competence can be achieved through what students bring to class, such as their prior knowledge and writing experiences.

However, the process approach assumes that the First Language (L1) and the Second Language (L2) writing have similar writing processes, and it overlooks L2 learners’ difficulties in understanding different characteristics of the target language. L2 learners require more explicit presentation of linguistic structures, and need to know cultural differences between L1 and L2, and this approach does not show students how to construct different kinds of texts in a manner that conforms to the social conventions (Hinkel 123). Learners should know that different types of writing have different rhetorical conventions, and they should be able to write different texts for different purposes. Since the structures of the target genres are not taught explicitly in process-based classrooms, students without experiences in target language contexts could possibly fail to produce contextually appropriate texts.

All three approaches emphasize different points about writing. The scholars of the genre approach think that linguistic features and rhetorical structures are required as the basis for writing. This approach stresses writing in the ways that are accepted in the target society. In the process approach, revision of a draft is an important process to express writers’ feelings in an organized way, and writers’ knowledge and skills are highly respected for making the writing class learner-centered. In the product approach, the emphasis on the form helps beginner-level students become familiar with basic patterns needed for expressing what they want to say.
Writing involves knowledge of linguistic forms, composing skills, and conformity with the conventions in a target language society. This comprehensive knowledge cannot be achieved through only one approach. A teacher should consider applying the advantages from all of the approaches presented above. In a genre-based writing classroom, the teacher can apply the product approach to reinforce linguistic competence for L2 students before they move to an independent writing stage. When the students start to write independently, the teacher can also adapt recursive revision processes in a student-centered situation, which is essential in the process approach. Teaching writing based on the genre approach can achieve its goal more effectively when it adapts the advantages of the other approaches.

2. Genre-Based Writing

2.1 The Definitions of Genre

The word genre is widely used in everyday life. For example, people refer to certain types of music as genres. Horror, comedy, and drama are called genres in movies. Poetry and novels are genres in literature works. Even in writing, there are many genres: a diary, a recipe, a business letter, a scientific report, a news article, etc. In these contexts, genre is a grouping of similar kinds of text types. The Longman Dictionary of Language Teaching and Applied Linguistics provides a similar definition: a genre is “a particular class of speech events which are considered by the speech community as being of the same type”.

However, in modern language teaching theories, the term genre includes another feature: a social nature (Johns, “Genre and ESL/EFL” 195). In school, in workplaces, or at home, all kinds of writing are produced and interpreted in social contexts. “The purpose of a text, the roles
and relationships of readers and writers, the context in which the text is produced and processed, the formal text features, the use of content, and even what the text is called are determined in and by the community in which these texts are produced or processed” (Johns, “Genre and ESL/EFL” 195-96). Thus, these days, the social context must be considered when discussing the definition of genre in writing.

Academically, the term genre was first introduced in the area of English for Specific Purposes (ESP) in an article by Elaine Tarone on the language of scientific research reports and in John Swales’ study of introductions to scientific reports. Swales defines a genre “as a class of communicative events” employed by “the members who share some set of communicative purposes” and characterized by various patterns of “structure, style, content, and intended audience” (58). The concern of this definition is form and its social function. Some examples of genres based on this definition are a seminar presentation, a university lecture, or an academic essay (Paltridge, Genre and the Language 2).

Genre can also be defined as “inherently dynamic rhetorical structures that can be manipulated according to conditions of use” (Berkenkotter and Huckin 3). This definition is from an academic organization in North American Colleges and Universities, called North American New Rhetoric Studies in genre pedagogy (Hyon, “Genre in Three Traditions” 693). This definition focuses mainly on the social purposes and the context in which a genre is manipulated, rather than detailed analyses of text elements or form (Hyland, “Genre-Based Pedagogies” 21). Examples of genres are political briefs, patents, and medical records (Hyland, Genre and Second Language 50).

The Australian Systemic Functional Linguistics society mainly deals with writing pedagogy for L2 students and adults. This particular society defines a genre as “a staged, goal-
oriented, purposeful activity in which speakers engage as members of the culture” (Martin, “Language, Register” 25). This definition stresses the socially acceptable organization of texts to achieve particular purposes. According to this perspective, examples of genres are recounts, procedures, reports, narratives, descriptions, expositions, and observations, etc (Paltridge, Genre and the Language 11). According to the scholars of ASFL, these example genres are so abstract that they are embodied in specific text types in everyday life. For example, a recount is realized in a diary, which describes what has happened. A student’s writing against mercy killing, in which the aim is persuasion, can represent the exposition genre (Martin, Factual Writing 3, 16-7).

Hyland presents a definition of genre in terms of social functions: “A genre refers to abstract, socially recognized ways of using language for particular purposes”. He claims that people in a society interact to “get things done” by using genres. Writers follow certain social conventions to deliver the purpose of a message to the readers. Therefore, genres are purposeful activities that consider the social and cultural contexts of writing (Second 18-9). A similar group of texts has features in common, and the features are decided within the social context where a text is created and used (“Genre-Based” 21).

There are various definitions of genre, which emphasize different aspects of genre. In teaching writing in EFL situations, all of the features in the definitions should be considered. Mapping form and its function is essential in communication, and rhetorical structures are also necessary to learn when a genre-based class tries to achieve a writing goal. Writing based on the rhetorical patterns means knowing the ways that conform to a target society.

Therefore, in this paper, I will use the term genre as the integration of all the definitions above: it is a class of communicative events with purposes, characterized by linguistic and rhetorical structures in a social context, and used by the members through accepted ways in a society. Also,
I will borrow the following terms about examples of genres presented by Australian Systemic Functional Linguistics: recount, procedure, narrative, description, report, explanation, and exposition. The following table shows more example genres, including the purpose and the form in which the genre occurs:

<table>
<thead>
<tr>
<th>Genre</th>
<th>Social Purpose</th>
<th>Social Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recount</td>
<td>To reconstruct past experiences by retelling events in original sequence</td>
<td>Personal letters, police reports, insurance claims, incident reports</td>
</tr>
<tr>
<td>Procedure</td>
<td>To show how something is done</td>
<td>Instruction manuals, science reports, cookbooks, DIY books</td>
</tr>
<tr>
<td>Narrative</td>
<td>To entertain and instruct via reflection on experience</td>
<td>Novels, short stories</td>
</tr>
<tr>
<td>Description</td>
<td>To give an account of imagined or factual events</td>
<td>Travel brochures, novels, product details</td>
</tr>
<tr>
<td>Report</td>
<td>To present factual information, usually by classifying things and then describing their characteristics</td>
<td>Brochures, government and business reports</td>
</tr>
<tr>
<td>Explanation</td>
<td>To give reasons for a state of affairs or a judgment</td>
<td>News reports, textbooks</td>
</tr>
<tr>
<td>Exposition</td>
<td>To give arguments for why a thesis has been proposed</td>
<td>Editorials, essays, commentaries</td>
</tr>
</tbody>
</table>

Figure 1: Examples of Genres (Hyland, Genre and Second Language 29)

2.2 The Requirements for L2 Writers

L2 writers, especially in EFL situations, need different kinds of knowledge than L1 writers. Borrowing the terms of Michael Canale and Marrill Swain’s communicative competence, Hyland presents four requirements for L2 writers: Grammatical competence, Discourse competence, Sociolinguistic competence, and Strategic competence (Second 32).
Among these four competences, grammatical competence is the most basic component in achieving language proficiency. It is the knowledge of linguistic features including lexical knowledge (Hyland, Second 32). It involves understanding linguistic forms and their functions, which are the foundation to write expressively. According to Tony Silva, L2 writers have different linguistic proficiencies from L1 writers. He claims in his research that L2 writers’ texts tend to be shorter than those of L1, and that L2 writers make more grammatical errors when using verbs, articles, or nouns (“Toward an Understanding” 662-3). Similarly, Hyland summarizes that beginner-level learners are more affected by a lack of linguistic competence than by a lack of other competences (Second 36). Eli Hinkel stresses the importance of linguistic and lexical knowledge, borrowing Jim Martin’s claim that students could be at a disadvantage in their vocational, academic, and professional careers unless they get enough instruction in L2 grammar and lexis. The students cannot achieve their final purposes of L2 learning without linguistic knowledge because grammar and lexis are inseparable from meaning in writing, and also because L2 writers are ultimately evaluated based on their ability to control language and text construction in their writing (124). These contentions imply that L2 writers need to learn grammatical components to write fluently and accurately.

When writers acquire linguistic knowledge, they should consider the next level of competence, discourse competence the knowledge of various text types and their rhetorical patterns that create texts (Second 32). Different types of text have different features and different rhetoric. Recognizing them is important to form a text that is typically accepted in a society. For example, the typical English rhetorical pattern of a letter is different from the pattern in a Korean letter. While the typical procedure in English follows an address-date-greeting-body-closing-
signature step, a Korean letter is written in a greeting-body-closing-date-sender’s name order. As seen in Figure 2, there is no place for an address or signature in a Korean letter. The closing comes at the end of the body, and it does not always occupy a separate line. The date always comes at the end, following the main body. In contrast, the address and date come before the greeting in an English letter, and the closing comes in a separate part after the body. If Korean writers are not aware of these differences, they will be confused by the form of an English letter and will fail to organize a letter in the English pattern.

<table>
<thead>
<tr>
<th>[An English letter]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Address</td>
</tr>
<tr>
<td>Greeting (typically “Dear Amy”)</td>
</tr>
<tr>
<td>Closing (typically “Sincerely yours”)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>[A Korean letter]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Greeting (typically “Hello, Min”)</td>
</tr>
<tr>
<td>Body + closing (typically “Goodbye”)</td>
</tr>
</tbody>
</table>

Figure 2: Different Patterns of a Letter in English and in Korean

However, students are required to go beyond knowing grammar, vocabulary, and conventions of organization (Hyland, *Genre and Second Language* 56). They are asked to see how the linguistic, lexical, and discourse knowledge are integrated in the social and cultural context in which it is used. This is related to sociolinguistic competence. Hyland defines it as “the ability to use language appropriately in different contexts, understanding readers and adopting appropriate authorial attitudes” (*Second* 32). Members in a society have experiences of reading or writing a particular text type that conforms to the social conventions of the society.
Through prior experiences, a good writer can anticipate what the readers are likely to expect from a particular text (Hyland, *Genre and Second Language* 56). The writer creates a new text that conforms to the conventions. Without *sociolinguistic competence*, a writer cannot compose a successful text fitting into the purpose and the social conventions of a different language.

The last ability required for L2 writers is *strategic competence*, which means “the ability to use a variety of communicative strategies” (Hyland, *Second* 32). Most L2 writers are supposed to learn the target language itself and to learn how to write through the target language at the same time. When they do not know a word or a linguistic structure to express what they want to say, students should attempt to express their thought in different ways, using their existing linguistic and lexical knowledge. Therefore, strategic competence is an important skill for efficient L2 writing and can be developed through practicing different kinds of text types.

To write successfully, L2 writers should learn linguistic features such as grammar and vocabulary. Especially when learners are in EFL situations, such as in Korea, they should practice those features because they have little chance to be exposed to English except in English classes (Kim and Kim 69). Explicit linguistic knowledge can help empower Korean learners to attain *discourse competence*. Learning rhetorical patterns of various text types is also necessary for students in EFL situations because most of the students have little access to those patterns in English. Furthermore, to know how to use a language in a particular social context is essential for written communication. In short, L2 learners in EFL situations need systematic instruction for raising linguistic knowledge, exposure to various rhetorical patterns of different texts, and awareness for using proper language in a particular social context. The next section of this paper will present how genre-based writing helps to satisfy the requirements of L2 students.
2.3 The Benefits of Genre-based Writing in EFL Situations

Genre-based writing has many advantages in improving learner’s writing in EFL situations. First, a genre-based writing class teaches the grammar necessary for writing about different genres. Peter Knapp and Megan Watkins explain the importance of genre-based grammar:

Grammar is a name for the resource available to users of a language system for producing texts. A knowledge of grammar by a writer shifts language use from the implicit and unconscious to a conscious manipulation of language and choice of appropriate text. (8)

Similarly, Lisa Delpit proposes giving grammar instruction to those who do not have adequate linguistic knowledge and presents the following example of a student’s complaint:

When I’m in a classroom, … I’m looking for structure… My friend’s teacher was good. She… explained and defined each part of the structure…My writing teacher… couldn’t teach and didn’t want to try… (287)

Additionally, genre-based writing classes treat forms as a way of creating meaning, and the grammar is not presented as isolated knowledge. It is presented in meaningful social contexts. This is another important advantage for beginner/intermediate level L2 writers who need to practice more linguistic forms.

Another benefit of genre-based writing is that genres show proper rhetorical patterns in a target language society. Unlike students in a target language society, students in EFL situations are not exposed to various kinds of English written texts such as newspapers, books, and letters in everyday life. It is natural for them to be unfamiliar with different organizational structures of
the texts. Mary Kalantzis and Bill Cope say that students from different cultural backgrounds do not know what a text is for and how a text works in its beginning, middle, and end (57). By practicing genre-based writing, they are exposed to proper rhetorical patterns for different genres and how they work for a specific purpose in a society.

When students deal with linguistic knowledge and understand different rhetorical features, they can raise genre awareness. This term refers to knowledge that is “realized as a result of learners’ rhetorical flexibility necessary for adapting their socio-cognitive genre knowledge to new contexts” (Johns, “Genre Awareness” 238). This concept is crucial to go beyond the level of focusing only on structure, vocabulary, or text patterns in writing. Vijay Bhatia says that acquisition of genre awareness is “like acquiring the rules of a game in order to be able to exploit and manipulate them to fulfill professional and disciplinary purposes” (26). This awareness sensitizes students to the comprehensive signals that shape each genre. It enables students to develop frameworks for composing their own writing (Hyon, “Genre and ESL” 135). It helps L2 students who do not have specific purposes for writing right now but will need to write for their own purposes in the future.

The systematic presentation of target texts is another benefit of genre-based writing. A genre-based writing class presents genres systematically from familiar and salient to more unfamiliar and formal texts types. For example, in the first level, students can learn various primary genres, such as personal narratives, picture stories, and recipes. As they go further, they can deal with more challenging genres of newspaper articles and political speeches. Presentation of different genres in this manner assists students to move towards a higher stage in their writing (Yasuda 114).
Explicitness is also an advantage of genre-based writing. According to Hyland, genre-based writing gives students explicit understanding of text structures and their uses in a society. Therefore, genre-based writing does not leave students alone to explore, hit or miss, what they are expected to understand in writing. Because it explicitly helps students grasp what they should learn, it plays an important role in developing L2 students’ proficiency efficiently (Hyland, “Genre Pedagogy” 151).

This explicitness could degrade writing into simple imitation of prescriptive, ready patterns of writing when it is interwoven with grammar and rhetorical patterns. However, genre-based writing facilitates students’ understanding of flexibility in applying genre knowledge to their own texts. For example, to fulfill their communicative purposes, genre knowledge helps students choose different types of cause-and-effect or compare/contrast patterns in the argumentative essay, based on their resources and the effect of each type on their argument (Myskow and Gordon 285). Ann Johns also claims that genre empowers writers to accomplish their goals and to communicate efficiently with one another while, at the same time, enabling them to choose to maintain or break genre conventions (Text 52-68).

Genres are expressed in different ways of conformation to a society, including the use of different rhetorical patterns. Through systematic building up of genre-awareness based on knowledge of linguistic and rhetorical features, genre teaches students how to write proper texts for different purposes in a target language society. When students recognize the particular features of different genres and understand “how they are structured and why they are written in the ways they are,” they can succeed in written communication in a target language society, and this is the most important benefit of genre-based writing (Hyland, “Genre Pedagogy” 151).
2.4 Scaffolding and Collaboration in Genre-Based Writing

2.4.1 A Teacher’s Role in Genre-based Writing

In a genre-based writing class, a teacher plays a major role, and learning occurs most effectively when a teacher presents exactly what the students need. Therefore, the teacher participates in the writing process directly or indirectly whenever he/she decides help is necessary. The teacher might present knowledge directly or point out what to correct in students’ writing. He/she might allow the students to explore a target text so that they acquire for themselves what they should learn. The teacher “intervenes” in the students’ writing process to varying degrees, depending on the students’ needs.

The question is how much a teacher should intervene in the students’ learning process. If a teacher presents directly what is to be learned and does not give any freedom for the students to explore and discover, it hinders the development of students’ autonomy. Strictness does not facilitate creativity in writing, let alone help apply the writing experience to different texts. In contrast, if a teacher gives complete freedom and does not give an explicit explanation of what the students should learn, only those who have already reached a high level of proficiency in English can achieve the goal of the class. Too much freedom in learning can misguide or discourage lower level students, which often results in failure in learning.

Therefore, the genre-based perspective claims a teacher should recognize students’ different competence levels and make proper intervention based on students’ needs. A teacher should play an active role especially for novice L2 writers during the early stages of writing (Hyland, Genre and Second Language 13-4). L2 students need greater support from the teacher while they are working with an unfamiliar genre in the beginning stages. A teacher might adopt an authoritative negotiating role or a strong leadership role in this situation (Cope and Kalantzis
234). As a strong leader, he/she can interact with the students by giving information on the specific genre, appropriate language, and guided practice (Hyland, *Second 137*). As the students move towards gaining higher control over language and writing skills, the teacher becomes an observer. He/she helps the students only when they ask for help as they develop knowledge and skills for independent writing. Gradual reduction of the support leads to growing responsibility and autonomy of the students.

In a genre-based writing class, the teacher plays an important role to facilitate improvement of writing, and the role shifts based on the students’ developmental stage of proficiency and the stages of the writing process. The teacher should decide what to help with and where to interrupt while carefully interacting with the students, using intuition based on his/her own teaching experiences and pedagogical theories. The next issue to consider is how to help the writers while keeping the students’ autonomy.

### 2.4.2 Scaffolding and Collaboration

There is a concern that a teacher’s intervention can prevent the students’ self-expression, so that they cannot build the autonomy and creativity needed for writing beyond a classroom. However, a teacher in a genre-based class does not dominate the students, but negotiates and cooperates with them (Hyland, *Genre and Second 89*). He/she decides specifically what to teach or present and helps the students link new knowledge to what they already know about writing the text of a genre. During this learning process, systemic assistance occurs from the teacher, and it is called *scaffolding* or teacher’s explicit support in learning.

*Scaffolding* is a structured process of help that “enables a child or novice to solve a problem, carry out a task, or achieve a goal which would be beyond his unassisted efforts”
During scaffolding, the teacher carefully controls the elements of a task that are initially beyond the learners’ capacity and helps them solve problems gradually. The notion of scaffolding shows what a teacher’s intervention or an authoritative role should be like in a writing class. The teacher should provide the students with the necessary amount of help or intervention, based on their development of knowledge about the target genre. The purpose of scaffolding is to facilitate the students in improving their writing competence for themselves.

This concept of scaffolding was elaborated from Lev Semenovich Vygotsky’s idea about the development of learning. Vygotsky proposed that there are two developmental levels in the learning process: the actual developmental level and the level of potential development. The former refers to the existing level of performance and means what a writer can do now as a result of already completed development. The latter shows the level of potential performance that a writer will reach after a task is completed (85-6). The gap between the two levels is called the Zone of Proximal Development (ZPD). Vygotsky claims the actual developmental level can be raised up to the level of potential development through problem solving under adult guidance or in cooperation with more capable peers. According to his idea, what is in the Zone of Proximal Development today will be the actual developmental level tomorrow. That is, what a writer can do with assistance today he/she will be able to do by him-/herself tomorrow (Vygotsky 86-7).

Therefore, scaffolding based on the notion of ZPD implies that learners working with a knowledgeable expert achieve greater understanding of tasks (Hyland, Genre and Second Language 122). A teacher is a knowledgeable expert in a genre-based classroom. He/she provides scaffolding in what the students are not yet able to do alone or do not yet know. Scaffolding narrows the gap between the students’ current and potential ability by guiding them to a higher level of independent writing.
Hyland says the degree of scaffolding changes as learners improve their writing ability. As the amount of scaffolding reduces, it changes into indirect help. It is similar to the process in which a teacher’s role shifts as a writing class goes further. The teacher starts the writing class by giving the students direct help in a controlled writing situation and reduces help, respecting the students’ freedom in writing. Hyland further describes the systemically changing nature of scaffolding and ZPD in response to the learner’s development as following:

Figure 3: Teacher-learner scaffolding process (Genre and Second Language 123)

Scaffolding might be provided in cultural, social, contextual, and linguistic information associated with the particular genre being studied (Paltridge, Genre and the Language 32). It takes many forms but typically includes modeling and discussion of texts, explicit instruction, and teacher input. More specifically, scaffolding to raise contextual awareness might occur through providing audiovisual materials or taking the students on excursions related to the target genre. To scaffold students’ language familiarization, a teacher might present some tasks focusing on linguistic features such as comparing, filling in gaps, or reordering sentence components. Through this process, students become aware of what is required in the language learning activities. When a learner needs more help in controlled composition before going
further to the independent writing, a text completion task might be included as scaffolding (Hyland, *Genre and Second Language* 124).

Once students’ proficiency increases, the teacher focuses less on explicit explanation and begins to play the role of a facilitator for classroom activities. At this stage, scaffolding diminishes, and the teacher encourages students to communicate, monitors their performance, and provides feedback on their work. Now, learners move toward their own independent performance of a task as a result of scaffolding. The degree of scaffolding should be considered based on the students’ current competence and needs.

The other concept for desirable interaction in class is *collaboration* or cooperation between learners. This concept is similar to *scaffolding* in that it is an interaction to facilitate students’ development in writing. However, *collaboration* is based on the notion that students working together learn more effectively than individuals working separately while *scaffolding* is based on the belief that learners would develop greatly by working with an expert who has high knowledge of the genre being studied, not by working alone (Hyland, *Genre and Second Language* 122).

Collaboration is a helpful device by which the students interact with each other to explore and gain knowledge of the target genre. However, the effect of *collaboration* is not restricted only to acquiring knowledge to write about a certain genre. According to Susan Feez, students start to understand that a language is a resource they can use to create meaning while interacting with each other in a purposeful activity. Using a target language to achieve their goal, students build knowledge of the language and of how it works. That is to say, the students learn through a language and learn a language as well during collaborative tasks (Feez, *Text-based* 25).

In a classroom, scaffolding and collaboration do not occur separately. When the teacher
composes a task to scaffold the students’ understanding of the given genre, collaborative activities are easily introduced in the task. For example, to scaffold the students’ understanding of the rhetorical pattern of a discussion genre, the teacher can organize a worksheet that shows a typical frame used in discussion. When the teacher encourages members in groups to complete the worksheet together, scaffolding and collaboration occur simultaneously. The worksheet acts as scaffolding by providing the frame of discussion. Collaboration takes place while the students are completing the sheet as group work. The following is an example of a discussion frame that can be used for scaffolding and collaboration at the same time:

```

The issue we are discussing is **smoking in a public place**

There is much discussion about whether smoking should be allowed in public buildings.

The people who agree with this idea claim that ____________________________

They also argue that ____________________________

However, there are also strong arguments against this point of view.

They say that ____________________________

Furthermore, they claim that ____________________________

After looking at the different points of view and the evidence for them, my group thinks

______________________________

Because ____________________________

```

Figure 4: A frame of discussion genre for scaffolding and collaboration

(Adapted from Hyland, *Genre and Second Language* 127)
In genre-based instruction, a strong role for the teacher can contribute greatly to the writing development of students in EFL situations, where the learners need more explicit instruction and help. However, teacher’s intervention should be skillful and sophisticated to keep the class student-centered. Scaffolding is an important method for the most appropriate help at the right moment. Collaboration is a supplement to keep the class student-centered by counterbalancing a strong teacher’ role. The teacher can promote students’ independence by providing opportunities for discussion and group interaction, which create necessary scaffolding from the teacher and meaningful collaboration from peers.

2.5 The Characteristics of the Genre-based Writing Process

The genre approach to language learning first developed in Australia through working with disadvantaged groups of students from mainstream society (Feez, Text-Based 24). Frequently, underprivileged students tend to be unfamiliar with various written genres and unaware of linguistic and social conventions used to write the text of a genre. Therefore, the writing process in a genre-based class necessarily begins with strong scaffolding such as modeling from a teacher and presenting the students with various kinds of genres. However, the ultimate purpose of learners is to become independent writers. Consequently, the general writing process in genre-based instruction proceeds from modeling, to controlled writing practice, and finally to independent writing.

The writing process presented by Hyland reflects the characteristic described above as a cycle of modeling, joint construction, and independent construction of text:
In the *modeling* stage, the teacher and the students talk about the text structure, context, and the language. In the *joint construction* stage, they compose text together. In the *independent construction* stage, the students write their own text and through teacher-learner conferencing, they redraft and edit the text to complete writing (*Second* 21). As inferred from the terms referring to each stage, these stages show the scaffolding nature of the genre-based writing process: a shift from dependent writing to independent and autonomous writing.

Another important characteristic of the genre-based writing process is the flexibility of each stage in the process. The teacher and the learners can go back to the previous stages whenever they need. When the students have difficulty, they can repeat the stage or can return to the previous stage. In addition, when they are familiar with the target genre and have enough knowledge of it, they skip the earlier *modeling* stage and start with the next stage (Hyland, *Genre and Second Language* 129).

The process presented by Jenny Hammond, Anne Burns, Daphne Brosnan, and Linda Gerot shows the flexible nature of learning stages more clearly. They suggest the time allotment for each stage should be different for beginning and intermediate level learners. According to their model of the genre-based writing process in Figure 6, beginning level learners do not have
to reach the independent construction stage, which is the highest level in writing. Rather, they stay longer in the first stage for building context knowledge of the genre and also in the joint construction stage for practice of writing with the help of a teacher. The intermediate level learners have equivalent time in each stage of writing, and they can return to the previous stage whenever they need.

Figure 6: A writing process for beginner (left) and intermediate level learners (right) (29, 47)

2.6 The Procedure of Writing

As stated above, proponents using the genre approach in teaching writing agree with the idea that writing procedure moves from dependent to independent writing while returning to the previous stage or skipping a stage if necessary. However, scholars present different models of the writing procedure with focus on specific writing stages. Different models aim at different learners in particular circumstances. The model by Feez starts with building the knowledge of the context and proceeds to modeling and deconstructing the text, joint construction of the text,
independent construction of the text, and linking related texts (Feez, Text-Based 28). Feez stresses the importance of the knowledge of a context and the ability to write about a related new genre after learning a certain genre. Therefore, unlike other models, her model deals with building genre knowledge in the beginning and expands the students’ writing competence to writing in relevant new genres at the final stage. This procedure fits well with Korean high school learners, who are likely to have little experience reading or writing about various genres and who also need writing practice in different genres for future writing. Therefore, I will adapt the following Feez’ wheel model of writing procedure to discuss what stages the learners follow and what tasks they do in each stage:

![Figure 7: Feez’s procedure of genre-based writing (Text-Based 28)](image)

2.6.1 Building Knowledge of the Context

Students need to understand how and when a certain text type is used before they start to create a text in a particular genre. Therefore, in this stage, the students build overall knowledge of the cultural and social contexts of the target genre as the first step of writing (Hammond et. al
This knowledge is a useful foundation for L2 learners who do not have enough information of the given genre. The students can recognize cross-cultural similarities and differences between the target context and similar contexts in their own culture while going through this stage.

Many scholars agree on the importance of building context knowledge in genre-based writing. Mike Callaghan, Peter Knapp, and Greg Noble claim that context knowledge is essential in communication because language occurs and is formed in a social context “according to the purposes it serves in a particular context and according to the social relations entailed by that activity” (181). According to Hammond, assisting learners to gain an understanding of a context is essential in genre-based writing (20). Hyland also puts emphasis on building knowledge about the general cultural context in which the genre is used, the social purpose the genre achieves, and the immediate context of the situation. He suggests some questions to help the students raise knowledge of the context of the genre: “What is the text about and what purposes does it serve? What choices does the writer have in forms, vocabulary, topics? In what social activity does the genre normally occur (Genre and Second Language 130-31)?”

A range of communicative activities can be designed to enable the students to share and discuss aspects of the target genre at this stage. The students interact meaningfully through tasks to expand their knowledge of the text type, using their previous knowledge about the target genre. They can explore the cultural and social context of the target genre through activities such as brainstorming, cross-cultural comparisons, listening and talking to others, reading relevant materials, viewing pictures or videos, guided research, or field trips (Feez, “Heritage” 66). For example, to build a context for writing a personal statement for a college application, students might brainstorm what qualifications are needed for the application. They can read a brochure or visit a website from the university that introduces departments and majors. They can go on a
field trip to the university and interview the person who is in charge of application letters. After the interview, the students might compare the qualities emphasized in their own culture with ones in the target culture.

The main purpose of these activities is to help the students become familiar with the context of the genre. However, the activities play another role as well. They help the students build up vocabulary related to the genre and make them become accustomed to the language patterns frequently used in the genre. Even though the vocabulary-buildup is not the major task achieved in this stage, it is beneficial to students in an EFL situation. They need to be familiar with the “terms” in a particular genre before they feel overwhelmed by them. This familiarization will help the students analyze the target text in the next stage. Classroom interactions in the subsequent stages are based on all the shared experiences and information between the teacher and the students during this phase (Feez, “Heritage” 66).

The range and nature of activities here depend on the extent of the learners’ target language development and the degree of their familiarity with the text type (Hammond et.al 19). The learners’ preference for specific types of activities should be considered as well because piquing interest is crucial for maintaining the students’ willingness to improve writing ability. The amount of time spent at this stage also depends on the learners’ knowledge of the genre (Hammond et.al 20). All the learners should have an understanding of the text type before writing about it. Therefore, the teacher should allot a relatively large amount of time to build awareness of the genre when the students are introduced to the target genre for the first time. This stage can be passed over when the students are familiar enough with the genre being studied. Flexible application is recommended in this stage, based on the learners’ familiarity with the genre.
2.6.2 Modeling and Deconstructing the Text

This stage involves introducing the learners to a model text of the genre they will be writing. It differs from the work done in the first stage, which aims at building learners’ knowledge of general context of the target genre. This stage is devoted to modeling and deconstructing the language in the target text. The teacher introduces the students to the model text of the target genre, and the students’ attention is drawn to analyzing the given text. The students discuss the features which make a narrative a *narrative* or a discussion a *discussion*. The features specific to a certain genre make the students alert to the fact that writing differs across genres (Hyland, *Genre and Second Language* 132).

The teacher and the students deconstruct the rhetorical pattern and linguistic features of the model text in this stage. Hyland recommends the deconstruction of the target text at two levels: a text-level and a language-level (*Genre and Second Language* 132). At a text-level, the students discuss the organizational stages within the given text such as thesis-argument-recommendation in the exposition genre to persuade people (Hammond et.al 82). They talk about how each stage contributes to the overall social purpose of the text. They also study the rhetorical pattern of the genre by sequencing, rearranging, matching, and labeling the text stages. At a language-level, they investigate the language features that help to express specific functions, and they discuss what the main linguistic features of the genre are. The students reorganize or rewrite scrambled or unfinished paragraphs. They do substitution activities to raise grammatical awareness, such as understanding tense or modality. Most traditional writing activities in L2 classrooms come into either text or language level tasks.

This can be the stage where L2 learners study the grammar of the target language, and Feez claims that grammar should be learned in the context of purposeful language use (“Heritage”
66). She explains, for example, that activities to practice past tense and action verbs would occur in recount writing. “Recount” refers to recalling what happened in the past. She also recommends focusing on the use of temporal connectives to indicate a sequence of events such as *first, then, after,* and *finally* (Hammond et al. 88).

More importantly, Hyland suggests that all the deconstructing activities in this stage should be presented in relation to the genre being studied, the social purpose being achieved, and the meanings being made. According to Hyland, most grammar-focused activities that deconstruct a text tend to be given as isolated fragments just for improving students’ grammar rather than as a serial compound for scaffolding their writing. As a result, activities in this stage are susceptible to mechanical practice. He strongly asserts “grammar should be a resource for making meaning and not an end in itself and, therefore, it should always be an integral part of learning to write specific kinds of texts” (*Genre and Second Language* 134).

The contention from Feez and Hyland implies an important principle in teaching writing to the students in EFL situations. The students need to deconstruct a text for understanding grammatical features, but the deconstruction of the text should occur in a meaningful context as an integral part of learning how to write. One way to deconstruct a text based on both scholars’ points is to work down from the entire text rather than from the bottom up. According to this method, the students first consider the organization of the text and the way the organization is related to the purpose, and then they concentrate on how all parts of the text, such as paragraphs and sentences, are formed and organized for composing an effective text (Hyland, *Genre and Second Language* 134).

For example, a recount genre can be deconstructed in “social purpose-structure-grammar” order. The students might start with considering the social purpose of a recount text, and they
work on analyzing the structure such as talking about the orientation stage providing information about *who*, *where*, and *when* or discussing events that happened in chronological order. Then, they might focus on grammar such as the use of nouns and pronouns to identify people, animals, or things involved and concentrate on the use of action verbs to refer to events (Board of Studies 287). The activities based on top-down deconstruction can empower the students to construct texts of their own.

2.6.3 Joint Construction of the Text

In this stage, the teacher and the students work together to construct a text similar to the model (Hammond et.al 21). They use the social, contextual, rhetorical, and linguistic knowledge of the genre learned through the previous stages. The students are encouraged to reflect on the organizational stages of the genre being studied and to make a frame of their writing based on the model text presented in the deconstructing stage. Then, the students can rewrite the model text or create a new text. They can write a text with the teacher on the board as a whole-class activity. When the students already have enough control of the language and the genre, they can work in groups or individually.

At this stage, the teacher might become a scribe who writes down the students’ words and ideas on the board. While manipulating the words and ideas on the board, the teacher carefully negotiates with the students to transform the students’ fragmentary spoken language into a written code (Callaghan et.al 182). He/she also draws the students’ attention to the appropriateness and accuracy of the words and makes the students integrate all of them into a new text (Hyland, *Genre and Second Language* 136). Through this process, the teacher and the students practice writing a text similar to the model text. For instance, they can use a recipe for a
As inferred in the labeling for this stage, the teacher works with the students on reprocessing the text. The role of the teacher reduces during this stage, and the students are getting more control of their writing process. While the teacher played an authoritative presenter or an active leader through the first two stages, he/she becomes a negotiator/facilitator for a better choice in writing or a helper on standby in this phase.

However, the students still need scaffolding from the teacher, and therefore, the degree of explicit assistance should depend on the students' knowledge of the genre accumulated until this stage. When they practice writing a text based on the model with proper scaffolding and guidance from the teacher, they attain the potential for creating their own text of the genre without help.
regarded as the core of writing instruction (*Genre and Second Language* 136).

However, independent construction does not mean that the students need no more help. Rather, the role of the teacher as a facilitator is put farther aside, and a role as a collaborator or a provider of feedback comes out. The students write their own text, helping one another, and the teacher collaborates whenever the students need help throughout the whole process from generating to polishing the work. The students still need guidance and assistance from the teacher, but less in the amount and more indirect in the way of presentation (*Genre and Second Language* 136). They need feedback for their drafts and advice for improving their writing. The change of the form and the amount of assistance shows the principle of genre-based writing in that students reach an independent, extended writing level as they go from strong scaffolding to reduced involvement of the teacher.

Hyland maintains that the students go through generating content, drafting, rewriting, editing, and polishing process in this stage until creating a complete text. He also claims that the teacher helps the students redraft and edit by designing an activity such as revising a draft in response to others’ comments (*Genre and Second Language* 137). Through the rewriting process with collaboration, the students come close to complete control of the genre and get ready to extend their knowledge to a new genre related to the target genre.

2.6.5 Linking to Related Texts

At this final stage, the students research how the genre they have been studying is related to other texts that occur in the same or similar contexts (Hyland, *Genre and Second Language* 137). The genre approach does not advocate that students imitate things that the teacher has given in class (Feez, *Text-based* 31). Instead, it provides opportunities to apply what the students
have acquired to a new writing context for different purposes or for different audiences. For example, if the students have written a letter asking their landlord to repair a leaking roof, in this stage, they might rewrite it as a letter to their friend talking about the inconvenience. When rewriting it for different purposes or for different audiences, they can see the impact of the change in forms and meanings in writing. Again, they can recognize that writing is a purposeful activity that conforms to social conventions and that the message in a text cannot be built isolated from contexts (Hyland, Genre and Second Language 139).

Activities in this stage include rewriting the text to achieve a different purpose: an argument for an opinion and the rebuttal of the opinion. The students might transform texts for different media: changing sales advertisements in newspapers into commercials on TV. They also might rewrite to different audiences and find out how the genres are related to the target genre: if they have created a book review, they make a book advertisement that includes the same review. Another activity can illustrate how a key linguistic feature is used in other genres: comparing linguistic patterns in a letter for ordering goods with ones in a customer complaint letter (Hyland, Genre and Second Language 138). If the writing activity needs an example model of the related new genre, the teacher can present it before encouraging the students to write a new text. The teacher can start with building knowledge of the context stage again for linking the genre being studied to writing about a related new genre.

In genre-based writing, students start with building the context knowledge of the target genre and move to modeling and deconstructing, joint and independent construction, and to the stage of relating the target genre to a new text. All these stages are dedicated to different purposes and to different activities, but the procedure is not fixed or lock-step. It allows a teacher to stay longer or to move to any stage in a way that best meets students’ needs. (Callaghan et. al 182).
2.7 Responding to Students Writing

Writing is a purposeful activity in the genre approach, and genre-based writing is intended to be read to an audience. Therefore, writers need to be aware of their audiences and realize how readers respond to their writing. When the writers learn these responses, they can meet the expectations of the community and attempt to achieve the social purpose of writing (Hyland, Second 177). In a writing classroom, the teacher and the students can be the intended audiences of the other students’ writing. Their responses provide opportunities to revise their own writing and facilitate the development of writing proficiency. Therefore, response to writing by giving feedback is an important phase in a writing class.

According to Hyland, there are three ways of giving feedback: teacher feedback, teacher-student conferencing, and peer feedback. The choice should depend on the kind of writing task and the effect the teacher hopes to create through feedback (Second 177). However, in reality, a teacher should consider the physical environment of learning such as class size because giving feedback takes much time and effort. In Korea, an English teacher is in charge of four or five classes with an average of 32 students each. In addition, students are usually too busy after school to have conferences with their teacher. Consequently, teacher-student conferencing is rarely chosen as a way of feedback. Therefore, taking into consideration the Korean school settings, I will discuss teacher feedback and peer feedback in this section.

2.7.1 Teacher Feedback

When giving feedback, a teacher should initially consider the goals of writing and then strategize when to give feedback, what to focus on, and which types to use (Kroll 227). The goal of genre-based writing is independent composition based on genre knowledge and community
conventions. The timing of feedback is flexible; it can occur throughout all the stages of the writing process. However, feedback on earlier drafts of writing seems to result in more improvements in the following draft (Hyland, Second 179). According to this idea, feedback is beneficial when students start their own writing in the fourth stage of independent construction of the text. The next issues to consider are what feedback should focus on and which types of feedback should be used. These two issues are important in feedback of L2 writing as they significantly affect students’ revision and their attitude towards writing.

2.7.1.1 What to Focus on: Content and Form

Content has been more and more important in teaching L2 writing as it is evident that writing cannot be done without content and the organization of ideas. Therefore, while giving feedback, teachers should view themselves as writing teachers rather than language teachers and focus more on content than on form such as grammar, vocabulary, or mechanics (Zamel, “Responding” 86). Dana Ferris maintains that too much attention to grammatical form might prevent students from generating ideas. She also warns against degrading a writing class into grammar and vocabulary instruction (Treatment 49). John Truscott suggests that grammar correction should be abandoned because it is ineffective and harmful. He claims that students do not understand why an error should be corrected in a specific way, and they try to avoid the error rather than trying to correct it (327).

Despite the preference for focus on content in feedback, students in a language learning classroom appear to want feedback on grammar. Interviews conducted with students from an EFL setting by John Hedgcock and Natalie Lefkowitz imply that the students stress form-focused feedback and try to improve their writing when their teacher highlights their
grammatical errors (152). L2 students from cultures where a teacher plays a relatively directive role are satisfied that their writing was read carefully when they get comments on grammatical errors (F. Hyland 256). In this sense, a teacher responds to the “students” in the comments, not just to their writing. He/she should consider students’ background needs and preferences as well as the relationship with students. Therefore, a teacher should incorporate feedback concerning form when students want this feedback.

L2 students usually learn writing to attain the ability to write appropriately for various future purposes. Thus, they should consider readers to achieve their purposes of writing. They could write in a business or an academic environment in the future, and their future audiences would not tolerate linguistic errors. Students could be seriously disadvantaged in business due to incorrect grammatical forms. In an academic setting, linguistic errors tend to have a negative effect on students’ grades on papers (Hyland, Second 184). Therefore, feedback should give students opportunities to deal with linguistic forms.

In addition, feelings and thought are expressed in language: meaning is conveyed through selection of appropriate forms. Form is not something that is looked at after creating meanings, but it is a resource for expressing meanings. Form and meaning cannot be separated in real life communication, and this is true of responding to writing (Hyland, Second 184-5). A teacher cannot restrict his/her feedback to the ideas and organization of the essay. He/she should also focus on the linguistic devices for expressing what the students want to say and give proper feedback for the improvement of linguistic knowledge.

Therefore, content and form should be combined while responding to students writing. A survey of teacher’s written feedback by Ferris also found that students were interested in receiving comments on both grammar and content (“Student” 40). According to David Eskey’s
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research, only focusing on meaning does not make students achieve accuracy in language. He suggests that teachers should be equally concerned with both the fluency and accuracy of language use (319). His opinion implies that feedback in writing should involve content and form as well. A teacher’s feedback in a real writing class should go beyond the simple choice of either content or form and integrate both of them. Ann Fathman and Elizabeth Whalley claim that students’ works improve most when students receive feedback on both content and form (187). A skilled teacher will vary his/her feedback according to contextual features of the target genres, the proficiency level, and personality of each student (Ferris et. al 175-76).

Even though content and form are equally important, a teacher cannot eradicate errors and should not attend to all of the errors. He/she should encourage students to only deal with meaningful errors that cause misinterpretation of a text. In genre-based writing, feedback on form mainly targets forms particular to the current target text type. A teacher can also concentrate on consistent errors made by students or errors that most interfere with the clarity of the writing (Hyland, Second 186).

2.7.1.2 Which Types to Use

There are several ways of giving feedback: commentary, minimal marking, electronic feedback, taped commentary, and rubrics (Hyland, Second 180-83). A commentary is a handwritten note to students on their papers and is the most common type of feedback. A teacher can specifically write near the part that he/she is mentioning in the margin or make a comprehensive comment at the end of students’ writing. Hyland says comments in the essay margin can give immediate feedback since they occur at the exact point in the writing where the problem happens. An endnote can give a comprehensive and general observation of the writing.
He also says that a commentary shows students how the writing appears to readers, how successful it is, and how it could be improved (Second 180). A commentary does not seem to evaluate writing and thus does not make students embarrassed or nervous. The non-judging nature of this helps students revise their writing based on the given feedback.

Minimal marking refers to placing symbols where corrections or revisions are needed. Symbols are put in the text and mainly used to show errors related to form. Errors can be corrected directly by the teacher, but minimal marking shows only what to correct, and thus, encourages students to self-correct (Hyland, Second 181). When using this method of giving feedback, a key of correction codes (Appendix A) should be given out to the students in advance, and then, the students can interpret the codes to revise their writing. This technique guides students in a neat and simple way to think about what causes a problem and how they can correct it. However, this type of feedback is not appropriate when pointing out an issue beyond the sentence level (Hyland, Second 181).

Electronic feedback means giving feedback through a comment function of computer feedback programs or providing feedback by email. The comment function is linked to an example text showing how to revise writing when students have organizational problems. It also can be programmed to connect to online grammar explanations in the case of form-based feedback (Hyland, Second 183). This new channel of feedback is familiar to students today and could be an effective way to attract their attention.

A taped commentary refers to teachers recording their comments as a voice file. It is effective because students seem to feel that they are talking with their teacher and can understand the teacher’s remarks easily (Morra and Asis 77-8). It might clearly show where confusion arises or where logic breaks down while following the flow of writing. This type of feedback is proper,
especially for students who prefer auditory learning styles. It can also provide an opportunity to practice listening skills (Hyland, *Second* 182).

A rubric is a fixed scale for checking how students have performed in relation to the criteria. It is usually used on the final draft to assess the students’ text. The criteria changes from genre to genre. Even though a rubric can restrict the issues that the teacher focuses on, it can show which points the teacher considers as important. It presents explicit criteria for evaluation of a particular piece of writing (Hyland, *Second* 181).

One thing to remember in giving feedback is that a teacher should select proper types of feedback based on the goal of the writing class, the preference of the students, and the purposes of feedback. For instance, in genre-based writing, a commentary would be effective for feedback on a rhetorical pattern that a student composed. For linguistic forms that students have already practiced in the *modeling and deconstruction* stage, a teacher can use minimal marking, which signals where the wrong part is and facilitates students’ thinking about what the right form should be. It is also important to note that a balance of positive and negative comments is essential. Too much praise can make students neglect revision. Criticism without praise or suggestion can discourage students. The pattern of praise-criticism-suggestion is recommended (Hyland, *Second* 187).

### 2.7.2 Peer Feedback

Peer feedback is based on the notion that language is learned through social interactions (Feez, *Text-Based* 24). Students can discuss their ideas and get real responses from authentic readers in an encouraging environment. They develop a sense of audience while going through this process. Therefore, peer feedback has become a common activity in a L2 writing class. It can
become an important alternative to teacher feedback in a classroom where a teacher has many students and has difficulty giving feedback in a timely manner. As for the effects of peer feedback, however, there are both positive and negative sides.

One of the most positive effects of peer feedback is that students can become better writers by raising a sense of audience because peer feedback becomes a good source for creating authentic communicative context. Students can develop critical reading skills to analyze the essays by their friends from a reader’s point of view. They can realize how readers understand their ideas and what the readers need in the essay. This understanding leads to knowing what the writers need to do to improve their writing, and they can revise their essays as writers (Hyland, Second 198). It is noteworthy as well that the entire process is done in a nonthreatening atmosphere, which reduces apprehension about writing. In addition, reviewing each other’s writing reduces a teacher’s workload while students are taking part actively in class.

On the negative side, peer feedback might be inappropriate for L2 students from collectivist cultures such as China or South Korea (Hyland, Second 42). In collectivistic cultures, students tend to avoid commenting on whether their classmates’ writing is good or not. They are also reluctant to disagree with comments on a peer’s writing as well. When they have to give a comment, they monitor themselves carefully to avoid conflict within the group. They think that criticism makes their friends lose “face.” To cause embarrassment is considered impolite in societies where group harmony is essential (Carson and Nelson 1). Students always say “good” or “all right” in these cultures; nothing important or useful is given as feedback (Hyland, Second 42).

Another issue to consider is that peer feedback is usually done on a surface level of sentences such as minor grammatical errors while ignoring broader issues of meaning (Connor
and Asenavage 257). Students might not see problems of the other students’ writing because they lack English proficiency, and they might not check the organizational pattern that makes writing logically fluent. The comments can be too narrow when students look over only grammatical errors based on their limited English proficiency (Ferris et.al 159). This superficial level of commentary reduces the effect of peer feedback.

Although peer feedback has disadvantages, it also has different purposes and effects than feedback from a teacher or an expert. Therefore, to find out proper ways to adapt peer feedback is important. Hyland claims that if L2 students are taught, they can give effective feedback (Second 203). Joy Reid suggests that peer response training can help students become better comment-givers. According to her ideas, students start with making a reflective note for their own writing such as “what they are trying to do in the writing, what worked, and what did not.” Then, they can give the note to their peers for reference when they work on giving feedback to each other, and all of them can give better comments (210).

3. Pedagogical Application to a Korean High School Setting

I have discussed a wide range of theoretical research on genre-based writing. This section is about practical application: I will display how to apply genre-based writing to a specific writing class in a Korean high school setting.

3.1 Profile of Students and Class

The students are female eleventh graders in an academic high school located in a typical small city. Based on the National Curriculum by the Department of Education, the eleventh graders in this school have an English writing class as a separate subject from a general English
class taken up until eleventh grade. The class period is fifty minutes and meets twice a week on Tuesdays and Thursdays. There are about thirty-two students in each class, and the students are assigned to either basic, intermediate, or advanced classes based on their English proficiency. The target students for this lesson plan are in the basic level.

Up until eleventh grade, the students take a general English class where they are supposed to learn listening, speaking, reading, and writing skills; however, in reality, writing gets little attention. Even when the students take writing classes, writing activities in the classes are supplementary to reading tasks, such as writing down a topic sentence. Consequently, the writing proficiency of the students is relatively lower than their reading ability. Even though the students understand relatively complicated sentences, for example, *He did not even have enough energy left to stand up*, they can only construct simple sentences (S+V, S+V+C, S+V+O). Some examples of a simple sentence construct include: *There lived a poor farmer in a country; She was the most beautiful girl in the village; I don’t love you anymore.*

3.2 Lesson Plans

3.2.1 Focus of Class and Class periods

This lesson plan is about teaching how to write a fictional *narrative* of a fairy tale. As fairy tales are well-known to Korean students and do not have many differences from traditional Korean folktales, they are less burdensome for basic level students who are not yet accustomed to writing beyond the sentence level but should learn new features of a specific genre and practice writing at the same time. The students can easily focus on building contextual knowledge about a fairy tale by comparing similarities/differences between Korean folktales and fairy tales in English cultures. Also, while a *report* or an *exposition* can often be about serious
topics with terms specific to the particular topics, writing a fairy tale allows students to make up a creative story at their current proficiency level. Writing a fictional narrative can be practice for writing a factual narrative such as an unforgettable experience in life, which students have more opportunities to write about in real life. Therefore, composition of a fairy tale is appropriate for basic level students in earlier writing classes of a semester.

This lesson plan consists of four class periods, based on the five stages of the writing procedure presented in section 2.6: building knowledge of the context, modeling and deconstructing the text, joint construction of the text, independent construction of the text, and linking to related texts. The first stage of the writing procedure, building the knowledge of the context is realized in the first class period. The second and the third stage are combined into the second class period because the deconstructing the text in the second stage and subsequent joint construction of the text in the third stage are closely related to each other. The fourth stage needs more than one class period because students start their own writing. The last stage, linking to related texts, does not take a full period in this lesson plan as the task is simple. Therefore, the fourth stage is done in the third class period and goes into the fourth class period. The third and the fourth class periods deal with the fourth and the fifth stages of the writing procedure.

3.2.2 Objectives of the Lessons

The primary goals of this lesson plan are to familiarize students with a fictional narrative through a fairy tale and to create their own stories with a typical rhetorical pattern used in a fictional narrative. The specific objectives of each class are as follows:

- The first class period: students will be able to understand the purpose of the fictional narrative and understand the cultural similarities/differences between Korean folktales
and fairy tales in English cultures.

- The second class period: students will be able to find out the rhetorical pattern of the story and to understand sentence structures and vocabulary, and they will be able to rewrite the target story, using the sentence structure and vocabulary in the target story.

- The third class period: students will be able to create a story in groups and then revise it based on their peers’ feedback.

- The fourth class period: students will be able to complete the story and make reviews for the stories of the other groups.

3.2.3 Aids and Materials

The class starts with showing what a fictional narrative is through a movie clip from Shrek that was directed by Andrew Adamson and distributed by Dreamworks Animation in 2001. The teacher will extract some scenes from the movie into a short video clip that is in English: it starts with a scene where the main character Shrek, an ugly green ogre, enjoys living peacefully in his swamp (orientation). In the next scene, he finds his life disrupted by the obsessive, fairytale despising Lord Farquaad. Shrek leaves the swamp to ask Lord Farquaad for the return of his peaceful life, and Lord Farquaad asks Shrek to rescue the princess, Fiona, if he wants to get back his peaceful life. The next scene shows Shrek and his friend, Donkey, traveling to the castle and rescuing Fiona. As the three journey back to Farquaad’s palace, Shrek and Fiona find they have more in common with each other and fall in love. Shrek overhears Fiona tell Donkey her secret in the next scene. Shrek only hears part of their conversation and is heartbroken; he misinterprets her disgust at her transformation into an ugly beast as being disgusted with him (complication). However, with Donkey’s encouragement, Shrek tries to gain Fiona’s true love,
and they get married for the final scene (resolution).

Two picture books are needed for the first class period when the teacher presents an activity to build knowledge of the fictional narrative: a Korean traditional folktale, *Heungbu and Nolbu* and a well-known fairy tale, *Snow White and the Seven Dwarfs* adapted by Yeunjeong Kang published in South Korea by Language Plus Press in 2009. For the main textbook, the teacher uses *The Paper Bag Princess* by Robert N. Munsch and Michael Marchenko published in the U.S.A. by Annik Press Ltd. in 2002. As there are six groups in a class, six copies of each book are needed for these writing classes. In addition, six kinds of worksheets (Appendix B to G) are needed to help the students to understand what a fictional narrative genre is and to write independently. An electronic dictionary is needed to get help for using proper vocabulary.

3.2.4 Previous class work

The students had already learned the *procedure* genre by reading a model text and working on a recipe for baking bread. They know what a *procedure* is: it is a sequence of events marked explicitly by temporal connectives, or numbering of points, or implicitly by the ordering of steps on the page. They also know linguistic features of this genre: a generalized human agent who is often omitted, imperatives, action verbs, and conditional *if* to indicate alternative paths of action (Hammond et.al 87). As the students had gone through the *procedure* genre, they are accustomed to the cyclical five steps of genre-based writing process presented in the previous section.

The students form groups of five or six and there are six groups in a class. Composition as a group reduces apprehension about writing for the students who are at the basic level of proficiency. For better scaffolding, to teach a small group is more effective than to teach the
whole class. The students are accustomed to group work and are encouraged to participate in every group activity. The students are encouraged to ask the teacher about whatever they have difficulty understanding.

3.2.5 Lesson Plan Procedure

The First Class Period

a. Introduction

After greeting the students, the teacher introduces a movie clip edited from the animated movie, *Shrek*, as a motivation activity. This short movie clip consists of orientation, complication, and resolution, which compose a typical rhetorical pattern of a fictional *narrative* genre (Macken et. al 30). After watching the movie clip, the teacher asks the students to answer the following questions: *Who are the main characters? What happened? Was the story interesting? If so, what makes the story interesting?* The teacher also asks the students to divide the story into three parts. However, in this step, the teacher does not present the three terms: orientation, complication, and resolution. In addition, he/she does not have to elicit exact answers because this activity is to stimulate the students’ interest. When the teacher listens to the students’ answers, he/she tells the students that for the following four classes, they will read a picture book, work on interesting activities, and create an exciting story like *Shrek*. In this class, they will start with analyzing a Korean folktale and a fairy tale of an English culture.

b. Development

The teacher gives each group two books written in English: one is a Korean traditional folktale, *Heungbu and Nolbu* and the other is a fairy tale, *Snow White and the Seven Dwarfs*. As
the purpose of this class is to familiarize the students with a fictional narrative, the teacher facilitates the students’ awareness by analyzing cultural similarities and differences between a Korean folktale and a fairy tale in an English culture. As both are well known to Korean students, the students do not have to struggle to understand the stories and can directly focus on analysis.

The teacher explains that the stories in the books and the story in the movie clip are in the same particular type of narrative, a fictional narrative. The teacher tells the students that there are similarities and differences between Korean folktales and English fairy tales and asks the students to find them. In this activity, the two presented books are just samples of folktales and fairy tales, and the students’ answers do not have to be restricted to the two books. The teacher encourages the students to think of various folktales and fairy tales that they know.

The teacher elicits that in both stories, there is a supernatural power that is used to solve problems, and animals or materials that act like people. He/she also helps the students realize that imaginary creatures occur in the stories. For differences, the teacher encourages the students to search for the fact that all of the main characters are not warm-hearted people in Korean folktales while a kind and beautiful princess is usually a main character in English fairy tales. Another difference to elicit from the students is that the main character who behaves badly is always punished in Korean folktales and, thus, not all of the stories have happy conclusions whereas fairy tales always end with the main character’s happiness. At this point, the teacher presents different purposes of the fictional narrative according to cultures: Korean folktales are to give lessons or morals in life, and fairy tales in English cultures are to entertain and to show that good characters are rewarded. The teacher tells the students that these kinds of writing can be found in children’s picture books or in novels.

Then, the teacher hands out a worksheet (Appendix B) which aims at finding out
rhetorical patterns of a folktale and a fairy tale. He/she encourages the students to discuss the stories and fill in the worksheet in their pre-arranged groups. The students help one another to work out the responses. While they work on the task, the teacher circulates, giving assistance to the groups that need it. While going around, the teacher assesses which questions they struggle to answer. After the students complete the worksheet in their groups, the teacher addresses the difficult questions brought up in group work, and they check the answers together.

After checking the worksheet, the teacher asks the students to divide the story of *Heungbu and Nolbu* into the four parts of beginning, development, crisis, and conclusion, which are typical in the Korean fictional narrative. The students refer to the answers about *Heungbu and Nolbu* on the worksheet. For *Snow White and the Seven Dwarfs*, he/she asks to divide it into beginning, middle, and ending according to the storyline. Again, the students use the answers from the worksheet. The purpose of this activity is to encourage them to discover how the rhetorical patterns can be different between cultures, what the typical rhetorical patterns of the stories are, and how each part of the pattern works to achieve the purposes of folktales and fairy tales.

Now, the teacher explains the organization of *Heungbu and Nolbu*: the first three answers on the worksheet are related to the first part of the storyline, which is called *beginning*; the part including the fourth answer is called *development* that shows the progress of the problem; the part including the fifth answer is *crisis* that describes a critical situation; the part with the final two answers is *conclusion* that is related to the end. For *Snow White and the Seven Dwarfs*, the teacher says that the first three answers are in *orientation*, the next two are in *complication*, and the final two are in *resolution*. The teacher adds that in a fairy tale, *orientation* provides relevant background information about when, who, and where. He/she also says that
complication introduces one or more problems for characters to resolve, and resolution is a stage to resolve these issues and return to a normal situation.

The teacher points out that the two stories have the same pattern of story development in spite of dividing a plot differently and putting a different name on each stage: both have similar setting and time, conflicts/problems, and the solution. Then, the teacher asks the students, “What if one of the parts in each story is missing?” He/she helps them realize that all of the parts should be present for people to consider them as a whole story, and all of the parts should be interwoven tightly to make the story exciting. This presentation helps the students realize what this type of fictional narrative is composed of and what makes the story interesting.

c. Conclusion

The teacher runs the movie clip, Shrek, again and asks them to divide the story into three parts of orientation, complication, and resolution. He/she consolidates the organization of a fairy tale by watching the movie again. The teacher summarizes what they did in this class: what are the differences and similarities between Korean folktales and English fairy tales, what elements are needed to make a story, and what rhetorical patterns a folktale and a fairy tale have. Then, the teacher tells the students they will read an interesting fairy tale and analyze it in the next class. The teacher asks them to bring their electronic dictionaries to the next class.

The Second Class Period

a. Introduction

As a motivation activity, the teacher presents a sequence of pictures (Appendix C) extracted from the target story, The Paper Bag Princess. He/she says that these pictures are from
an unconventional story and asks the students to imagine how the story develops, why the prince looks angry with the princess, and what the conclusion will be like. After listening to the students create a story based on the pictures, the teacher shows a picture book, *The Paper Bag Princess*, and tells them that they are going to find out what happens in the picture book with the same pictures they have just seen. Also, the teacher reminds the students the main characteristics of the procedure to help them understand that the fictional narrative is different from the procedure.

b. Development

The teacher distributes the picture book, *The Paper Bag Princess*, to each group. The students are encouraged to discuss the main characters, the setting, the problems that occur, and the solution. This book is a reading text for tenth grade student, and it is not too challenging to understand. The students help one another within a group to understand the story, and they ask the teacher for help with the difficult parts that they have trouble understanding. They can look up difficult words in an electronic dictionary.

After the groups understand the story, the teacher encourages the students to talk about the characters, the place and the time, the occurrence and the development of conflicts, and the solution. This is a comprehension-checkup process, and while listening to the students’ words, the teacher can discover the sentence structures that are difficult for the students to understand and note them on a paper for more explicit explanation when the teacher and the students analyze difficult sentence structures together (Question 6 on a worksheet of Appendix D).

The teacher gives out a worksheet (Appendix D) to find out a rhetorical pattern in this story and to deconstruct the story for building linguistic knowledge. He/she explains briefly how
to answer each question by presenting examples. For Question 2, *Divide the summary in Question 1 into three parts: orientation, complication, and resolution*, the teacher elicits the rhetorical pattern that the students learned in the last class and helps them to recall it. While the groups complete the worksheet, the teacher encourages the group members to help one another and gives specific explanation to a group when it is needed. The teacher should not forget to examine the questions most of the students have difficulty in answering. These questions will be dealt with more explicitly for better scaffolding. When the teacher and the class check the answers together, the teacher encourages the students to volunteer and to give their group’s answers freely. The teacher should take advantage of these answers to evaluate the students’ comprehension and decide when and where he/she scaffolds the students. For Question 6, *Write down sentences your group has difficulty understanding*, the teacher chooses only some sentence structures that the majority of students identify.

The next task is to reconstruct the text, and the teacher shows again the sequence of pictures that was seen at the beginning of this class. While using the pictures, each group can compose the same story in the target book or a slightly different story. The students should describe each picture with at least two sentences. They can use the sentence structures and vocabulary that they studied through the worksheet: structures for describing a person or feelings, tense and action verbs, and temporal connectives to indicate sequence of events. When all of the groups finish rebuilding a story, they are encouraged to share it with the class by reading it aloud. After listening to each story, the teacher points out some problems that are found when the students read aloud their writing and deals with them again: the teacher explains explicitly what the problem is and how it is corrected.
c. Conclusion

The teacher explains again briefly the questions on the worksheet that the students had difficulty understanding. It is important to understand the target text completely before the students go on to the next writing class. Otherwise, they will have difficulty writing independently in the next class. The teacher announces that they are going to become writers and create their group story in the next class. He/she tells the students to bring an electronic dictionary.

The Third Class Period

a. Introduction

The teacher says that they are going to create a fairy tale in groups today, and he/she distributes a worksheet (Appendix E) to each group. The teacher helps the students to recall how a fictional narrative story is structured to be entertaining and is organized around the ways characters confront and resolve a disruption of their normal events (Hyland, *Genre and Second Language* 169). He/she tells the students that the assignment is to build a story plan to make up an organized story. All of the groups brainstorm to create a story plan. While all of the groups are working on the story plan, the teacher gives out *Heungbu and Nolbu, Snow White and the Seven Dwarfs*, and *The Paper Bag Princess*. Each group will refer to these books when creating their group story plan. The students can read the picture books again or just come up with words related to a certain topic and write them down on a paper for brainstorming.

b. Development

When all of the groups finish making up a story plan, the teacher distributes the next worksheet (Appendix F) and asks them to elaborate the story plan into a whole story. While the
groups work on it, the teacher goes around and helps the groups with making a story. When the students ask specific questions about sentence structure or vocabulary, the teacher tries to elicit an answer from the students and avoids giving a direct answer. The students refer to some expressions or vocabulary in the picture books that they discussed in the previous classes.

After completing the first draft, each group exchanges their work with another group and gives comments after reading it. The students read the story as audiences, and this changed point of view can help them learn how to revise their own work. After getting back their work, all of the group members revise their work based on the comments that they have gotten from another group. During the class, the teacher should examine each group’s work carefully and give appropriate help. However, this activity is in an independent writing phase, so the teacher should give minimal help and should serve only as a collaborator to foster the students’ autonomy.

c. Conclusion

When the groups finish revising the first drafts, the teacher asks them to hand in the work and announces that he/she will read them and give feedback. The teacher tells the students that in their next class period, they will revise the story once again based on the teacher feedback and make a short review after reading the other groups’ completed stories. The teacher should give compliments to the students for writing an interesting story with collaboration because the students tend to be nervous about showing their writing to the teacher for correction.

After class, the teacher reads all of the stories carefully and gives feedback on each one. The teacher focuses on the organizational pattern, descriptive sentences, the tense, conjunctions that show temporal sequence, and the use of action verbs. While finding commonly repeated errors, the teacher takes note of them to address in the next class. In addition, when the teacher
finds a creative storyline or good application of knowledge learned in the previous classes, it is helpful to inform the students of them in the next class. While giving feedback, the teacher writes one good point first and then goes on to some points to correct.

**The Fourth Class Period**

a. Introduction

The teacher says that in this class, they will complete the story and make a short review for another group’s story. Then, the teacher returns the worksheets to the groups and gives some time to analyze the comments from the teacher. The teacher addresses the good points from each group and gives compliments. Now, the teacher deals with the common errors that were found during feedback work. The teacher should explain why the errors cause problems and ask the students how to correct them.

b. Development

The students discuss the comments on their group story and talk about the revision of the story. The teacher stresses the importance of collaboration and encourages the students to cooperate to make a better story. When a group has difficulty understanding the teacher’s comment or does not know how to revise their work, the teacher helps the group. The teacher should try to direct the students to take a more independent approach. When the students finish revising, they write the story down on a new piece of paper (Appendix G). When they have time, they draw pictures illustrating the story. After completion of writing, each group exchanges their story with another group and reads it.

The next task is to make a short book review on another group’s story. This is a process
to link the target genre to a related new genre. When students are not accustomed to the new genre, the teacher should start over from the first building context knowledge stage of the genre-based writing procedure and go onto the next deconstructing the text stage and the joint construction stage gradually before writing independently about the new genre. However, students are familiar with short reviews as they can see many short reviews of products on internet sites. Therefore, in this class, the teacher does not have to cover all of the stages before reaching the independent writing stage. Instead, some examples of a short book review are introduced to the students.

The teacher gives out examples of a short book review (Appendix H) that are usually seen in online bookstores. The teacher does not have to deconstruct the reviews with the students because they are composed of simple sentences. The teacher guides the students to focus on what is said and how it is expressed in the reviews. The students discuss the reviews in their groups and talk freely about their personal feelings and thoughts on the story they read. After exchanging their feelings and opinions about the story, the students start to write their own reviews on the other group’s story that they read. They write it down on a post-it to attach it to the story after class. The teacher can help the students write when they need assistance. After creating a short review, the students share it with the class.

c. Conclusion

The students put their completed group stories on the wall at the back of the class and attach individual short reviews for the story that they read. They look over the other reviews and appreciate the other stories as well. The teacher wraps up all the activities that they have done for four class periods. He/she helps the students to reflect on what the purpose of a fairy tale is,
where it is seen, how it is organized, and what the main characteristics of it are as a fictional narrative.

The teacher announces that for the next class, the students will start a factual narrative by reading a text about a personal experience and will write about valuable experiences in their lives, which can be used as a self-introduction in an application form for university admission or for a job. As the fictional narrative of a fairy tale has the same rhetorical pattern as a factual narrative, the students can apply the knowledge of the fictional narrative to a factional narrative (Knapp and Watkins 152).

3.2.6 Anticipated Problems and Solutions

The genre approach emphasizes writing in the ways that are accepted in a society, and to know a rhetorical pattern and specific linguistic features of a particular genre is one way to learn how to write appropriately. Therefore, a teacher shows models of various genres and helps students practice writing in a genre-based writing class. This is effective for students in EFL situations, but this way of teaching can make students conform to the frames given by the teacher and result in a mechanical drill that cannot be applied to a new situation: the students might repeat the same sentence structures that were learned at the stage of deconstructing the text. In this case, a genre-based writing class can be another version of a writing class based on the product approach, which stresses the pattern drill of a text given by a teacher.

This problem can be solved by presenting the structures in an authentic context with a concrete purpose for writing. Without a purpose for writing, presentation of linguistic features can lead to repetition of the frames and does not proceed to the application stage of writing for a specific purpose in real life. Giving authentic situations to write in is important and then,
students will want to write to achieve their specific purposes.

Another concern is that the strong role of a teacher can cause a problem in the early stages of writing. When a teacher plays an authoritative role to students, the teacher might dominate the writing class, and students might just follow the prescriptive rules of writing. Appropriate intervention is necessary to scaffold students effectively, but the degree of intervention is difficult to decide in a specific teaching situation. To raise students’ autonomy in writing is one of ultimate goals of a writing class, but a teacher’s strong role can reduce it instead.

To keep students’ autonomy while the teacher is intervening in students’ work, the teacher should have enough experience with teaching writing. The role of a teacher is critical to succeed in raising students’ autonomy in writing because the teacher decides the degree of intervention during teaching-learning activities. Therefore, organized teacher-training programs are needed to help teachers become skillful and decide when, where and how much they intervene in students’ activities.

Another possible problem is in group work: it is not always effective although writing as a group is preferred to give better scaffolding to students in a crowded class where a teacher rarely gives individual help. One reason for ineffectiveness is due to some students’ lack of responsibility. Not all the students have interest in writing, especially students in the basic level class. They tend to neglect participation in the group activity when they realize that they are not the only students to write and complete the work. They can sit back and just wait for the other members to complete the work. They tend to join activities only when they should hand in an individual work. The other reason for ineffective group work is due to students’ lack of confidence. Some students tend to be reluctant in joining a writing activity when they think their English ability is lower than the other students in their group. They “yield” to the other members
and keep silent, and this attitude prevents the development of their writing proficiency. In addition, this attitude aggravates a student’s lack of confidence.

To deal with this problem, the teacher should encourage all of the members to participate in activities. One way to encourage all of the members’ participation is to allot the members an assignment in which all of them can be involved. For example, when six members in a group have to supply six sentences to complete a whole story, each member usually creates one sentence. Once each student starts to make his/her own sentence, each can have an interest in the other members’ sentences, and they can help one another to make their work better. They can build their confidence as well while working on the allotted assignment.

**Conclusion and Discussion**

Writing has been neglected while reading has been emphasized in Korean high school English classrooms. However, teaching writing becomes important as the acquisition of balanced proficiency of four English skills gets a spotlight in Korea. Even though many methodologies are being adopted to build students’ writing competence in the Korean educational setting, it is not easy to help students develop their writing ability. Korean students are in an EFL situation and do not have enough opportunity to be exposed to English. In addition, they have little experience of writing beyond the sentence level, and so they tend to lack confidence especially when they are in a basic level class.

Students in EFL situations need to acquire linguistic knowledge, such as grammar and vocabulary, to write exactly what they want to say. Understanding of linguistic forms and their functions is the foundation of writing to achieve specific purposes in their future. They should also know how a text is organized in an accepted way in a society. The genre approach deals with
these requirements for students in EFL situations. It does not neglect linguistic knowledge as a
foundation of writing for students who have little linguistic competence. It stresses learning
rhetorical patterns of different genres to write in socially accepted ways, which helps students
achieve the purpose of writing.

Therefore, in a genre-based writing class, the teacher starts with building contextual
knowledge of the target genre by concentrating on the purpose of the text, the context where the
writing occurs, and the elements that make people accept a certain kind of writing for what it is
intended to be. After building this knowledge, students move to deconstructing the model text
genre and prepare for independent writing by practicing the model genre with the help of the
teacher. While going through this process, students build basic knowledge to write in a proper
way and develop their writing proficiency to apply it to a new situation for a specific purpose.

The genre approach puts more emphasis on a teacher’s role in developing students’
writing competence than other approaches, and this improves their basic level of writing
proficiency. The explicit presentation of target knowledge and proper help from direct to indirect
facilitate students’ confidence as well as development of writing proficiency. In addition, group
writing through collaboration alleviates a teacher’s workload in a large sized class and gives
students the opportunity to learn in authentic social interactions.

The genre approach has many advantages in teaching writing in EFL situations. However, strong teacher roles and explicit modeling of a target text might fail to develop students’ creativity and autonomy in writing. Total class participation in class activities is another problem to be dealt with to succeed in teaching writing based on the genre approach. Therefore, further research is needed on effective intervention of a teacher, organized training programs for teachers, and techniques for eliciting students’ active participation.
Works Cited


## Example of Correction Codes

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<th>Meaning</th>
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<td>S</td>
<td>Incorrect spelling</td>
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<tr>
<td>W</td>
<td>Wrong word order</td>
</tr>
<tr>
<td>T</td>
<td>Wrong tense</td>
</tr>
<tr>
<td>C</td>
<td>Concord (subject and verb do not agree)</td>
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<tr>
<td>WF</td>
<td>Wrong form</td>
</tr>
<tr>
<td>S/F</td>
<td>Singular or plural form wrong</td>
</tr>
<tr>
<td>Λ</td>
<td>Something is missing</td>
</tr>
<tr>
<td>[ ]</td>
<td>Something is not necessary</td>
</tr>
<tr>
<td>PM</td>
<td>Meaning is not clear</td>
</tr>
<tr>
<td>NA</td>
<td>The usage is not appropriate</td>
</tr>
<tr>
<td>P</td>
<td>Punctuation is wrong</td>
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</tbody>
</table>

(Hyland, *Second* 181)
Appendix B

**LET’S FIND OUT WHAT MAKES A STORY!!**

<table>
<thead>
<tr>
<th>Questions</th>
<th>Books</th>
<th>Heungbu and Nolbu</th>
<th>Snow White and the Seven Dwarfs</th>
</tr>
</thead>
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<td>1</td>
<td>Who are the main characters?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>When does the story happen?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Where does the story happen?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>What happened in the story?</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(What are the problems?)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>What do the problems develop into?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>How are the problems solved?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>What is the ending of the story?</td>
<td></td>
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</tr>
</tbody>
</table>
Appendix C  

**A Sequence of Pictures**  

: The images cannot be shown in this paper due to copyright issues. The descriptions of the pictures are presented instead, but the real pictures should be presented to the students in class.

1. There are a prince Ronald and a princess Elizabeth in a palace.  
They wear expensive clothes.  
The princess is beautiful, and the Prince is handsome but looks arrogant.

2. A powerful dragon smashes down the walls of the castle and burns all the princess clothes with its fiery breath. The dragon is carrying off the prince Ronald and leaving the princess alone without any beautiful clothes.

3. The princess is tracking the dragon. There is a path where burnt bones are scattered. The branches of trees were burnt in the forest.

4. The dragon falls over on the ground and is short of breath. The princess stands in front of the dragon.

5. The princess is rescuing the prince who is behind bars in a dragon’s cave.

6. The prince is free now, but he looks angry with the princess. He is saying something to the princess who wears a dirty paper bag instead of a clean and expensive dress.
LEE 70

Appendix D

LET’S SOLVE THESE QUESTIONS!!

© Read the picture book carefully and fill in the blanks below.

1. Summarize the story with the words at the end.

: Princess Elizabeth and Prince Ronald were engaged. They were going to get married soon. But, a dragon destroyed Elizabeth’s castle and took Ronald away.

→ _______________________________________________________(dress, paper bag, look for)
→ _______________________________________________________(defeat, with wisdom)
→ _______________________________________________________(rescue, dressed in a dirty paper bag)
→ _______________________________________________________(Ronald said)
→ _______________________________________________________(Elizabeth decided)

2. Divide the summary in Question 1 into three parts: orientation, complication, and resolution.

3. Find out words that describe the sequence of events according to time. (Ex. Then )

: __________________________________________________________

4. Find sentences describing a person, things, or feelings.

: __________________________________________________________

: __________________________________________________________

5. Find some words that show movement. (Ex. smash down, chase)

: __________________________________________________________

6. Write down sentences your group has difficulty understanding.

: __________________________________________________________

: __________________________________________________________
LETS MAKE UP A STORY PLAN!!

Theme: ______________________________

Orientation: ______________________________

Characters & Descriptions:
♦ _______ : ________________
♦ _______ : ________________
♦ _______ : ________________
♦ _______ : ________________

Where: __________________

When: __________________

Complications: ______________________________

Events:
♦ ______________________________
♦ ______________________________
♦ ______________________________
♦ ______________________________

Resolution: ______________________________

(Adapted from Knapp and Watkins 152)
Appendix F

LET’S CREATE YOUR OWN STORY!!

Title:

<table>
<thead>
<tr>
<th>Teacher’s Comments</th>
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</table>

<table>
<thead>
<tr>
<th>Your Friends’ Comments</th>
<th>Group :</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Things to consider]</td>
<td></td>
</tr>
<tr>
<td>* Creativity</td>
<td></td>
</tr>
<tr>
<td>* Organization</td>
<td></td>
</tr>
<tr>
<td>* Correct Sentences</td>
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</tbody>
</table>
Appendix G

THIS IS A PICTURE BOOK OF MY GROUP!!

WRITTEN BY ____________________________
Appendix H

LET'S READ THESE BOOK REVIEWS!!

The princess doesn’t just wait for her prince to save her. She is really brave and smart!

It’s a brilliant story to encourage girls to be strong and smart. This story helps me realize beauty comes from the inside.

A wonderful story! Princess Elizabeth is a great example for me. Sometimes the prince is not worth having!

In this story, a courageous and smart princess goes off to rescue Prince, Ronald from a fierce dragon. After defeating the dragon, she finds out the prince is a monster himself, and so she decides to leave him after all.

I recommend this book to every girl. It is worth reading and the story is very different from the traditional fairy tales. This book tells girls that inner beauty and courage are important and people should be appreciated based on their inner beauty.