

University of Southampton Research Repository  
ePrints Soton

Copyright © and Moral Rights for this thesis are retained by the author and/or other copyright owners. A copy can be downloaded for personal non-commercial research or study, without prior permission or charge. This thesis cannot be reproduced or quoted extensively from without first obtaining permission in writing from the copyright holder/s. The content must not be changed in any way or sold commercially in any format or medium without the formal permission of the copyright holders.

When referring to this work, full bibliographic details including the author, title, awarding institution and date of the thesis must be given e.g.

AUTHOR (year of submission) "Full thesis title", University of Southampton, name of the University School or Department, PhD Thesis, pagination

**UNIVERSITY OF SOUTHAMPTON**

**FACULTY OF LAW, ARTS & SOCIAL SCIENCES**

**School of Humanities**

**A PROCESS-GENRE APPROACH TO TEACHING SECOND LANGUAGE WRITING:  
THEORETICAL PERSPECTIVE AND IMPLEMENTATION IN  
A THAI UNIVERSITY SETTING**

by

**Wisut Jarunthawatchai**

Thesis for the degree of Doctor of Philosophy

October 2010

UNIVERSITY OF SOUTHAMPTON

ABSTRACT

FACULTY OF LAW, ARTS & SOCIAL SCIENCES

SCHOOL OF HUMANITIES

DOCTOR OF PHILOSOPHY

A PROCESS-GENRE APPROACH TO TEACHING SECOND LANGUAGE WRITING:  
THEORETICAL PERSPECTIVE AND IMPLEMENTATION IN  
A THAI UNIVERSITY SETTING

by Wisut Jarunthawatchai

The study investigates the effects of implementing a process-genre approach in teaching L2 writing to Thai students at the university level in terms of the quality of written texts, the students' acquisition of genre knowledge, and the incorporation of genre awareness in the process of writing in L2. A quasi-experimental design is used in the current study in order to examine the effectiveness of the process-genre writing instruction. This study is also supplemented by the qualitative data obtained from portfolios and think-aloud protocols to explain the students' progress of development in L2 writing. The qualitative data gathered from the students' portfolios explained the students' development of genre awareness; the data collected from think-aloud protocols provided information about the students' incorporation of genre awareness in their writing process in L2. The participants of this study are 50 English-major students in their second year at a public university in central Thailand on a 15-week writing course in the second semester of academic year 2007 – 2008. They were divided into an experimental group and a control group based on their enrolment on the course. Twenty-six students in the experimental group are given a process-genre approach to L2 writing instruction. Twenty-four of them in the control group studied writing through a traditional process approach.

In order to examine the effectiveness of the teaching instructions, the students in both groups were asked to write a letter of application in response to a job advertisement at the start and the end of the course. The students' written texts were graded on a nine-band scale using a six-trait multiple-trait scoring system. The results from the analysis of students' scores showed that, at the end of the course, a process-genre approach developed students' L2 writing ability in all areas of writing. When comparing with the control group students who received a traditional process-based instruction, the students instructed by the

process-genre pedagogy made greater improvement in areas of organisation, content, and linguistic appropriacy.

The findings from the portfolios and written texts of the experimental group students revealed that the students taught by process-genre approach viewed genres from a complex and wider perspective. In explaining their awareness of the genres, they considered genres from multiple dimensions, that is, they recognised social situation, communicative purposes, writer-readers and their relationship, content and its organisation, as well as various differences in language use; they were also aware that such textual characteristics and contextual features of genre are interrelated and inseparable. However, in terms of their progress in developing the understanding of genre elements, it seems that the students do not gain full understanding of the relationship between the writer and the intended readers.

According to the analysis of the students' think-aloud protocols, it was found that the students in the experimental group incorporated their awareness of genre in their process of composition. The students' think-aloud protocols revealed that the incorporation of content, organisation, and language use was visible in different stages of their process of writing. It was also found that the control group students attempted to utilise their awareness of genre in their process of writing. However, a closer examination of their think-aloud protocols indicated that their awareness of genre which they developed through the implicit instruction of process approach was rather vague and incomplete.

Overall, the results suggested that a process-genre approach which views L2 writing from a more holistic perspective enabled students to view L2 writing as complex cognitive and social activities. The students' understanding of genre knowledge and the incorporation of the genre awareness in the process of writing contributed to their production of high-quality texts appropriate to a particular social context.

# Contents

	Page
Abstract	ii
List of contents	iv
List of figures	xii
List of tables	xiii
Author's declaration	xiv
Acknowledgements	xv
 <b>Chapter 1: Introduction</b>	 1
1.1 Research rationale	1
1.2 Purposes of the study and research questions	3
1.3 Significance of the study	4
1.4 Structure of the thesis	5
 <b>Chapter 2: Overview of approaches to teaching ESL composition and L2 writing instruction in Thai higher education</b>	 8
2.1 Overview of approaches to teaching second language writing	8
2.1.1 Writing as a product	8
2.1.1.1 Controlled composition	9
2.1.1.2 Current-traditional rhetoric	9
2.1.2 Writing as a process	10
2.1.3 Writing as language use in context	11
2.2 Overview of teaching practices of L2 writing in the Thai higher education context	12
2.2.1 Product based instruction in L2 writing	13
2.2.2 Process based approach to teaching L2 writing	14
2.3 Discussion	16
 <b>Chapter 3: The writing process and process oriented approach to teaching writing in second language</b>	 18
3.1 The nature of writing processes in L1	18
3.2 Models of the writing process	23
3.3 Writing processes in L2	30

3.4 Process-based approach to L2 writing instruction	41
3.5 Implementation of a process-based approach in the L2 context	44
3.6 Conclusion	52
<b>Chapter 4: Genre and genre based approaches to teaching writing</b>	54
4.1 Basic concept of genre	54
4.2 Genre knowledge	55
4.3 Genre in three schools	62
4.3.1 English for Specific Purposes (ESP)	62
4.3.1.1 ESP perspective on genre	62
4.3.1.2 Theoretical framework	64
4.3.1.3 Context and goals	64
4.3.1.4 Genre analysis	64
4.3.1.5 Classroom applications	67
4.3.2 Australian systemic functional linguistics	75
4.3.2.1 Genre concept	75
4.3.2.2 Theoretical framework	76
4.3.2.3 Context and goals	77
4.3.2.4 Teaching genres	78
4.3.3 The New Rhetoric	85
4.3.3.1 Concept of genre	85
4.3.3.2 Context and goal	86
4.3.3.3 Genre teaching	87
4.3.4 Summary of the three schools of genre: Implications for ESL writing instructions	88
4.4 Conclusion	91
<b>Chapter 5: A process-genre approach to teaching L2 writing</b>	94
5.1 Different perspectives of process and genre approaches on writing instruction	94
5.1.1 Limitations of process and genre approaches	95
5.1.1.1 Disadvantages of the process approach	95
5.1.1.2 Disadvantages of the genre approach	96
5.2 Integrating process and genre approaches to teaching writing	98
5.3 A process–genre approach to teaching L2 writing	100

5.3.1 Theoretical framework	100
5.3.2 Application of a process–genre approach to second language writing classes	101
5.3.2.1 Building the context	103
5.3.2.2 Analysis of the model text	104
5.3.2.3 Collaborative construction of the text	104
5.3.2.3.1 Discussion of context	105
5.3.2.3.2 Developing content	105
5.3.2.3.3 Organizing text	105
5.3.2.3.4 Self-evaluation and revision of the outline	106
5.3.2.3.5 Writing a draft	106
5.3.2.3.6 Self-evaluation and revision of the draft	106
5.3.2.3.7 Peer-review	106
5.3.2.3.8 Revising the draft in response to peers’ comments	106
5.3.2.4 Independent construction of the text	106
5.3.2.4.1 Context analysis	107
5.3.2.4.2 Developing content	107
5.3.2.4.3 Organizing text	107
5.3.2.4.4 Self-evaluation and revision of the outline	107
5.3.2.4.5 Writing the draft	107
5.3.2.4.6 Self-evaluation and revision of the draft	107
5.3.2.4.7 Peer-review	108
5.3.2.4.8 Revising the draft in response to peers’ comments	108
5.3.2.4.9 Teacher’s response to the draft	108
5.3.2.4.10 Revising the draft in response to teacher’s comments	108
5.3.2.5 Reflection on writing	108
5.4 Conclusion	109
<b>Chapter 6: Research methodology</b>	110
6.1 Research methods	111
6.1.1 Quasi-experimental design	111
6.1.1.1 Non equivalent (Pre-test and Post-test) control group design	113
6.1.2 Qualitative research methods	114
6.1.2.1 Portfolios	114

6.1.2.2 Think-aloud protocols	115
6.2 The current study	117
6.2.1 Research context	117
6.2.2 Participants	118
6.2.3 The writing course	119
6.2.3.1 Recount	120
6.2.3.2 Recipe	121
6.2.3.3 Five-paragraph essay	122
6.2.3.4 Letter of application	123
6.2.3.5 Argumentative essay	124
6.2.4 The instruction	126
6.2.4.1 Introduction to the writing course	126
6.2.4.2 Implementation of teaching approaches into practice	127
6.2.4.2.1 Experimental group: A process–genre approach	127
6.2.4.2.2 Control group: A traditional process oriented approach	128
6.2.4.3 The written assignments	128
6.2.5 Data collection and analysis	129
6.2.5.1 A pre-test and a post-test	129
6.2.5.1.1 Data collection	129
6.2.5.1.2 Analysis of a pre-test and a post-test	130
6.2.5.2 Portfolio	131
6.2.5.2.1 Data collection	131
6.2.5.2.2 Analysis of portfolio	132
6.2.5.3 Think-aloud protocols	133
6.2.5.3.1 Data collection	133
6.2.5.3.2 Analysis of the think-aloud protocols	134
6.2.6 Discussion of the researcher’s role	135
6.2.7 Triangulation of the data	136
6.3 Conclusion	137
<b>Chapter 7: Analysis of the scores on the pre-test and post-test</b>	138
7.1 Background information on the participants	138
7.2 A comparison of mean scores on the pre-test of the experimental and control groups	139

7.3 A comparison of the mean scores from the pre-test and the post-test of the experimental group	140
7.4 A comparison of the mean scores from the pre-test and the post-test of the control group	141
7.5 A comparison of the mean scores on the post-test of the experimental and control groups	142
7.6 Conclusion	143
<b>Chapter 8: Students' development of genre awareness</b>	146
8.1 Recount	147
8.1.1 Social situation	147
8.1.2 Writer-readers and their relationship	148
8.1.3 Communicative purpose	149
8.1.4 Content and its organization	150
8.1.4.1 Content	150
8.1.4.2 Organization	153
8.1.5 Language use	157
8.2 Recipe	158
8.2.1 Social situation	158
8.2.2 Writer-readers and their relationship	159
8.2.3 Communicative purpose	160
8.2.4 Content and its organization	160
8.2.4.1 Content	160
8.2.4.2 Organization	165
8.2.5 Language use	169
8.3 Five-paragraph essay	171
8.3.1 Social situation	171
8.3.2 Writer-readers and their relationship	171
8.3.3 Communicative purpose	172
8.3.4 Content and its organization	174
8.3.4.1 Content	174
8.3.4.2 Organization	181
8.3.5 Language use	188

8.4 Letter of application	190
8.4.1 Social situation	190
8.4.2 Writer-readers and their relationship	190
8.4.3 Communicative purpose	191
8.4.4 Content and its organization	193
8.4.4.1 Content	193
8.4.4.2 Organization	197
8.4.5 Language use	203
8.5 Argumentative essay	204
8.5.1 Social situation	204
8.5.2 Writer-readers and their relationship	204
8.5.3 Communicative purpose	206
8.5.4 Content and its organization	208
8.5.4.1 Content	208
8.5.4.2 Organization	212
8.5.5 Language use	217
8.6 Conclusion	218
<b>Chapter 9: Awareness of genre in L2 writing process</b>	<b>224</b>
9.1 Task representation: Awareness of writing situation	225
9.2 Idea generating: Awareness of content	230
9.2.1 Experimental group students	230
9.2.2 Control group students	237
9.3 Goal setting: Awareness of organization	242
9.3.1 Experimental group students	242
9.3.2 Control group students	246
9.4 Text formulating: Awareness of language use	253
9.4.1 Experimental group students	253
9.4.1.1 Opening (O) move	253
9.4.1.2 Referring to the job advertisement + offering candidature (AD+CA) moves	254
9.4.1.3 Promoting the candidature (P) move	257
9.4.1.4 Enclosing the documents (EN) and polite ending (PE) moves	258
9.4.2 Control group students	260

9.5 Conclusion	263
<b>Chapter 10: Discussion and conclusion</b>	266
10.1 An overview of the study	266
10.2 Summary and discussion of the main findings	268
10.2.1 RQ1: Improvement of the text quality	268
10.2.2 RQ2: Students' development of genre awareness	270
10.2.3 RQ3: Incorporation of genre awareness in the process of writing in L2	274
10.2.4 Overall findings	280
10.3 Implications for L2 writing instruction	281
10.3.1 Implications for L2 writing instruction at a government University setting	282
10.3.2 Implications for L2 writing practices in Thai higher educational contexts	283
10.4 Contributions of the study	284
10.5 Evaluation of the study	285
10.6 Future research	286
10.7 Conclusion	287
<b>Appendices</b>	
Appendix 1: Course syllabus for Intermediate English Writing (702232) unit	289
Appendix 2: An example of the teaching material based on a process-genre approach	292
Appendix 3: An example of teaching material based on a traditional process approach	318
Appendix 4: Guided questions for group 700	333
Appendix 5: Guided questions for group 701	336
Appendix 6: The writing prompt for the pre-test and post-test	339
Appendix 7: The band descriptors	342
Appendix 8: The writing prompt for the think-aloud writing task 3	344
Appendix 9: Transcription conventions	345
Appendix 10: Coding for analysing the think-aloud transcripts	346
Appendix 11: Example outlines for writing a recount	348
Appendix 12: Example outlines for writing a recipe	353
Appendix 13: Example outlines for writing a five-paragraph essay	358
Appendix 14: Example outlines for writing a letter of application	365

Appendix 15: Example outlines for writing an argumentative essay

372

**Bibliography**

378

## List of figures

	Page
Figure 1: Stages of writing	19
Figure 2: Cognitive processes in Revision	22
Figure 3: The strategic choices allowed by DETECTION and DIAGNOSIS	23
Figure 4: Structure of writing model	25
Figure 5: Knowledge-telling model	26
Figure 6: Knowledge-transforming model	27
Figure 7: A model of the L2 composing process	40
Figure 8: A model of writing	43
Figure 9: A CARS model for article introduction	65
Figure 10: The Martin/Disadvantaged School Programs (DSP) ‘wheel’ model of genre literacy pedagogy	83
Figure 11: A teaching-learning cycle	84
Figure 12: A process-genre teaching model	103

## List of tables

	Page
Table 1: Moves of the letter of application, their definitions and frequencies	66
Table 2: List of moves which can be accomplished by different strategies	66
Table 3: Critical Aspects of Context	77
Table 4: Eight Key Genres for Teaching Writing across the Curriculum	80
Table 5: Perspectives on genres	89
Table 6: A comparison of process and genre orientations	94
Table 7: Independent-samples t-test of pre-test scores for the two groups of Students	140
Table 8: Paired-samples t-test of pre-test and post-test scores of the experimental Group	141
Table 9: Pair-samples t-test of pre-test and post-test scores of the control group	142
Table 10: Independent-samples t-test of post-test scores for the two groups of Students	143
Table 11: Analysis of genre elements and data sources	147

## **DECLARATION OF AUTHORSHIP**

I, Wisut Jarunthawatchai, declare that the thesis entitled

A PROCESS-GENRE APPROACH TO TEACHING SECOND LANGUAGE WRITING:  
THEORETICAL PERSPECTIVE AND IMPLEMENTATION IN A THAI UNIVERSITY  
SETTING

and the work presented in the thesis are both my own, and have been generated by me as a result of my own original research. I confirm that:

- this work was done wholly or mainly while in candidature of a research degree at this university;
- where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
- where I have consulted the published work of others, this is always clearly attributed;
- where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
- I have acknowledged all main sources of help;
- where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by the others and what I have contributed myself;
- none of this work has been published before submission.

Signed: .....

Date: .....

## ACKNOWLEDGEMENTS

This PhD thesis would have never been completed without the support of many institutions and individuals. It is with pleasure that I take this opportunity to express my gratitude to all for their invaluable support and assistance.

I am deeply indebted to my supervisor, Dr Alasdair Archibald, who gave me invaluable advice, support, critical comments and guidance throughout the process of writing this thesis. My sincere gratitude also extends to Professor Rosamond Mitchell, my internal examiner, and Professor Jennifer Jenkins, my advisor, for their critical comments and valuable suggestions for improving my thesis. I should like to thank Dr Nigel Harwood, my external examiner, for his insightful comments and valuable questions.

I would like to take this opportunity to acknowledge my debt to the late George Blue. We met in Bangkok in 2004 and had a chat for a few hours about my plan for PhD study; this was the start of my PhD journey at School of Humanities, University of Southampton.

I am grateful to the Royal Thai Government for awarding me a full scholarship, enabling me to undertake study in UK. My sincere thanks also go to the School of Humanities in the Faculty of Law, Arts and Social Sciences at the University of Southampton for awarding me grants for attending conferences in Thailand and UK.

For this PhD study, empirical data were essential. I should like to thank my colleagues at Faculty of Liberal Arts and Science, Kasetsart University, Kamphaeng Saen Campus, who provided help and assistance during my fieldwork in Thailand. My sincere thanks are especially extended to the research participants who took part in this research and provided useful data for this study. I have learned much from them; without them, this thesis would never be completed.

I would also like to extend my thanks to my colleagues in Thailand and friends in UK for their assistance in my data analysis, especially Dr Will Baker for helping me mark the participants' papers from the pre-test and the post-test, as well as Ms Lampung Vonok and Mr Somphop Rodamporn for their valuable lecture on statistical analysis and helpful advice on reporting quantitative data. My thanks are also extended to Mr Kampee Noonkhan, Ms Pornrawee Thunnithet, and my wife, Orathai, for their help in proofreading some chapters of the final draft of my thesis.

My sincere thanks go to my parents for their support and for patiently waiting for me during many years of study. My special thanks are also reserved for my dearest wife, Orathai, for her understanding, encouragement and patience during my time of study. Without her support, I could not imagine how difficult my PhD life in the UK would be.

# Chapter 1

## Introduction

### 1.1 Research rationale

English is a language that has spread around the globe to be considered as a world language. It has been estimated that there are more than 1,500 million speakers worldwide (see e.g. Crystal, 2003). Even though English is not an official language in Thailand, it has become more and more important in all aspects of life, such as academic, business, technology, in social as well as in local and global contexts. From an educational point of view, Thai learners “must have a good command of English so as to effectively communicate with the international community and to efficiently handle future business dealings with the foreign counterparts” (Wongsothorn, Hiraburana, & Chinnawongs, 2002, p. 110). Thai learners also realize that English is significant for their academic pursuits and career achievement in the future (Grubbs, Chaengploy, & Worawong, 2009).

The importance of English in the modern world is one of the key factors responsible for the new initiative of English language teaching and learning in Thailand since the turn of the century (Wiriyachitra, 2002). English language teaching (ELT) should be given more prominence in the educational system (Foley, 2005). The new English curriculum is, therefore, focused on learning processes to promote continuous lifelong development and to allow learners to further acquire knowledge in their fields of interest, such as personal, academic or occupational areas. It is expected that the learners “must be able to use the language competently, both receptively and productively, in different contexts” (Wongsothorn et al., 2002, p. 111).

However, Wiriyachitra, one of the key figures in ELT in Thai education, commented that Thai students’ overall proficiency in English language skills is far from satisfactory (2001). A number of national surveys conducted by the Office of Educational Testing of the Department of Curriculum and Instruction, the Ministry of Education (1997 – 1999) showed that students’ writing skills are considered to be below average. Their English writing was reported to be of very low quality (Wongsothorn et al., 2002). These reports are supported by Prapphal’s (2003) study, indicating that the English writing skills of Thai tertiary level students are particularly weak. These results demand changes in curriculum and teaching methodology to provide immediate improvement of writing ability in educational institutions across the country (Wongsothorn et al., 2002).

In the higher education context of Thailand, second language (L2) writing is an especially important language skill. During study, the students are required by their academic faculty to produce a variety of texts in English, for example essays, examinations, academic papers and research projects, to express their opinions and illustrate their knowledge of their subjects. They are evaluated on their writing competence. After graduation, they need to possess L2 writing competence to be able to produce a number of different texts in their future careers, for example, writing different types of letters in the business community.

English language teachers at university level have recognized that the teaching of L2 writing is an essential component of any language learning programme, but a challenging task because writing is a language skill that is difficult to learn. It is distinct from spoken language that people learn at home without systematic instruction. Learning to write is neither writing down speech on paper, nor an extension of learning to speak a language. Tribble (1996) stated that writing is a demanding task, as writers are required to incorporate a range of knowledge, including content, context, language system and writing process when they produce text.

It is the responsibility of language teachers to provide systematic instruction in developing Thai students' L2 writing competence. The instruction should enable the students to produce different kinds of texts for the academic context and the professional community after graduation. In teaching L2 writing to Thai university students, teachers are likely to be most concerned about the errors made by the students at the morphological, syntactic, and discoursal level and the development of skill in dealing with the process of composition. The teaching instruction is likely to be based on either product based or process oriented approaches. For those using a product based approach, the teaching instruction may focus on correcting the errors made by students and encouraging them to write at paragraph level, based on the different types of rhetorical organization (e.g. Phuwattanaset, 1985). In contrast, some teachers adopt a process based approach to teaching writing that encourages students to be aware of the nature of the writing process. The teaching instruction puts emphasis on generating ideas for writing and the development of writing skills; the explanation of grammar and rhetorical structures is delayed until almost the end of the writing process (e.g. English Department, 2000; Vessakosol, 1989).

According to Archibald and Jeffery (2000), writing is a complex activity in which writers require knowledge of textual features, the writing process and the context to produce successful texts. The product and process approaches to teaching L2 writing adopted by the English language teachers in higher education in Thailand fail to help students to deal with this complexity. These approaches only address the textual features and process of writing, and ignore the issues of social context that are significant factors in writing for academic or professional communities. Some of the L2 writing teachers at university level in Thailand (e.g. Tangkiengsirisin, 2006; Tangpermpoon, 2008) have begun to question the effectiveness of the traditional approach and to call for a more holistic approach to developing Thai tertiary level students' L2 writing ability. In classroom teaching, the issues of textual features, process of composition, and the influence of social context in writing should be addressed to enable the students to deal with the complexity of L2 writing from a wider perspective.

From the theoretical perspective, a number of scholars in L2 writing have called for the integration of process oriented and genre based approaches to teaching writing to students in L2 contexts (e.g. Badger & White, 2000; Hyland, 2003b, 2004; Tribble, 1996). The issue of skills dealing with the process of writing is addressed by the process approach, whilst the knowledge of social context and its influence on textual features is addressed by the genre based approach. By using an approach integrating process writing and genre, it is expected that students should gain the necessary knowledge of textual features, process of writing and social context to deal with writing as a complex activity. However, to date there has been little empirical research investigating the application of a process–genre approach to teaching writing in L2 contexts, especially in Thai higher education.

## **1.2 Purposes of the study and research questions**

This research aims to propose a process–genre approach and to offer empirical evidence of the results of its implementation in teaching L2 writing to Thai students at higher education level. These aims are transformed into three research questions and sub-questions as follows:

1. Does a process–genre approach to teaching L2 writing enable students to produce high-quality written text?

- 1.1 In what areas of writing do students taught by a process–genre approach show improvement in relation to the students who receive traditional process based instruction?
- 1.2 At the end of the course, do students instructed by a process–genre approach score higher in the writing task than students who receive traditional process oriented instruction?
2. Do students develop an awareness of genre through the 15-week L2 writing course instructed by a process–genre approach?
  - 2.1 How do students view genres at different points in time of the 15-week writing course?
  - 2.2 What elements of genre knowledge do students gain over time within the 15-week writing class?
3. Do students incorporate their awareness of genre in the process of writing?
  - 3.1 What element(s) of genre knowledge are visible throughout the composing process?
  - 3.2 Are there any differences between the two groups of students in terms of the incorporation of genre awareness in their process of composition?

It is hoped that, by providing answers to these questions, this study offers empirical information about the effectiveness of a process–genre approach in developing the L2 writing ability of Thai university students and their acquisition of the knowledge necessary to deal with L2 writing from a wider perspective.

### **1.3 Significance of the study**

This research is conducted to investigate the application of a process–genre approach to teaching L2 writing to the students at a university in Thailand where English is used as a foreign language. It is hoped that the insights into this process–genre approach in teaching L2 writing will be generally applicable to teaching writing in other, similar higher education settings in which English is used as a second or foreign language.

This study also attempts to gain an understanding of how the teaching approach contributes to students' development of genre awareness and how they incorporate knowledge of genre into the process of composing. In doing so, this study will reveal the extent to which

the knowledge of genre in the students' L2 writing process contributes to their production of text in L2. By applying similar analyses to learners in comparable L2 contexts, it should be possible to gain further understanding of students' cognitive processes and how genre influences their success in text production.

## **1.4 Structure of the thesis**

This thesis consists of ten chapters. Chapter 1 is the introduction. It has already explained the rationale of the current study, purposes of the study and research questions, and significance of the study.

Chapter 2 provides a broad overview of approaches to teaching writing in ESL (English as a Second Language) contexts, that is, teaching writing as a product, as a process, and language use in its context. Then it moves onto an overview of the approaches to teaching L2 writing in higher education contexts in Thailand.

Chapter 3 explores key issues of research on cognitive processes of writing and the process based approach to teaching L2 writing. There is in-depth exploration of research on the writing process in a first language (L1). This is followed by discussion of the distinctive features of L2 composing processes, then the process based approach to teaching L2 writing and classroom applications is discussed.

Chapter 4 moves onto a detailed examination of the notion of genre and genre based approaches to teaching writing. The chapter begins with a basic concept of genre, followed by a discussion of genre knowledge. Next, it examines the three schools of genre – English for Specific Purposes (ESP), Australian systemic functional linguistics, and North American New Rhetoric studies – in terms of their different perspectives on theoretical frameworks and their classroom applications. Despite their different perspectives, the chapter concludes with some common features of genre in the three schools and their contribution to teaching writing in L2 contexts.

Chapter 5 critically examines the advantages and limitations of the process oriented and genre based approaches to teaching writing from a theoretical view. It is followed by a discussion of the notion of integrating these approaches to teaching writing, as it is argued that the advantages of each approach may compensate for the weaknesses of the other. A

process–genre approach to teaching L2 writing is then proposed, with a detailed explanation of the teaching instruction and the activities used in the classroom.

Chapter 6 discusses the rationale for the selection of the research design and data collection methods that aim to investigate the results of a process–genre approach to teaching L2 writing to Thai students. The chapter begins with an overview of the research design used in conducting this study, followed by an explanation of the selection of qualitative data collection methods intended to provide more detailed information about how a process–genre approach contributes to students’ development of L2 writing. These are followed by a description of the fieldwork in Thailand, including the research context, participants, the writing course, the teaching instruction, an explanation of the procedure for the data collection and data analysis, a discussion of the researcher’s roles, and triangulation of the data.

Chapters 7 to 9 present the results from the fieldwork. Chapter 7 provides an analysis of the pre-test and post-test to reveal the development of participants’ L2 writing ability in terms of text quality, addressed by research question 1. The data presented are an analysis of the participants’ scores taken from pre-test and post-test that reveals the increase in the scores at the end of the semester.

Chapter 8 presents the analysis of the portfolios to reveal the students’ gain in genre awareness, addressed in research question 2. The data analysis reports on the students’ awareness of genres that they encountered in their writing class including recount, recipe, five-paragraph essay, letter of application, and argumentative essay. In discussing the students’ awareness of each genre, the elements of genre knowledge discussed are shared name, social context, shared knowledge of communicative purposes, writer-reader roles, content and its organization, and language features.

Chapter 9 examines the participants’ think-aloud protocols to investigate whether the participants incorporate their awareness of genre in their L2 composing process, addressed in research question 3. The students’ think-aloud protocols are first analysed using Flower and Hayes’ (1981) cognitive model as a general framework to reveal the process of writing, then using the elements of genre knowledge as a guideline to investigate the elements of genre awareness apparent throughout the writing process.

Chapter 10 offers a discussion of the findings and forms a conclusion to the thesis. It begins with an overview of the study including the research questions, and a brief overview of the literature review related to approaches to L2 writing instruction. The chapter next provides a discussion of the main findings according to the research questions stated in this thesis and its overall findings, followed by its implications for L2 teaching and the contribution made by the study. The chapter next discusses the evaluation of the study and provides recommendations for future research. A conclusion is finally presented at the end of the chapter.

## **Chapter 2**

# **Overview of approaches to teaching ESL composition and L2 writing instruction in Thai higher education**

This chapter provides a brief overview of the approaches to teaching English composition in the ESL context and the implementation of approaches to teaching L2 writing in the Thai higher education setting. First, this chapter describes three broad perspectives in teaching writing, that is, writing as a product, writing as a process, and writing as language used in context. The theoretical background, classroom practices, and the weaknesses of each approach are discussed. Second, the chapter moves onto describing the current approach in Thai higher education contexts to teaching L2 writing and discussing the research into the area of L2 writing prompted by the implementation of these two approaches. The final part points out the potential disadvantages of using product- and process oriented approaches in teaching, and suggests that a synthesis of process and genre orientations might be an effective alternative for developing L2 writing competence in Thai students.

### **2.1 Overview of approaches to teaching second language writing**

The approaches to teaching second language writing may be broadly recognized as focusing on the written texts, the writers, and the language used in the context. The first approach focuses on writing as a written product, with an emphasis on linguistic features and organizational structures. The second approach emphasizes the writers' cognitive processes in creating texts and the development of writing skills. The third approach pays attention to the social context of the writing, and explains how the social context influences the linguistic and rhetorical choices of the written texts (see e.g. Matsuda, 2003; Silva, 1990; Ivanič, 2004).

#### **2.1.1 Writing as a product**

The first tradition of teaching L2 writing considers writing as a written product and focuses on the texts' formal linguistic and textual features, and emphasizes analysing the formal language features and explaining them to students. This product based instruction may be further categorized as controlled composition and current-traditional rhetoric; these two

broad approaches focus on written texts at different levels (e.g. Silva, 1990). A brief overview of each approach is given below.

### **2.1.1.1 Controlled composition**

The teaching of writing which focuses on sentence-level structure is commonly known as controlled composition. It was influenced by structuralists' view of language and behaviourist learning theory (Silva, 1990). In this view, writing is considered as a product created by writers using grammatical, lexical, and syntactical knowledge to produce a piece of text (Hyland, 2003b).

According to the structuralists, language is considered as combinations of small but complicated grammatical units. The students must master these grammatical points to produce the language (Leki, 1992). For the ESL teachers who adopt this view, writing is considered as the manipulation of grammar and sentence structures. The students are required to practice these linguistic features through habit formation exercises, and writers are supposed to manipulate the text using the language structures they learn. Thus, the text that they write is likely to be series of combinations of sentence structures. The primary concern is the quality of formal language structures, rather than any expression of the writer's ideas. The readers of the texts are the ESL teachers, who focus on correcting the language errors they find in the texts (Silva, 1990).

However, this writing orientation has been criticized due to the fact that, even though the students have a fairly good knowledge of grammar and sentence structures, they are unable to write extended written texts since they are unlikely to view writing as anything beyond formal grammatical sentences (e.g. Leki, 1992; Matsuda, 2003; Silva, 1990).

### **2.1.1.2 Current-traditional rhetoric**

Because controlled composition is insufficient to prepare the students to write extended written discourse, ESL teachers turned to the current-traditional rhetoric orientation that is influenced by Kaplan's contrastive rhetoric (Silva, 1990). Kaplan defined this theory as "the method of organizing syntactic units into larger patterns" (1967, p. 15), suggesting that writers should be aware of the organization of the whole text, not merely the sentence structure. Kaplan also recommended that the teaching of writing should emphasize "more pattern drill, but at the rhetorical rather than at the syntactic level" (1967, p. 15). Essentially, the current-traditional rhetoric views writing as the arrangement of sentences

and paragraphs into specific patterns, and encourages an extended written text (Silva, 1990). Some scholars have commented that the emphasis on rhetoric functions as a link between guided or controlled exercises at the sentence level, and free composition in which the writers compose their own extended piece of text (e.g. Matsuda, 2003; Silva, 1990).

In typical writing classes with an emphasis on rhetoric, students are encouraged to focus on organisational features of the texts. The teacher introduces its paragraph organization and teaches this to the L2 students. The students study and imitate the model paragraphs. It is assumed that knowledge of rhetorical patterns enables students to produce extended texts (Leki, 1992). However, the context of writing is not a major concern; the implicit context is academic, where the reader is their teacher, acting as judge and representative of educated native English speakers (Silva, 1990).

### **2.1.2 Writing as a process**

There has been growing concern from the ESL composition teachers and researchers that the product based approach to teaching writing is unable to help students produce coherent written text, and discourages students' writing creativity (Silva, 1990). Influenced by research on L1 composing processes (e.g. Emig, 1971; Flower & Hayes, 1981), composition teachers and researchers shifted their attention from a form-dominated approach to the writer and the process of writing. Zamel (1982, 1983), one of the pioneers of research into L2 writers' composing processes, found that writing is a process of discovery of meaning, and that the writing process is complex and recursive. Generally, the L2 composing process is similar to that of L1. Zamel recommended that it would be beneficial to students if teachers paid attention to the students as writers, and to the process of composition, rather than the text itself.

Attention to the writer and the process of creating texts led to a process based approach to teaching writing. This approach emphasizes a cycle of writing activities; guiding learners from generating and organizing ideas, through the processes of writing drafts, evaluating and revising the written texts (Tribble, 1996). Translated to the ESL classroom (e.g. Raimes, 1998a; White & Arndt, 1991), teachers have started providing the students with ample time to select the topics, generate ideas, organize ideas and write drafts, as well as to give feedback and revise the drafts. This suggests that students are required to write

multiple drafts. Attention to linguistic features is not a primary concern and is delayed until the final stages of editing the language used. The teacher's role is to help students develop writing strategies to deal with the complex nature of the writing process.

Even though composition teachers generally accept that writers and activities facilitating the process of composition should be central to their teaching, there are critical questions about whether a process approach to teaching actually helps students to deal with the writing demands of an academic context (Raimes, 1991). For example, Horowitz (1986a) criticized the process based approach for creating classroom situations dissimilar to the academic context and failing to prepare the students to write the different types of texts required by the academic faculty in particular examinations. He further argued that the focus on individual writers, writing skills, and multiple drafts gives students a false impression of the reality of academic writing and how writing at university level will be evaluated. The over-emphasis on individual psychological processes of composing, to the neglect of social context, is generally considered a critical weakness of process based instruction (e.g. Horowitz, 1986a; Swales, 1990).

### ***2.1.3 Writing as language use in context***

The third approach to teaching L2 composition views writing from a socially-oriented perspective and focuses on how writers produce texts to interact with the readership in a social context. In this approach, writing is considered a social activity in which texts are written to achieve a social purpose. If the readers recognize the purpose of the text, communication has been successful. The teaching instruction based on this view comprises genre based approaches to writing (Tribble, 1996).

Genre based theories may be generally classified into three broad and overlapping traditions: English for Specific Purposes (ESP), Australian Systemic Functional Linguistics, and the North American New Rhetoric (e.g. Hyon, 1996). The ESP approach views genre as a communicative event in which the social purpose is recognized by members of the discourse communities (Swales, 1990). For ESP researchers, genre is considered a tool mainly to analyse the texts required by L2 students in academic and professional communities (e.g. Bhatia, 1993; Swales, 1990). Hyon (1996) noted that many ESP researchers pay more attention to the texts' formal linguistic and structures, and focus less on the functions and social contexts of the genres.

Another genre approach is Australian Systemic Functional Linguistics, known in the US as “the Sydney school” (Johns, 2003), is based on the theory of language of that name. Its focus is to explain how language is systematically linked to the social context through the usage of lexico-grammatical and rhetorical features (see e.g. Macken-Horarik, 2002).

A third tradition of genre is the North American New Rhetoric, research studies of which are mainly concerned with rhetorical and composition studies in English as an L1. The focus is on the context and social purpose of genres, rather than on description of formal linguistic features (see e.g. Freedman & Medway, 1994).

The ESP and Australian genre approaches may be the most influential in L2 writing instruction. Both approaches provide strong theoretical frameworks to analyse the genres in different academic and professional situations, and describe explicit linguistic features of genres. By contrast, the New Rhetoric approach seems to exert minimal influence on L2 writing instruction, as it focuses on L1 students’ discovery of the complex nature of the context of genres and the relationship between context and text, rather than providing L2 students with the necessary explicit explanations of language features and social context (see e.g. Hyland, 2003a).

Teachers who take a genre orientation to teaching second language writing consider writing as an attempt to communicate with readers in the social context. The important assumption is that the writer constructs a text with specific linguistic features in order to achieve a specific purpose within a social context. In typical genre classes, teachers pay attention to the text’s linguistic features in relation to social constraints and provide explicit explanations on how these help the writer achieve the communicative purpose in context (Hyland, 2003b). However, the explicit teaching of language features and the description of target genres is a criticised issue. It seems that students might view genres as prescriptive rules for using language to reproduce these same target genres, rather than learn to express their own voice in the context of writing (e.g. Freedman, 1994b, Kay & Dudley-Evans, 1998).

## **2.2 Overview of teaching practices of L2 writing in the Thai higher education context**

English language teachers in the educational context in Thailand have recognized the significance of teaching L2 writing to Thai students, because competence in writing skills

is a factor contributing to students' success in both their academic and future careers. Students at university level are required by the curriculum to practice writing skills, as it is one of the most significant means of communication (e.g. Phuwattanaset, 1985). Pimsarn (1987b) commented that teaching L2 writing to Thai students is a challenging task for language teachers, since the teachers have to deal with a number of students' problems, e.g. linguistic problems at all levels and the lack of ideas for writing.

Reviewing the research on teaching English writing in Thai universities, there is a suggestion that during the past twenty years product based and process oriented instructions have been the dominant approaches to teaching L2 writing in the Thai educational context. Pimsarn (1987a) noted that Thai language teachers are aware that both product based and process based instruction are common approaches to deal with students' linguistic and textual problems, and with difficulty in expressing authors' ideas in writing. In classroom teaching, some teachers might use either product based or process based approach, whilst some might incorporate the features of both.

### **2.2.1 Product based instruction in L2 writing**

For the teachers who adopt a product based orientation, writing in L2 involves grammatical and syntactic knowledge, as well as awareness of the patterns of the texts. Writing is considered as a product created by the writer's formal linguistic knowledge. Thus, development of writing competence is considered to be the result of learning and using formal language knowledge in producing a written text. Generally, the instruction commences with the teacher's explanation of linguistic features, followed by students' practice of those features and the application of this knowledge to composing an extended piece of writing (see e.g. Hyland, 2003b).

Phuwattanaset (1985) describes a product based writing course for teaching undergraduate students at a university in Thailand the late 1970s and early 1980s. She explains that it focuses on the teaching of paragraph development, for instance narration, description, and exposition. The class starts with the teacher's explanation of the linguistic features and textual patterns. Teaching materials used provide examples of written texts and their analysis at lexical, grammatical, syntactic, and textual levels. After that, the students practise those features by doing the exercises provided by the teacher. Phuwattanaset explains that the exercises progress from controlled writing to free writing. That is, the

students initially practise manipulating fixed language patterns by using the linguistic features they have learned, then start to write longer pieces by imitating the model texts using the language patterns provided. Finally, they use the language features and patterns to produce their own text.

Another area of concern in product based instruction in L2 writing is teachers' investigation of students' errors. This has resulted in a number of teachers conducting research into error analysis in Thai students' writing to identify common types and to find their plausible cause (e.g. Abdulsata, 2000; Lukanavanich, 1988; Noojan, 1999; Pongpairoj, 2002; Srinon, 1999). It is assumed that, once the students' errors and their causes are identified, the teacher may prepare lessons or exercises to help them deal with these errors. As Pongpairoj stated, by looking at the findings from the errors analysis, “[the teachers] can have a better understanding of Thai students' problems and help prevent and reduce them” (2002, p. 95).

### **2.2.2 Process based approach to teaching L2 writing**

According the published literature on Thai teaching, the process based approach has also dominated the L2 writing instruction for university students. In principle, process oriented instruction focuses on the writer as a producer of the text. In classroom teaching, the teacher provides a series of activities to guide students through the process of generating ideas, drafting, and revising ideas and developing writing strategies to enable them to discover ideas and express them. Though these activities are introduced in linear sequence, the students are reminded that their writing work can be reviewed, evaluated, and revised at any stage (see e.g. Raimes, 1998a).

The implementation of process based instruction in writing courses at various Thai universities corresponds to these principles (e.g. English Department, 2000; Vessakosol, 1989). Classroom activities organized by the teachers are broadly divided into three main parts: pre-writing, drafting, and revising activities. This reflects the overall cognitive processes of composition: planning, writing, and revising, as discussed by Flower and Hayes (1981). Instruction starts with pre-writing activities to encourage the students to explore the topic, generate ideas, organize these ideas and write an outline. Later, the students write down their draft. After that, in the revising activities, students are asked to exchange their draft with their peers and provide feedback. Teachers may also provide

comments on the drafts. Later on, students have to revise the drafts according to their peers' and the teacher's comments. These revisions in response to feedback mean that the students are encouraged to write multiple drafts to be able to express what they want to say. It should be noted that, as described above, although the writing activities are introduced in a linear sequence it is suggested to the students that these activities are not linear. They may go forward or return to any of the activities at any point and they may review, evaluate, and revise their written work at any stage of their writing.

In actual classroom teaching, the students are initially required to work in small groups and go through these writing activities to produce a sample written text. After that, they are assigned to compose a written text alone. It is assumed that the students' group writing can help them better understand the composition process before they produce a text individually.

The application of this process based approach in Thai education has stimulated a number of language teachers to conduct research to compare its effectiveness with product based instruction in teaching English writing to students at both university level (e.g. Patarapongpaisan, 1996; Vessakosol, 1989) and high school level (e.g. Thammasarnsophon, 1992; Wisessang, 1996). The results of these studies suggests that the students who studied English writing under the process based approach achieved better writing ability than those who had product based instruction. The studies also explained that the students' awareness of the process of writing, that is, exploring topics, discovering ideas, organizing the content, and performing multiple revisions of written drafts, is a significant factor in their higher achievement in writing compared to students who had product based teaching instruction.

Since the development of writing strategies is part of the process approach, a number of English language teachers have turned their attention to investigating the writing strategies used by the student writers, because it is assumed that the use of writing strategies contribute to their writing performance (e.g. Baker & Boonkit, 2004; Chotirat, 1998; Jarunthawatchai, 2001; Nuchsong, 1997). Generally, the main objective of these studies is to identify the writing strategies employed by skilled and less skilled student writers, to raise students' and teachers' awareness of the effective strategies used by the more skilful. The discovery is significant for the English teachers, who can explain the use of skilled writers' effective writing strategies to less proficient students and teach them to use these

to improve their writing ability. Baker and Boonkit (2004) add that it is also important to make both students and teachers aware of less skilled writers' strategies that impede their writing development, to try to avoid using them.

## 2.3 Discussion

The three broad approaches to second language writing instructions briefly discussed in Section 2.1 deal with the teaching of L2 writing from different perspectives. The product based approaches mainly focus on the linguistic features and organization of the written texts. The process based approach pays attention to the writers and the cognitive processes of text production and the development of writing skills. Genre based instruction views writing as the use of language to achieve a communicative purpose in a social context. Teaching instructions provided explicit explanations of the language features and their writing context.

It was argued that writing is complex in nature and that writers require knowledge not only of linguistic features, but the process of writing and also the social context to produce successful texts (Archibald & Jeffery, 2000). The use of each approach alone may not be successful in teaching L2 writing, as it does not provide the complete view of writing. As Cumming complains, the practices of teaching that divide writing into sub-components, "inevitably diminish the task of writing into subactivities that are seldom integral to the activity overall" (2002, p. 133). In actual teaching situations, the L2 writing instructions are commonly a mixture of several approaches and teachers typically integrate the main elements into their practice (Hyland, 2003b). From the theoretical viewpoint, instruction that combines key elements of process based and genre oriented approach should help students gain complex view of L2 writing, as the students should learn the necessary writing skills of planning, drafting, and revising the written drafts and gain explicit knowledge of linguistic features in relation to the social context (e.g. Badger & White, 2000).

In Thai higher education, where the L2 writing instruction has been dominated by product based and process oriented approaches, L2 writing is viewed as the use of formal linguistic features or the process of creating texts. An awareness of language use in context is overlooked. For successful L2 writing in academic and professional settings, this awareness of social context is essential, as it influences the choice of language. It is

important for writers to realize that, to achieve their purpose in a particular social context of writing, they should employ specific linguistic features. The students' knowledge of formal linguistic features and the process of writing they have gained from the product based and process oriented approaches are important, but so is an awareness of the explicit social context of writing. The students' lack of awareness of the social context might contribute to their failure to produce L2 texts appropriate to academic and professional contexts.

The implementation of integrated process and genre approaches should significantly enhance students' ability to write successful academic and professional texts, as this more holistic approach should help them gain an awareness of writing from a complex perspective. They are likely to be able to produce successful L2 text in specific social situations, because the two approaches provide explicit explanation of both the process of writing and the linguistic features of the written texts in relation to the social context of writing.

In the following literature review, Chapter 3 presents the theoretical assumptions and principles of the process approach to L2 writing instruction. In Chapter 4, the theory and practice of genre based instruction are discussed. Chapter 5 critically examines the advantages and disadvantages of process and genre based instruction and proposes a process–genre approach to teaching writing to L2 students.

# **Chapter 3**

## **The writing process and process oriented approach to teaching writing in second language**

As stated in Chapter 1, the purpose of this study is to investigate the effects of integrating process oriented and genre based approaches to teaching L2 writing to Thai students in Thai higher education. This chapter explores the theoretical background and principles of the process based approach to teaching writing. The chapter begins with a discussion of the complex nature of the writing process in L1 and of some important models of writing that capture the complex cognitive processes of L1 writers. Research into composition in L2 is then examined. The next section is devoted to the principles of the process based approach to teaching L2 writing, followed by an investigation of the implementation of process based instructions to teaching students in L2 contexts.

### **3.1 The nature of writing processes in L1**

In the late 1970s and the 1980s, the interest in composition studies had moved away from the product, with its emphasis on textual features and rhetorical form. Researchers from various philosophical and methodological orientations began to investigate the writing processes behind the production of text (see e.g. Matsuda, 2003). During the 1980s, a number of research studies were conducted to explore the complex nature of composition by L1 writers.

From the process oriented perspective, the writer is viewed as the originator of the text, and the process the writer follows to create it is the central component (Johns, 1990). A number of research studies revealed that the nature of the writing process is complicated and recursive (e.g. Emig, 1971; Perl, 1980) and writing is not a “straightforward plan-outline-write process that many of us believe it to be” (Taylor, 1981, pp. 5 – 6). Thus, the traditional view of writing as a linear process with a strict plan-write-revise sequence, as shown in Figure 1, has been criticized for not conveying all that writers actually do in the process of composing (Tribble, 1996).

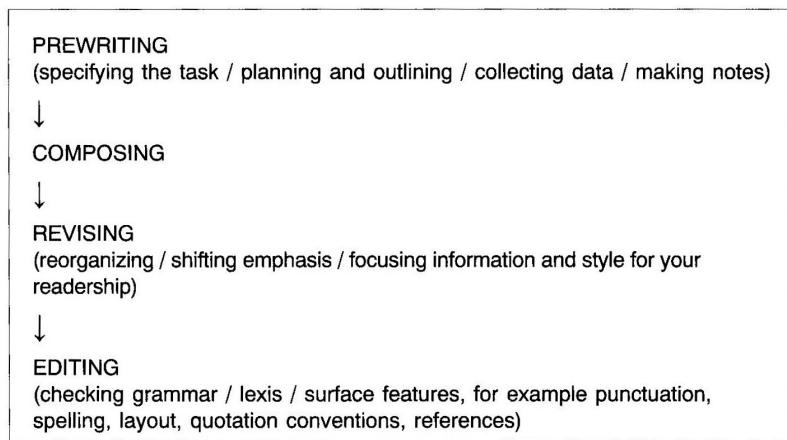


Figure 1: Stages of writing (Tribble, 1996. p. 38)

Emig's (1971) L1 research on 'The composing processes of twelfth graders' was one of the pioneering research studies to react to the move in composition from product to process, and provided a research design for investigating the writing process. Using a case study approach, she analysed the writing processes of eight above-average high school students. Data was gathered from composing aloud protocols, observation and interviews in which the participants recorded information in a writing biography, as well as preliminary notes, outlines, and final written products.

Her study revealed the complex, non-linear nature of the composing process. The most important of Emig's findings was that writing involves a continuing attempt to discover what it is one wants to say. While writing, students seemed to reveal a number of behaviours, all of which indicated a non-linear nature of writing. This finding led to her comment that composition teachers were likely to "underconceptualize and oversimplify the process of composing" (Emig, 1971, p. 98). Thus, it was proposed that writing should be viewed as a recursive rather than a linear process, and called attention to the importance of pre-planning and editing as ongoing activities, and the importance of writers' errors as a source of data.

Perl (1980) also asserted that the act of writing is not a straightforward and linear sequence (as presented in Figure 1). From her own observation of the composition process of various writers, including college students, graduate students, and English teachers, she found that writing is a recursive process. Throughout the process of writing writers return to the overall process or sub-routines (short successive steps that yield results that the writer draws in when taking the next set of steps); writers use these to keep the process moving forward. The features of recursiveness vary from writer to writer. However, common

descriptions of recursiveness include re-reading bits of information that have been written down, recalling the notion of the topic when they are stuck, in such a way to bring to mind the writer's "felt sense" (Perl, 1980, p. 365) of the topic, and to get the composing process going again.

The process of writing is more complicated than teachers had perceived (e.g. Emig, 1971). Perl explained that when any students are given a topic, the topic stimulates them to discover ideas for writing; the writers' discovery of ideas from their experience may be in the form of "images, words, ideas, and vague fuzzy feelings" (1980, p. 365). Rohman (1965) suggested that the process of thinking is significant, as thinking precedes writing. He claimed that pre-writing is a "stage of discovery" (1965, p. 106) in the composing process. The writers discover "a pattern of somethings" (1965, p. 107) they want to say. The essence is the re-arrangement and combination of information and ideas in such a way that they are able to present the point of what they intend to express. McKay, in addition, suggested that the "writer then must not only explore his unique reactions to a topic, but also express them within the bounds of acceptable forms" (1982, p. 90). This comment suggests that, before writing, writers focus both on discovering the ideas related to the topic and considering alternatives for organizing a topic, e.g. explain, classify, compare.

Once writers have discovered bits of ideas they want to say, their thoughts are translated into written form. According to Witte (1987), this is not a simple and straightforward 'think-then-write' process. Most of the writers in his study that he had spoken to reported that when they write they "produce and revise text mentally before they write it down on paper" (p. 398). Based on his study of pre-text, he describes "a writer's tentative linguistic representation of intended meaning, a trial locution that is produced in the mind, stored in the writer's memory, and sometimes manipulated mentally prior to being transcribed as written text" (Witte, 1987, p. 397). In this study he attempted to understand the function of pre-text in the composing process. The participants included a group of over fifty college students, mostly freshmen. Each was asked to compose aloud one of four essay tasks. Two of these required the students to write essays with a persuasive purpose, and the other two were designed to elicit exposition. The analysis of think-aloud protocols revealed the role of pre-text in translating ideas into linguistic forms, and the relationship of translation and pre-text to the planning and the reviewing processes.

Witte's observations about the nature and function of pre-text during composition are as follows:

1. A writer's mentally translated (but unwritten) pre-text may have an immediate and direct influence on written and rewritten text.
2. The writer's translated (but unwritten) pre-text may be stored in memory in such a way that it may have a delayed, but nonetheless direct, influence on a writer's written text.
3. Evaluating and revising pre-text stored in memory can be based on criteria used to evaluate and revise written text.
4. Pre-text can function as a critical link among planning written text, translating ideas into linguistic form, and transcribing ideas into visible language.

(Witte, 1987, p. 417)

The notion of pre-text seems to explain the complex cognitive activities that link planning activities and the transcription of such plans into written form. Thus, the evidence from his study suggests that translating ideas into written language may be "a more complex and variable composing process" (Witte, 1987, p. 417) than had been recognized.

Flower, Hayes, Carey, Schriver, and Stratman (1986) shifted attention to the study of revision processes. In their study, 14 participants (seven students, four teachers, and three professionals) were given a letter written from one college coach to another discussing women students' reluctance to participate in college sports. The participants were asked to revise this letter into a handout for first year women students. This was a naturalistic task that required both high- and low-level revision. The data were obtained from concurrent protocols of their revisions and retrospective interviews regarding the revisions immediately after they took place, and another interview a week or more later. Based on the findings, they claimed that revision is a "powerful, generative process" (p. 16). The goal of revision is defined as a "substantive change" (p. 16) which may lead to "re-seeing, restructuring, even reconceptualizing the entire discourse" (p. 16). This perspective contrasts teachers' traditional view of revision as "something the writers did after the first draft" and as "copy-editing, a tidying-up activity aimed at eliminating surface errors in grammar, punctuation, spelling, and diction" (Faigley & Witte, 1981, p. 400). In Flower et al.'s (1986) revision model (Figure 2), the main elements are 'task definition', 'evaluation', 'problem representation', and 'strategy selection'.

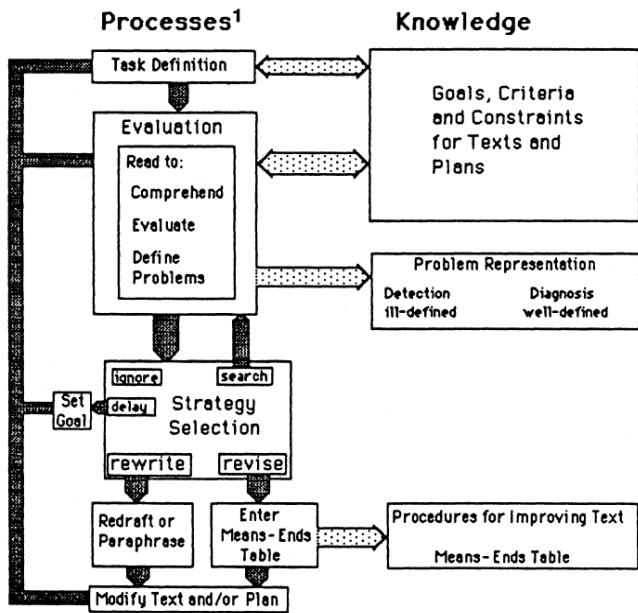


Figure 2: Cognitive processes in revision (Flower et al., 1986, p. 24)

The process of revision is likely to occur during the writer's composing process, rather than during the final stage of writing. Whether the revision lasts for a few seconds or more than twenty minutes, "it begins with the writer's evaluative review of either written text, mental text, or a writing plan" (1986, p. 22). The revision begins when a writer initiates the representation of the revising task, for example to make a decision to review the text at the discourse or lexical level; that is the writer makes a task definition. Next, the process moves to setting goals of evaluation and defining problems which lead to different types of reading. The output of this sub-process of evaluation is the problem representation, which can range from ill-defined representation or simple detection, with little information about the problem, to well-defined representation or diagnosis, with more information about the problem and more implied strategies for its solution.

Next, revision moves to the process of strategy selection, that is, writers' possible action to search for more information, to delay action, or to ignore all the problems altogether. However, the major strategies are to re-write – try to say things again with little or no input from an analysis of the problem – and to revise – the act of writing guided by the diagnosis.

Writers' choice of revision strategies is related to the diagnosis process, as shown in Figure 3. In choosing the diagnose/revise route, they are able to recognize and categorize the problem for revision, so may choose appropriate strategies for the problems they define (the strategies available range from simple fix-it routines to global planning). On the other

hand, if they do not clearly define the problem, they are likely to take the detection/rewrite strategy. That is, writers detect that a phrase, sentence, or section of text fails to express their intention. They recall or read it to get the meaning of what it is trying to say and try to produce the text again using a different syntactic and semantic form to restate their original ideas. Mere detection of the problem offers fewer choices and commits the writer to the rewrite strategy, that is, paraphrase and redraft.

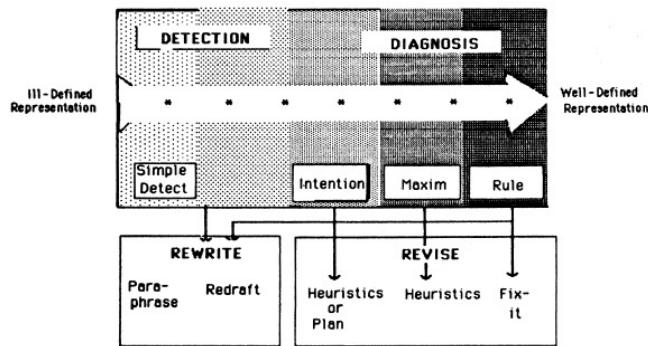


Figure 3: The strategic choices allowed by detection and diagnosis (Flower et al., 1986, p. 42)

These empirical studies argue that writing is not a linear and straightforward process of ‘plan-write-revise’, but should be viewed as complicated and recursive in nature. The act of writing should be considered a cyclical process in which cognitive processes or activities are activated and processed through a number of different sequences of various sub-processes, for instance planning, formulating, and revising, which occur repeatedly. As Kellogg (1994) suggested, “the process of making meaning is not typically a neat and tidy matter of retrieving prefabricated personal symbols from long-term memory and then translating these into the consensual symbols of written text” (p. 25). The writer engages in several activities, collecting information, planning ideas, translating ideas into text, or reviewing ideas and text, which occur repeatedly throughout the process of writing (Kellogg, 1994, p. 26).

### 3.2 Models of the writing process

In the early 1980s, Flower and Hayes (1981) introduced “a theory of the cognitive processes” (p. 366) which attempts to describe the overall composing process of writers. This differs from the linear stage model of writing, ‘plan-write-revise’, which is considered to be a model for developing the written product rather than the inner processes of the

person producing it. Based on their study of protocol analysis (the writers' composing aloud in response to a given writing problem), together with writer's notes and manuscript, Flower and Hayes explained that the cognitive process in writing is based on four principles, as follows:

1. The process of writing is best understood as a set of distinctive thinking processes which writers orchestrate or organize during the act of composing
2. These processes have a hierarchical, highly embedded organization in which any given process can be embedded within any other
3. The act of composing itself is a goal-directed thinking process, guided by the writer's own growing network of goals
4. Writers create their own goals in two key ways: by generating both high-level goals and supporting sub-goals which embody the writer's developing sense of purpose, and then, at times, by changing major goals or even establishing entirely new ones based on what has been learned in the act of writing.

(Flower & Hayes, 1981, p. 366)

In Flower and Hayes' cognitive process model (Figure 4), the act of writing consists of three major components. The first is the task environment, including the factors beyond the writer that influence the writing tasks; it consists of rhetorical problems of topic, audience, and exigency as well as the text that a writer has produced so far. The second is the writer's long-term memory, including the writer's own knowledge about topic, audience, making plans, and problem representations. The last component is the writing process, the essence to generating the text. It consists of planning (discovering what to say and how to say it), translating (transforming ideas into written text), reviewing (evaluating and improving text), and monitor (monitoring the progress of writing). The arrows linking these three components indicate that the task environment and the writer's long-term memory interact with the writing process.

For the actual process of text generating, the writer's plan might be in the form of abstract, single keywords, or visual or perceptual code. The act of planning might involve sub-processes of generating ideas, organizing, and goal setting. The planning ideas are translated into written language, which is later reviewed. The review may include the sub-processes of evaluating and revising and it may be either planned or unplanned, interrupt any other process and occur at any time during the act of writing. All of these writing processes are controlled by a monitor that "functions as a writing strategist which determines when the writer moves from one process to the next" (Flower & Hayes, 1981, p. 374). For example, it will indicate how much time the writer will spend generating ideas or

when the writer will review the text. The monitoring may be determined by the writer's goal setting or the individual preference of writing style.

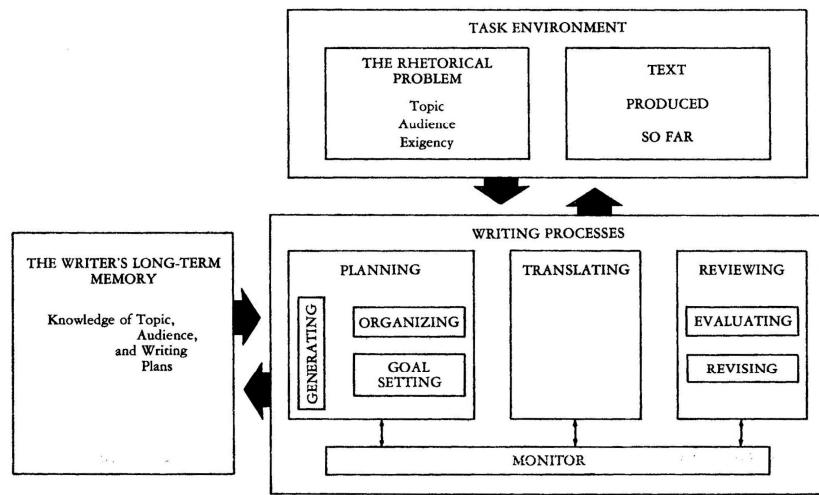


Figure 4: Structure of writing model (Flower & Hayes, 1981, p. 370)

However, some L2 writing scholars (e.g. Grabe & Kaplan, 1996) have criticized Flower and Hayes's writing process model for the fact that the model aims to explain the features of the composition process for all writers, but does not attempt to explain how expert and novice writers compose differently. Grabe and Kaplan argue that not all writers go through the same process of composing, as "writers are not likely to be uniform with respect to their processing preferences and cognitive abilities. Rather, writing involves numerous processing-model options, and different writers will approach the tasks employing different processing strategies" (1996, p. 92).

Scardamalia and Bereiter (1987) also argue that writing process cannot be explained as a single process model and have criticized Flower and Hayes's (1981) writing model for failing to explain the differences between expert and novice processes of composition. Based on their study of the composing process of mature (advanced undergraduates and graduate students) and immature writers (elementary school students), the analysis of data obtained from think-aloud protocols and the writers' written essays revealed that novice student writers and skilled writers do not perform the same processes; skilled writers perform processes that unskilled writers are not able to perform. It was claimed that the significant differences between the mature and the novice composing process "is in how knowledge is brought into the writing process and in what happens to knowledge in that

process" (p. 143). Thus, two writing models were proposed to explain the distinguished characteristics of the mature and the novice writers.

The writing process of less experienced writers is explained by a knowledge-telling model (Figure 5). It explains how novice writers produce a text belonging to a familiar genre and keep the writing task relatively uncomplicated. Once the writers are given the topic and genre of assignment, they ask themselves what they know and try to generate the information relevant to the topic. If the discovered ideas are relevant to the topic, they move to the text generation stage and use what they just wrote down as a springboard to generate the additional information. When less experienced writers write a text, they keep the task simple; they do not engage in complicated problem-solving activities related to the content and rhetorical discourse. The primary concern is generating enough useful information from the internal resources; the goal of writing is to tell what they have retrieved. Kellogg (1994) commented that the 'search-and-then-translate', (p. 33) or the 'think-and-then-say' (pp. 33 – 34) routines occur repeatedly until the writer is unable to search for any more relevant ideas.

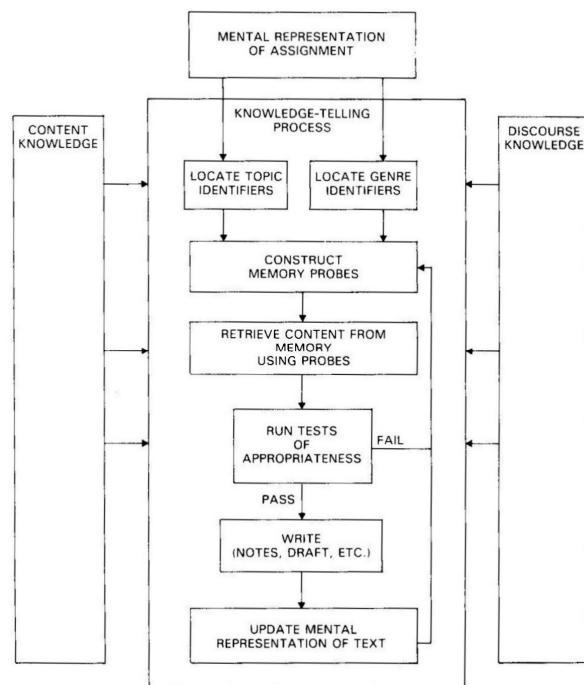


Figure 5: Knowledge-telling model (Scardamalia & Bereiter, 1987, p. 144)

A knowledge-transforming model is used to describe the writing process of the expert writers. The model is embedded with a complex problem-solving process that reflects the

problem-solving activities of expert writers when accomplishing the complex tasks. The writer's representation of the task's demands leads to the analysis of the content and discourse problems, as well as the goal setting for the writing. The writer's perception of the problems of content and rhetoric are solved consciously, in the content problem space and the rhetorical problem space respectively. The significant feature is the interaction of the content and rhetorical spaces. The problems confronted in the rhetorical space would be translated into sub-goals to be achieved in the content space and vice versa. In other words, Kellogg explained that problem solving in both content and rhetorical spaces reflect the process in which "the writer struggles in working memory with what to say and how to say it" (1994, p. 34). As problems are resolved, the writer moves to the knowledge-telling component in which the written text is generated. In this model, the knowledge-telling is considered just one sub-process embedded within the whole complex problem-solving process. As writing is generated, it also contributes to the sets of problems that must then go again through the problem-solving spaces.

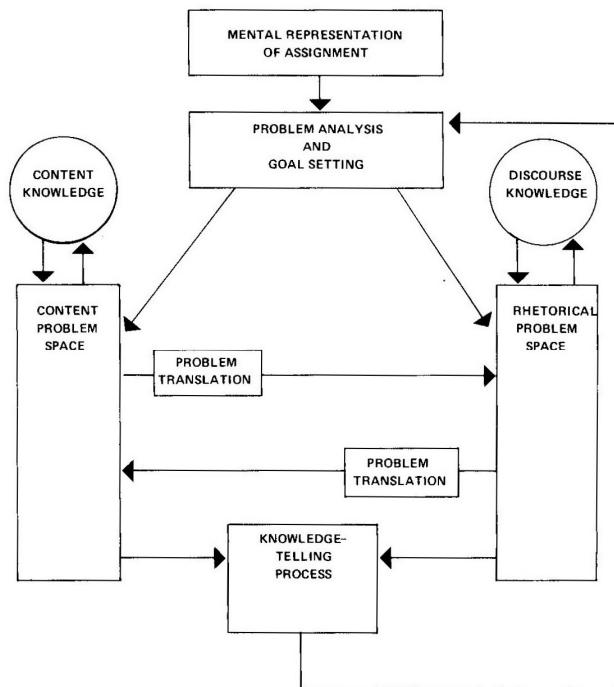


Figure 6: Knowledge-transforming model (Scardamalia & Bereiter, 1987, p. 146)

The significant difference between the knowledge-telling and the knowledge-transforming models lies in their distinction of composition. In the first, composition is the routine generation of information by retrieving content from long-term memory without full consideration of content or linguistic form of the text, and in the second it is a problem-

solving process concerned with the solution of content- and rhetoric-related problems in the mental representation of the assignments (e.g. Bereiter, Burtis, & Scardamalia, 1988). Grabe and Kaplan (1996, p. 124) commented that the knowledge-telling process provides adequate support for less skilled writers to generate sufficient text relevant to the topic while keeping cognitive complexity at a manageable level. On the other hand, the knowledge-transforming process represents writing as reflection on the complexity of the task, and leads the writer to find an appropriate means.

Alamargot and Chanquoy (2001) argued that the knowledge-telling and knowledge-transforming models should not be considered as two rigid steps to writing expertise development; it is probably more sensible to consider them as the representation of two extremes on a writing continuum. According to Bereiter, Burtis, and Scardamalia (1988), students' development of writing expertise does not suddenly move from knowledge-telling to knowledge-transformation; rather, the improvement should be considered as gradual evolution through a series of intermediate stages. During the progress of development, students who receive instructional assistance may begin to employ problem-solving procedures of a knowledge-transforming approach while they still heavily rely on a knowledge-telling model. This suggests that the development of writing competence gradually evolves through intermediate stages.

Schumacher, Scott, Klare, Cronin, and Lambert (1989) also agreed with Scardamalia and Bereiter's (1987) notion that the writers' cognitive processes cannot be explained by any single cognitive model. Their study of journalistic writers' processes of composition of texts of contrasting constraints – a news story and an editorial – illustrates that writing different types of genres is a possible factor in differences in the composing process. Twenty-four university students from a senior level writing class in a journalism school participated in this study. They were randomly divided into three groups: a pausal group, where students indicated which of 19 different activities they had carried out during each pause of at least five seconds; a pausal interview group, where students described their activities during that same time, and a protocol group, where students spoke aloud while composing. Half of the participants in each group were asked to write an editorial and half a news story. Their writing was based on a fact sheet, a common procedure for journalism students; it provided the factual information. Half the editorial and news story groups did the task based on one fact sheet, the other half on the other. The students' pieces were

marked by two faculty members from a school of journalism, based on a five-point scale for content, audience, organization, and surface elements.

Overall, the scores of the news story group did not differ significantly from those of the editorial group. The analysis of the writing activities in the composing process of students in the three different groups showed that the students writing the news story paused more often, with some tendency for more activities per pause, and carried out more activities during each writing session. They used “highly constrained, pre-organized, genre controlled strategies” (Schumacher et al., 1989, p. 400) and paid attention to the restrictions in the style of the news story format. According to the student writers’ interview, the features that they were checking were active voice, abbreviations, appropriate use of quotes, and the organization of the information, that is, the inverted pyramid style structure that they had studied.

On the other hand, the students in the editorial group encountered a more open-ended task and showed marginally longer pauses, but less use of those strategies reported by the students in the news story group. They showed less concern with the observing the constraints to format. However, they needed more time to decide what format to choose. The editorial group’s higher mean number of pausal activities for reviewing own experience, global planning, and support showed that they faced structural and organizational problems not found in the news story group.

It was concluded that “the news story and editorial genres placed different cognitive loads on the writer” (Schumacher et al., 1989, p. 403); the news story is a more highly constrained and genre controlled task, whereas the editorial is a more open-ended task. Thus the two groups of writers activate rather different cognitive activities to solve the problems of contrasting writing tasks. However, it was found that some strategies were used by both groups, for instance, global planning. This suggested that global planning may operate in a similar manner, regardless of genre, and the final product from the two groups did not differ in quality. Despite the differences of writing processes of the different types of genres, Schumacher et al. suggested that the Flower and Hayes’ (1981) model is general enough to be applicable to the journalistic writing. The model provides a sensible explanation of the more open-ended journalistic genres such as magazine features and editorials; however, elaboration of the model is required to explain highly restrictive genres such as news stories and obituaries.

The discussion of empirical studies attempted to describe the models explaining the writing process of L1 writers. Based on Flower and Hayes's (1981) empirical research, the writer's cognitive process consists of three major components: the task environment, the writer's long-term memory, and the writing process. These three components interact in the process of composing a text in L1. However, some scholars (e.g. Grabe & Kaplan, 1996; Scardamalia & Bereiter, 1987; Schumacher et al., 1989) disagreed with the use of Flower and Hayes' (1981) model to explain the composition process of all writers, because they compose differently. Scardamalia and Bereiter (1987) argued that the writer's experience in writing contributes to differences in the composition process. From their study, they proposed two models: the knowledge-telling model explaining the composing process of novice writers, and the knowledge-transforming model describing the writing process of experienced writers. Schumacher et al. (1989) further argued that writing in contrasting genres with varying constraints, for example a news story and an editorial, also contributes to differences in writers' composing process. Despite the fact that some similar writing strategies were found in the process of students' writing two different tasks, writers activated rather different cognitive activities to solve the different problems. They suggested that Flower and Hayes' (1981) model is general enough to explain the process of writing different genres. However, it needed elaboration to explain the cognitive process of writing restrictive genres, for example a news story.

### **3.3 Writing processes in L2**

The development of the process orientation in L1 has been recognized as the stimulus for research in the field of L2 composition (see e.g. Grabe & Kaplan, 1996). For example, Zamel, a pioneer in research into L2 composing process, stated that the simplified traditional grammar based approach should be abandoned; the main focus should be individuals' composing process and the discovery of "what writing really entails" (1976, p. 74).

Generally, early L2 writing research assumed that L1 and L2 composing processes are similar and attempted to describe writers' L2 composing processes as a whole, using L1 composing process researches as a framework, and additionally tried to identify the features of cognitive processes of successful and unsuccessful L2 student writers to make comparison with research studies in L1. However, these empirical research studies later revealed that the L1 and L2 compositions are not entirely the same; some research studies

turned attention to exploring of L1 and L2 student writers' similar and dissimilar features. Building on this research, some research studies focused on investigating the differences L1 and L2 writing to gain an insight into the nature of writing process in L2 (see e.g. Krapels, 1990).

In the early 1980s, Zamel (1982) adopted a case study approach to investigate the complex nature of the composing process. Her subjects were eight proficient ESL student writers, including undergraduate and graduate students (one Japanese, one Hispanic, two Arabic, two Italian, and two Greek). The instruments for this research were retrospective interviews about the writing experience and behaviour, as well as an analysis of the students' written drafts.

The findings showed that "since writers do not seem to know beforehand what it is they will say, writing is a process through which meaning is created" (p. 195). A significant aspect of the writing process concerns the period before the writing actually begins, that is, how the writers organize their ideas before putting them down on paper (p. 199). Students had opportunities to explore ideas to write about and applied several strategies to generate meaning.

Once the actual writing was underway, these students talked about writing down ideas, rethinking them, then writing some more, but not being exactly certain of what would next appear on the paper (p. 200). It also takes a finite time to write, and it is necessary to "leave their writing and come back to it again and again and reread it in order to go on" (p. 200). This suggests "the importance of generating, formulating, and refining one's ideas" (p. 195). Thus, it implied that revision should become the main component, that teachers should intervene throughout the process, and that students should learn to view their writing from the reader's perspective.

Zamel, then, concluded that the students' understanding of writing as a process through which the ideas and thoughts may be explored and discovered is likely also to improve their written product. She noted that the strategies used by ESL writers to compose and express their ideas are similar to those used by native speakers of English, suggesting that the L1 process oriented instruction to teaching writing might be effective in teaching ESL students.

Zamel's (1983) case study provided more description of the L2 writing processes. Her study examined the composing process of six advanced L2 university students from different linguistic backgrounds (Chinese, Spanish, Portuguese, Hebrew, and Persian). They were designated as skilled writers and unskilled writers by their writing skill, which was determined by holistic assessments of each of the following: an in-class writing sample, papers which the students had written on the previous composition course, and final drafts of the essay written for this study. The participants were asked to write essays on a topic related to the readings and discussion in the intermediate composition class on which they had enrolled. They were observed while composing, interviewed, and their written materials collected. The findings revealed that composing is "a non-linear, exploratory and generative process whereby writers discover and reformulate their ideas as they attempt to approximate meaning" (1983, p. 165). Also, the students understood the extent to which composing involved the continual interaction of thinking, writing, and revising, as well as the recursive nature of writing (p. 173).

However, Zamel noticed that "although all of the students seemed to be aware of the recursive nature of writing, not all of them manifested this understanding in equally effective ways" (1983, p. 173). Her skilled and unskilled writers approached writing tasks differently. The more skilled writers spent more time on writing the essays, and paid more attention to revising than the unskilled writers, concentrated initially on the idea of the essay, then made revisions at discourse level, showed recursiveness in writing, and edited the text afterwards.

These findings correspond to Sommers' (1980) case study of L1 revision. Her participants included 20 first year students from Boston University and University of Oklahoma with SAT verbal scores ranging from 450-600 in the first semester of composition, and 20 experienced adult writers including journalists, editors and academics from Boston and Oklahoma City. These two groups of participants were considered as student writers and experienced writers respectively, based on their level of experience. Each writer produced three essays: expressive, explanatory, and persuasive, and re-wrote each essay twice, producing nine written versions in draft and final form. Each writer was interviewed three times after the final revision of each essay. Their essays were analysed by counting and categorizing the types of revisions made by the students, i.e., deletion, substitution, addition, and reordering. Sommers' experienced writers reported that revision was a

recursive process; in each cycle, different objectives are in different proportions and, when revising, they “get closer to their meaning by not limiting themselves too early to lexical concerns” (Sommers, 1980, p. 386). The changes made in the revision affected the meanings of whole chunks of discourse, as well as the vocabulary used and the style of writing.

On the other hand, Zamel’s unskilled writers revised less, and spent less time in writing than the skilled writers. Their attention was given to editing the use of language at the beginning of the process. Her findings agree with Faigley and Witte’s (1981) revision by inexperienced L1 writers’. They tended to revise locally, and the revision did not improve the content of the text. This process of revision is like what Sommers (1980) called a “rewriting activity” (p. 381), different from the experienced writer’s revision. The successful revision of expert writers is the result of “the degree to which revision changes bring a text closer to the demands of the situation” (Faigley & Witte, 1981, p. 411).

Raimes (1985) shifted attention to examining the composing process of unskilled ESL writers and made the comparison to unskilled L1 writers. Her participants were eight students on a developmental ESL composition course, a course for those wishing to enrol on the mandatory course in composition for first year students. The students were recognized as “unskilled” according to their performances on a holistically scored university-wide writing test. The data were gathered from students’ scores on the Michigan Test of English Language Proficiency questionnaire that includes information about students’ background, education, and experience with and attitude toward English and writing, as well as audio recorded think-aloud protocol.

The findings revealed that some of the ESL writers, like the unskilled L1 writers, showed a lack of planning when attempting to express their ideas in L2. Neither did the specified purpose or audience affect the “plan, content, or approach to the essay” (Raimes, 1985, p. 239). Unlike the L1 unskilled writers, these ESL writers showed commitment to even an in-class essay and concentrated on finding the right words to express their meaning, but did not seem to concentrate on finding their language errors; rather, they were more concerned with writing down ideas.

As far as revising and editing is concerned, the surface form was the main focus. The unskilled ESL writers were likely to make changes whilst writing a sentence, rather than

between sentences or while re-reading the draft. The attention to searching for the right words and expressions to express ideas seemed to be their main reason for making these changes in the text. However, it was noticed that the unskilled ESL writers paid less attention to revising and editing the language, as they seemed to re-read their work in order to let an idea develop. Raimes explained that, compared with the unskilled L1 writers, her unskilled ESL writers showed less concern with language accuracy, because they considered themselves as language learners who use the language “imperfectly” (1985, p. 247), so they tried to use the sentence structures they were familiar with and expected the teacher to correct their language mistakes.

Similar to Raimes’ (1985) research, Uzawa’s (1996) study revealed that the composing process of the ESL writers who had no professional experience in writing shared composing process characteristics with unskilled writers. In her study, the participants were 22 Japanese ESL students (aged from 19 to 23) studying at a Canadian language institute for Japanese high school graduates. According to some English instructors at the institution, the “students’ English proficiency was not high enough to enter a university in North America” (p. 275). All participants were asked to compose aloud three writing tasks (L1 essay writing in Japanese, L2 essay writing in English, and translation of an article from Japanese into English). These think-aloud protocols were analysed, supplemented by observations and interviews. In addition, the writing samples were rated by two independent evaluators using a scoring system based on that of Jacobs, Zinkgraf, Wormuth, Hartfiel, and Hughey (1981). They marked the students’ writing samples using a four-point scale in three areas of writing, i.e. content, organization, and language use. The results showed that Uzawa’s students used a “what-next” (p. 271) approach in both L1 and L2 writing tasks. The students lacked effective plans for writing; they reported that they “generated ideas before writing, but they did not organize these in any way or develop them further to form a unified text before actually writing” (p. 281). In the results from the think-aloud protocols, they mentioned “introduction-body-conclusion,” “topic sentence,” and “thesis statement,” (p. 281), but these concepts were unlikely to be implemented by the students in text organization and development. Uzawa commented that her participants were similar to Scardamalia and Bereiter’s (1987) inexperienced writers, using a “knowledge-telling” process in which they just tell their knowledge as they write, simply stating ideas without planning or setting goals. Her students recognized the main concepts in writing, for instance brainstorming, outlining, and so forth, but used them as a

“formulaic prescription” and were not able to “transform” their ideas using these concepts (p. 282).

Sasaki’s (2000) study of the writing processes of EFL (English as a Foreign Language) learners revealed characteristics similar to those in previous studies. Her participants were 12 Japanese EFL learners. Four of them were in the expert writer group, as they were all professors of applied linguistics with a mean age of 40.5 years. The remaining eight were students and novice writers. Based on the students’ results, an argumentative writing task was set, different from the writing task used in this study. This was marked by two raters using the Jacobs, Zinkgraf, Wormuth, Hartfiel, and Hughey’s (1981) ESL composition profile. Four novice writers with relative high scores were considered more skilled student writers, and four students with relatively low scores were regarded as less skilled student writers. All participants wrote an argumentative essay in writing task 1. After six months of instruction based on the process oriented approach, the eight novice student writers were asked to complete another argumentative essay task. The participants were asked to enter the room individually and write the compositions. They were video recorded and asked questions during and at the end of composing about their planning and writing activities in the composing process. Thus, multiple data sources included written texts, video recorded pausing behaviour while writing, stimulated recall protocols, and analytic scores given to the text produced.

The results showed that the expert writers wrote longer texts, with more complex development, at greater speed than the novice writers. Before starting writing, experts spent a longer time planning a detailed overall organization, similar to Zamel’s (1983) skilled writers. By contrast, novice writers spent a shorter time and made a less global plan, similar to Zamel’s (1983), Raimes’ (1985), and Uzawa’s (1996) unskilled writers. Such plans were monitored and guided by the writers’ processes. As a result of their less detailed plan, the novice writers tended to pause and think while writing more frequently than the expert writers. They were planning what they would write next every time they finished writing one chunk of idea. Such a ‘stop-and-think’ process resembled Uzawa’s unskilled writer’s “what-next approach” (1996, p. 271) to writing.

According to the aforementioned findings, researchers had assumed that L2 and L1 composing processes were rather similar, and that the skilled and less skilled L2 writers’ behaviours in composing process were similar to their L1 counterparts. However, research

findings (e.g. Raimes, 1995) seemed to have indicated that L1 and L2 writing is not exactly the same process. The writing process in both languages mainly shared similar characteristics, but, in detail, L2 composing might be somewhat different from L1 writing. Some studies have begun to investigate the differences between the L1 and L2 writers and at the same time attempt to reveal similarities in the L1 and L2 writing process.

In Arndt's (1987) case study of L1 and L2 writing, six Chinese postgraduate EFL students (three male, three female) at a university in north-east China were asked to compose aloud academic texts in both their first (Chinese) and foreign (English) languages. The analysis of the data collected from the think-aloud protocols and texts, together with the information obtained from open-ended interviews on the students' writing profiles, revealed that the students approached the writing task in L1 and L2 similarly and the difficulty that they faced in both L1 and L2 writing tasks was their lack of understanding of the task. Though individual differences in approaching the tasks could be detected, they were likely to use the same composing process to deal with the task in both L1 and L2. The difficulty in approaching the tasks in both languages was that they lack "awareness of the nature of the task" (Arndt, 1987, p. 257). The students possessed sufficient knowledge of the nature of neither the written language, nor the activity of writing tasks.

Raimes (1987) maintained that L1 and L2 writers shared similar strategies in their composing processes, but she found that their reasons for re-reading the written texts were rather different. In her study, she investigated the composing strategies used by ESL writers with different levels of English proficiency and instruction. Her participants were four ESL writers on remedial ESL writing courses and four freshmen on non-remedial writing courses. The L1 of two students in each group was Spanish, one of each group was Chinese, the fourth student in the remedial group was Farsi, and the other spoke Haitian Creole. Each student was given two writing tasks for think-aloud composing. The first task was writing a personal letter, for which a purpose and audience were provided. The students were required to write an essay expressing their opinion in the second task. The analysis of the data obtained from the think-aloud protocols was examined in relation to course placement, holistic evaluation of the students' writing, and scores on a language proficiency text.

It was found that, similar to L1 basic writers, the ESL writers did not spend much time on pre-writing. They read, re-read the topic and rehearsed, but they did not spend much time

on planning, and the plan they made was not flexible. The ESL writers re-scanned the drafts as frequently as did native speakers, however they did not appear to be distracted by attempts to edit their text as did L1 writers. The L2 writers re-read their own text to review the content and tried to ensure that the choice of language expressed the right meaning, rather than correcting language mistakes. This showed that L2 writers were more concerned with the choice of language to express their ideas than accuracy, compared with their L1 counterparts.

In addition, Hall (1990) suggested that L1 and L2 writers showed similar behaviour in their process of revision, but noted that the L2 revising process was different from revision in L1, to some extent. His study investigated the revisions in controlled L1 and L2 writing tasks with four advanced ESL writers in a university in the US with differing first language backgrounds (a 21-year-old Polish woman, a 38-year-old native of the French-speaking region of Switzerland, a 23-year-old Norwegian, and a Chinese in her early 30s). Despite their different linguistic, cultural, and educational backgrounds, they were all regarded as advanced ESL writers on three criteria. First, each had completed the college English requirements in first year writing for non-native speakers and demonstrated sufficient writing skill. Second, their writing samples gathered at the beginning of the study were evaluated and received high scores, putting them in the advanced ESL writer category. Third, the interview with teachers familiar with the participants regarding their levels of writing competence suggested that these subjects should be designated as advanced ESL writers. Each participant wrote two argumentative essays in their native languages and two in English. For each writing task, two 90-minute writing sessions were individually scheduled. In the first, the writing assignment was given to the student. At the end of this session, the written draft with revisions was collected. After a period of 48 hours, the second session began. The students received their earlier written draft and were asked to make any additional revisions in proceeding to the final draft.

For the most part, the results from the analysis of the revisions revealed striking similarities of writers' revision in L1 and L2 "with regard both to the linguistic and discourse features of the changes and to the stages at which the changes were initiated" (p. 56). However, the findings indicated that the revision in L2 was "more time consuming and numerous" (p. 56). The writers made more frequent revisions and reviews in the L2 composition than they did in the L1 writing. An additional function of the recursiveness in

L2 revision is to deal with the meanings of the vocabulary and sentence structures to express the intended meaning. The differences indicated that revision in L2 is “not simply a mirror image of that process in the first language” and the system appeared to be “more flexible” and extended “beyond the scope of the first language” (p. 57).

Stevenson, Schoonen, and de Groot’s (2006) research findings correspond to Hall’s research. Their participants, 22 Dutch junior high school writers, were asked to produce four computer-written argumentative texts: two in Dutch and two in English (FL). The writing instructions were in Dutch and asked the students to write a text for a teen magazine, the purpose of which was to convince the readers of their viewpoint. The research compared students’ revision through the think-aloud protocols, keystroke-logging techniques and multi-dimensional revision taxonomy. It was found that the writers revised more in FL than in L1, like Hall’s students’ revision. The writers were more focused on solving language problems in FL than in L1. The language revisions involved the substitution of lexical items or grammatical structures. Revision in FL, thus, seemed to be a means “by which to compensate for relative lack of language proficiency” (p. 226).

On a superficial level, there is evidence to suggest that L1 and L2 writing are similar in a broad outline (e.g. Zamel, 1982, 1983); that is, it has been shown that both L1 and L2 writers employ a recursive composing process, involving planning, writing, and revising, to develop their ideas and find the appropriate rhetorical and linguistic means to express them, and that skilled and unskilled L2 writers seemed to share some characteristics of their L1 counterparts (e.g. Faigley & Witte, 1981; Raimes, 1985; Sasaki, 2000, Sommers, 1980; Uzawa, 1996). However, a closer examination of L1 and L2 writing processes has revealed significant differences in the process of writing in both languages (Silva, 1993, 657).

In view of the known differences between process writing in L1 and L2, Silva’s (1993) ambitious study aimed to gain an insight into the nature of L2 writing, of how and to what extent it differs from L1 writing by examining 72 reports of empirical research comparing L1 and L2 writing. The results indicated a number of significant differences between L1 and L2 composing, as follows:

“in general terms, adult L2 writing is distinct from and simpler and less effective (in the eyes of L1 readers) than L1 writing. Though general composing process patterns are similar in L1 and L2, it is clear that L2 composing is more constrained,

more difficult, and less effective. L2 writers did less planning (global and local) and had more difficulty with setting goals and generating and organizing material. Their transcribing was more laborious, less fluent, and less productive – perhaps reflecting a lack of lexical resources. They reviewed, reread, and reflected on their written texts less, revised more – but with more difficulty and were less able to revise intuitively.”

(Silva, 1993, p. 668)

Silva concluded that, although L1 and L2 composing processes are similar in general, they differ in numerous and important ways. Such differences need to be addressed by the L2 writing instructors if they want to teach L2 writing effectively and help the L2 writers to become successful in their writing. Silva (1993) argued that the differences between L1 and L2 writing demand the L2 writing specialists look beyond the L1 writing theory to be in a better position to view the unique nature of L2 writing and to develop theories that adequately explain the nature of L2 writing.

In response to this comment, Wang and Wen (2002) conducted a study to investigate how Chinese EFL writers use L1 in the L2 composing process when they composed aloud a narration and an argumentation task. Sixteen English major undergraduate students (four freshmen, four sophomores, four juniors, and four seniors) from a university in China were asked to compose aloud two writing tasks in L2: narration and argumentation. They were all female, ranging in age from 18 to 22 years old. Before entering the university, these students had learned EFL for eight years with an average of four hours of classes per week. According to the national syllabus of Chinese Education, Year 1 and 2 students were considered as intermediate learners, and Year 3 and 4 students were regarded as advanced learners. The analysis of the think-aloud protocols showed that the composing process in L2 is “a bilingual event” (p. 239) in which students use both L1 and L2 when composing in L2. It was found that the use of L1 occurs throughout the L2 composing process, but the extent to which it is used depends on the cognitive process of the production of the text in L2, that is, “the more the cognitive processing is related to the textual output, the less L1 is used in it” (p. 240). The use of L1 was more likely to occur more often in the process controlling, idea generating, and idea organizing activities than in the text generating activities. The findings also suggested that the occurrence of L1 is inversely related to the writer’s L2 language proficiency; as the students’ L2 proficiency increases, the dependence on L1 in the text-generating activities decreases. Less proficient writers produce sentences by directly translating L1 into L2, whereas more proficient writers generate the texts directly in L2. The result suggested that ability to generate L2 text could

be a continuum, “beginning with the L1-to-L2 translation pattern and ending with the direct L2 construction pattern” (p. 240).

Based on the results of the study, a writing model explaining a bilingual event of process of composing in L2 was proposed by Wang and Wen (see figure 7). Adopted from Hayes and Flower’s (1981) model, this model consists of three parts: the task environment, the composing processor, and the writers’ long-term memory. The model reveals that the writers are more likely to rely on L1 when they are managing their writing processes, generating and organizing ideas, but are more likely to rely on L2 when they are undertaking the task and are engaging in the text-generating activities.

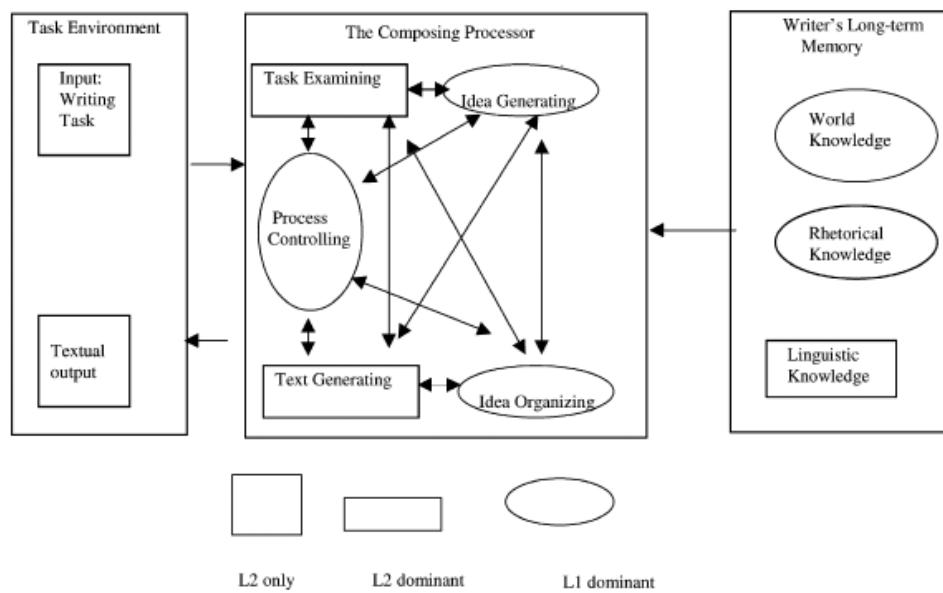


Figure 7: A model of the L2 composing process (Wang & Wen, 2002, p. 242)

Wang (2003) also argued that switching from L2 to L1 was a common feature of L2 student writers and that the interference of L1 influences the L2 composing processes. He conducted a study to investigate the L1 and L2 switching in the composing process of eight adult Chinese ESL learners enrolled in an ESL school in Toronto. The students were placed at different levels of composition classes on the basis of placement test scores on the Canadian Language Benchmarks (a nationally standardized English as a Second Language Assessment for adults in Canada) that evaluated their English language skills in listening, speaking, reading, and writing. For this study, four students at Levels 7 and 8 were regarded as learners with high levels of English proficiency. Four other students at Levels 4 and 5 were considered as learners with low-level of English proficiency. These

students were asked to compose two writing tasks: an informal letter task and an argument task. Data collected were the students' think-aloud protocols, a retrospective interview, questionnaires, and the written compositions. The quantitative and qualitative analysis of these data showed that the act of language switching may facilitate the students' composing process, and participants with high proficiency in English switched to L1 more frequently than those with low English proficiency. This finding contradicts Wang and Wen's (2002) study, suggesting that the dependence of L1 would decrease as the writers' L2 proficiency developed.

However, the function of switching from L2 to L1 in their writing varied greatly according to the students' level of English proficiency. Those with high proficiency in English were likely to switch from the L2 to their L1 for "problem-solving and ideational thinking" (p. 366). They used L1 switching to consider the "overall aspects of language generation and high-level writing processes" (p. 366), for instance formulating and monitoring meaning, discourse plans, and considering the task constraints and readership. By contrast, the participants with low English proficiency switched to L1 to compensate for their lack of the L2 competence in their writing process. They often paid attention when writing to the direct translation from L1 into L2. This might help them solve the writing problems without using much "mental effort" (p. 366). Wang concluded that language switching in L2 composition is a common phenomenon. However, the function of the switching depends on the writers. Those with high proficiency in English seem to benefit from the L1 switching for rhetorical choice and discourse, whereas the less proficient did not use L1 effectively and strategically to produce comprehensible and coherent texts.

### **3.4 Process based approach to L2 writing instruction**

The process approaches to teaching writing have been developed as a reaction against the traditional approach which emphasizes the form of writing (e.g. Susser, 1994; Tribble, 1996). The movement for writing as a process has changed the general perception of writing instruction and how students learn to write. Classroom instruction has moved away from the traditional focus on the model of written text, its grammatical features, organization of information, and a linear writing model based on outlining, writing, and editing, and writing on artificial topics (Grabe & Kaplan, 1996). From a process writing perspective, Silva suggested that "writing is a complex, recursive, and creative process ... Learning to write entails developing an efficient and effective composing process" (1990,

pp. 15 – 16). Raimes (1991) added that the process approaches pay attention to the writer as “language learner and creator of text” (p. 409) and focus on “process,” “making meaning,” invention,” and “multiple drafts” (p. 409).

Susser (1994) argued that the process based writing pedagogies consist of two essential components: awareness and intervention. First, a process approach helps the students to be aware that writing, by its nature, is a complex process of discovery in which ideas are generated, not straightforward transcription of the ideas into written words. Writers may go through different processes in producing different kinds of texts. Second, teachers provide intervention in the sense of feedback from both teacher and peers at various points during the writing process, that is, during pre-writing, drafting, and revising. It can take the form of face-to-face small-group discussions or written feedback from peers and teachers on written drafts. The goal is for the students to be familiar with such interventions in the process of writing as they write and revise their own draft.

Thus, the process approach in the classroom context calls for “a positive, encouraging, and collaborative workshop environment” (Silva, 1990, p. 15) in which students are able to work through their process of composing. The teachers are supposed to be involved with the students during the writing process (Susser, 1994). Their role is to help the students develop viable strategies for getting started, drafting, revising and editing. To facilitate writers’ processes, the teachers give the students sufficient time and opportunity for choosing topics, exploring ideas, writing drafts and revising, and giving feedback (Raimes, 1991). Teachers make the students realize that the writing process is a recursive rather than linear process by encouraging them to write multiple drafts with feedback from real audiences, for example their peers and teachers. The linguistic accuracy is less emphasized at the initial stages of writing and is postponed until the writers have developed ideas and organization (Grabe & Kaplan, 1996).

During 1980s, process writing pedagogies were gradually introduced into mainstream ESL/EFL writing teaching (e.g. Susser, 1994). The writing textbooks for language teachers began to apply the notion of writing process in teaching writing to the ESL/EFL students (e.g. Hedge, 1988; Raimes, 1998a, White & Arndt, 1991). For example, White and Arndt explained that the goal of their writing resource book is to help the students to be aware that “writing is re-writing; that revision – seeing with new eyes – has a central role to play in the act of creating a text, and is not merely a boring error-checking exercise; and above

all, that evaluation is not just the province of the teacher alone at the final stage of the process, but that it is equally the concern and responsibility of the writer at every stage" (1991, p. 5).

White and Arndt's (1991) model of writing shows the application of writing process into classroom teaching (Figure 8). They explained that this model is a gross simplification of the complex and recursive nature of writing, for use as a framework to guide the organization of the classroom teaching activities. The model is comprised of six main stages: generating ideas, focusing, structuring, drafting, evaluating, and re-viewing.

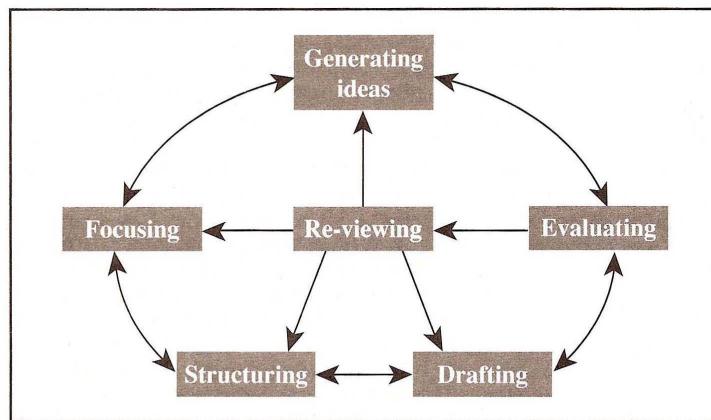


Figure 8: A model of writing (White & Arndt, 1991, p. 4)

A list of possible classroom activities that correspond to the stages of their writing model (Figure 8) was also provided as follows:

- Discussion (class, small group, pair)
- Brainstorming/making notes/asking questions
- Fast writing/selecting ideas/establishing a viewpoint
- Rough draft
- Preliminary self-evaluation
- Arranging information/structuring the text
- First draft
- Group/peer evaluation and responding
- Conference
- Second draft
- Self-evaluation/editing/proof-reading
- Finished draft
- Final responding to draft

(White & Arndt, 1991, p. 7)

However, they warned that this list only provided examples of activities that may be used in classroom teaching and the sequence of presenting these activities is not fixed; it is the teacher's responsibility to decide what, how and in what order to use these activities.

Overall, teaching starts with a stage of generating ideas in which the students are encouraged to explore the topic and discover the ideas they want to express. Then the students narrow down topics and identify their main ideas in a focusing stage. In the structuring stage, they are asked to organize the information for writing. After that, they write the draft which will be evaluated and reviewed later. The students are encouraged to write multiple drafts and their drafts are reviewed by their peers, by themselves, and their teachers. The students are encouraged to use the feedback to revise and improve their text and write their final draft.

However, it was warned that even though the teaching of the entire class through a series of steps or stages might be convenient for the teachers from the classroom management point of view, it can turn writing into a step-by-step linear structure if the teachers fail to provide sufficient time for students to discover their own individual voice in writing, and to develop the writing strategies that can deal with their own individual writing processes (Caudery, 1997).

### **3.5 Implementation of a process based approach in the L2 context**

A body of research on applying process based approaches to teaching L2 writing has been conducted to investigate the classroom activities, development of students' writing skills and the effectiveness of applying the approach in the L2 context.

Some scholars focus on pre-writing as it is considered to be the process of "discovery" (Rohman, 1965, p. 107) of the meaning that the writers want to express. Also, the students need to recognize the reasons for writing, focus on the topic, and consider the options for organizing a topic (McKay, 1982). Thus, it is important that the teachers organize pre-writing activities that help the students explore the topic fully and understand "how to begin and how to organize the task" (Raimes, 1983, p. 10).organization

Shi (1998) suggested that different conditions of the pre-writing activities had an influence on the students' composition in different ways. Her study investigated students'

compositions under different conditions the pre-writing activities, including the peer discussion, the teacher-led discussion, and no discussion. Her subjects were 47 international students enrolled on the ESL writing programmes attached to a large university in Ontario, Canada. Their proficiency was at an intermediate level, based on their scores on a 30-minute opinion essay placement test. Each student was asked to compose three drafts of opinion essays under conditions of peer discussion, teacher-led discussion, and no discussion. The students' essays were rated by using Hamp-Lyons' (1991a) scale, focusing on six aspects of writing, i.e. global, communication, argumentation, appropriacy, and accuracy. Non-parametric tests of rating scores indicated that there are no differences in the quality of writing among the students in three conditions of pre-writing activities. However, the different conditions for the pre-writing stage contribute to the way in which the students compose their drafts in various ways. A Friedman test showed differences in the mean ranks of the total number of words of students' essays. The students were found to write longer essays in the condition of no discussion. They wrote shorter drafts after the teacher-led discussion. There was a greater variety of verbs used by the students who participated in the peer discussion. The implication from the findings is that the teacher-led talk may help the students organize their ideas and lead to shorter drafts, and a summary style; whereas the students were encouraged to express ideas more freely and to use various verbs of mental processes by the peer discussions. Shi, then, concluded that three pre-writing discussion conditions can facilitate ESL writing in complementary ways; thus, the teacher needs to balance these conditions to best facilitate the writing of their L2 students.

Rao's (2007) research further recommended that the students' training in brainstorming strategies had positive effects on learners' performance and helped them solve the problem of having no interesting or significant ideas to write about. Her participants were 118 EFL second year students in foreign languages at Jiangxi Normal University (People's Republic of China). Their average age was 19.3 years. All of them had studied English for seven years and attended an English writing course in which they practiced writing different kinds of texts. They were randomly divided into three classes, with two as experimental class where the students had opportunities to practice brainstorming strategies by working individually, in pairs and in groups, and one as a control class in which the teaching was based on a traditional product based approach. All students wrote an essay before the study and at the end of the study, as a pre-test and a post-test respectively. The essays were

marked by two native speakers of English who had more than two years' teaching experience in Chinese universities. Marks were awarded on five criteria: content, organization, vocabulary, language use, and mechanics.

According to the mean scores of the pre-test and post-test, the data showed that the explicit instruction in brainstorming strategies had a "measurable influence on writing performance" (Rao, 2007, p. 100). The students' writing performance was improved and the brainstorming "stimulates students' thinking and enables them to create ideas and organize raw materials in a logical order" (p. 104). In addition, an attitudinal questionnaire was distributed to the experimental classes. This survey indicated that the students had positive attitudes towards the brainstorming strategies. Most of them perceived that the strategies helped them improve their English writing performance.

Another area of concern regarding the process approaches is the students' revision, as this is considered an important stage in writing that contributes to success in writing. Teachers' feedback and peer review are considered to be important sources of comments on which writers base their revised drafts. The teacher's feedback is believed to provide critical information about the students' writing performance and provides the guidance to revising the written drafts (Zamel, 1985). Peer review also gives the writers useful comments to revise their drafts and provides the students' sense of writing from the readers' perspective (e.g. Mangelsdorf, 1992).

Ferris (2002) argued that the teacher's feedback may be beneficial to ESL student writers due to its positive effect on the writers' development. Regarding error correcting, she warned against an attempt to correct all student errors because of the risk of exhausting teachers and overwhelming students. Rather, she suggested that the teacher's feedback should be selective and focus on patterns of error, allowing both teacher and student to pay attention to a few major error types at a time. This strategy enables the students to focus on particular types and to figure out the rules to correct those errors. Ferris (2002) suggested that the selection of which errors should be marked should be based on the following guidelines. In general, writing teachers should be aware of what type of errors their students are likely to make, such as errors common to ESL students, distinct types of errors by particular students due to their English language learning background, the influence of their first language, and differences in their L2 proficiency level. Then, teachers need to make decisions on which errors to address. Some criteria that teachers need to consider in

making this decision may include: global errors that interfere with the overall meaning of the text versus local errors which do not hinder the reader's comprehension; and errors frequently made by students, targeting errors relevant to the tasks (in-class or out-of-class work) assigned to the students.

The teacher's feedback is considered as an important factor that contributes to the students' success in the process of revising their written drafts. As Hyland (1998) argued, the students "valued" (p. 262) the teacher's feedback and showed this by their revising action in response. It was found that most of the students in an English proficiency programme in New Zealand in Hyland's research on written feedback tried to use most of the teacher's usable feedback when revising their drafts in different ways. First, the students made corrections closely related to the feedback. Sometimes, the feedback functioned as "initial stimulus" (p. 264) that activated a number of revisions that went beyond the issues addressed by the initial feedback. Third, the feedback may lead to students' deleting problematic features without substituting anything else. However, Hyland advised that "individual students may have very different perceptions of what constitutes useful feedback" (p. 279), thus it is a challenging task for teachers to provide feedback that meets the expectations of every writer.

Thus, providing effective written feedback is one of ESL writing teachers' most important and challenging tasks (Hyland, 1998; Hyland & Hyland, 2001). Zamel (1985) suggested that to help students better understand how to revise their writing, teachers should respond to students' writing "as work in progress rather than judging it as a finished product" (p. 79). ESL teachers' responses that are vague, concerned with language-specific errors and problems, and view writing as a final product, make students confused and fail to understand that "writing involves producing a text that evolves over time" (p. 79).

Another point that the ESL writing teachers should take into consideration is that they need to provide the students with comprehensible feedback and be cautious in their use of indirect strategies in providing written comments. According to Hyland and Hyland's (2001) empirical study, teachers' use of indirects strategies to criticize the written drafts (that is, the use of mitigation techniques as a means of decreasing the force of criticisms and enhancing effective teacher-student relationships) brings potential problems of student misinterpretation and miscommunication, as students might fail to understand the teacher's softened comments and interpret them as positive feedback. This may remind the teacher

to look “critically at their own responses and to consider ways of making [the feedback] clear to students” (Hyland & Hyland, 2001, p. 207).

Another activity that deals with students’ revision is the use of peer reviews, “where students read drafts of their fellow students’ essays in order to make suggestions for revision” (Mangelsdorf, 1992, p. 247). It is a part of the process approach that has gained increasing attention in ESL since the late 1980s, and a number of scholars have conducted research into the effects of peer reviews in process based instruction (e.g. Berg, 1999; Mangelsdorf, 1992; Min, 2005; Tsui & Ng, 2000).

According to Berg (1999), it was suggested that peer review helped students revise their drafts effectively. The students receiving trained peer response make more “meaning-type revision” (p. 230) that may result in better quality writing in the second draft. In the study into the effects of trained peer response on ESL students’ revision type and writing quality, her participants were 46 ESL students from 19 different countries. Their ages ranged from 17 to 56. None of them had been in the US longer than three months and none had prior experience with peer response to their writing. The setting of this study consisted of four writing classrooms, two Level 3s (i.e., an intermediate level corresponding to TOEFL (Test of English as a Foreign Language) scores about 375) and two Level 4s (i.e., an intermediate high level corresponding to TOEFL scores around 425), at a university-based intensive English programme in a large city in the US. The classes were randomly assigned to two groups: a trained peer response group and an untrained peer response group. Thus, the trained group consisted of a Level 3 and a Level 4 class, with a total of 24 students. The untrained group also consisted of a Level 3 and a Level 4 class and had a total of 22 students. The students’ first drafts (that is, pre-peer response drafts) and second drafts (that is, post-peer response drafts) for the first writing assignment of the semester were collected and examined for revisions or the lack thereof, as well as the quality of written drafts. The findings showed that the training appeared to contribute to greater writing improvement of revised drafts; that is, the trained students’ second drafts improved more than those of the untrained students’, regardless of proficiency level. In addition, the trained students made more meaning revisions than untrained students. Thus, it is suggested that appropriate trained peer response could lead to more meaning revisions, which in turn might result in better quality writing in a second draft.

Mangelsdorf's (1992) research into peer reviews showed similar findings. According to her study investigating perceptions towards peer reviews, forty first year students enrolled on the first semester freshmen ESL composition course at a US university were asked towards the end of the semester to answer the questions regarding the use of peer review in the class. To supplement the students' perspectives, the teachers were also asked to identify the strengths and weaknesses of the peer review techniques. She reported that for most of the students and teachers, "peer reviews were perceived as a beneficial technique that helped the students revise their papers" (p. 278). The content and organization of the draft are the main areas improved by peer review. In particular, peer review helped the students to consider different ideas about their topics and to develop and clarify these ideas. Peer reviews made the students become more aware of the needs and expectations of their audience.

In addition, Tsui and Ng's (2000) argued that the peer comments "have roles to play that cannot be filled by teacher comments" (p. 151), even though learners might favour the teacher's comments. Based on their study of the roles of teacher and peer comments in revisions in writing among secondary L2 learners in Hong Kong, the quantitative data collected from the questionnaire and qualitative data gathered from the semi-structured interviews were obtained and triangulated. The qualitative data collected from the interviews with the students revealed that peer comments contributed positively to the students' writing process. Four roles of peer reviews are (1) enhancing a sense of audience, (2) raising awareness through reading peers' writing, (3) encouraging collaborative learning, and (4) encouraging ownership of texts (pp. 166 – 167).

Despite the advantages discussed by the researchers, the students' responses may also suggest possible problems with peer review. Some students in Mangelsdorf's (1992) study reported that peer review did not contribute to their improvement of the draft and questioned their ability to critique texts. These students did not think that they, or their peers, could be "good critics" (p. 280). Also, despite the fact that the students' in Tsui and Ng's (2000) study could recognize the benefits of peer comments, the interview data and the questionnaire findings showed that all students in their study favoured and had more confidence in the teachers' comments, because the teachers are more experienced and more authoritative. The feedback from the teachers is considered to be of better quality, more specific, more able to clearly explain the problems in writing, and better able to make

concrete suggestions for revision (p. 166). In addition, the use of peer review with students of Asian origin may cause additional problems related to the students' learning and cultural background. A small number of the students with "totally negative views" (Mangelsdorf, 1992, p. 208) towards peer feedback came from teacher-centred classroom backgrounds. These students may be unfamiliar with the collaborative and student-centred environment of peer review.

Likewise, Carson and Nelson (1996) agreed that the application of peer response in process based composition classes might cause problems for Asian students. In their study investigating Chinese students' interaction styles and reactions to peer response groups in advanced ESL composition classes, the analysis of data obtained from video recording the peer response groups and interviewing the students regarding their interaction in the peer review groups revealed that, in peer response groups, Chinese students were reluctant to criticize the drafts, disagree with peers or claim authority, and had feelings of vulnerability. Although these Chinese students perceived the goal of writing groups as criticizing each other's drafts, they were reluctant to do so as making negative comments on a peer's draft may lead to division, not cohesion, of the group. They were more concerned with the group's social dimension than with providing their peers with suggestions to improve their essays, suggesting that the behaviour exhibited by Chinese students in the peer review groups is frequently different from the behaviour that the teachers expected.

However, Min (2005) argued that Asian students can be trained to become better peer reviewers able to provide relevant and specific feedback on classmates' written drafts, if given proper training and individual assistance by the composition teachers over a period of time. According to his study, in a composition class of a large university in Taiwan 18 EFL second year English major students with intermediate English proficiency were trained to produce more specific comments on essays by following a four-step procedure: clarifying writers' intentions, identifying problems, explaining the nature of problems, and making specific comments. The training consisted of two phases: an in-class demonstration and a teacher-student conference outside of class to provide individual assistance. Before and after the training, the students were asked to compose an essay and exchange the drafts with peers to provide written feedback on their classmates' compositions. Quantitative data obtained from the text analysis compared the number of comments, number of words, the number of comments on global and local issues, and the

number of steps each comment contained, before and after training. Additionally, qualitative data collected from the journal entries were analysed. The quantitative analysis showed that the students were able to generate significantly more feedback, containing two or three previously mentioned features of comments, and were able to produce more relevant and specific comments on global issues. The qualitative analysis revealed that students had a positive attitude towards the training. As for the reviewers, the benefits they gained from the training included skill improvement, increased confidence, language acquisition and use of meta-cognitive strategy. As writers, they could approach topics of interest to them from multiple perspectives and their vocabulary repertoire increased.

Based on her study of the effect of peer and teacher feedback on 11 undergraduate international students enrolled on a pre-freshman composition writing course at a public university in the US, Paulus (1999) argued that both teacher and peer feedback are necessary for the ESL students' revisions as they help improve the overall quality of the students' writing. The analysis of the students' essays (the first and final drafts) to identify the types and the sources of the revisions and the recording of students' verbal reports during revision showed that, although the revisions the students made were surface-level changes, that is, paraphrasing and re-wording, they were able to make more meaning changes to their writing as a result of peer and teacher feedback compared to revisions they made on their own. It was also found that the meaning revisions in writing multiple drafts had an improving effect on the overall writing. Thus, she concluded that the teachers' and peers' feedback are useful in writers' revision and may improve the quality of the written drafts. organization

Pennington, Brock, and Yue (1996) suggested that teachers play a significant role in contributing to success in implementing process approaches to teaching writing to ESL students. According to their questionnaire study of Hong Kong secondary level students' response to the process writing approach, the relationship between the teacher's and students' attitudes towards it was revealed. It was found that not all students have a positive response to the application of the process approach. The teachers with the most positive attitude toward process writing taught those students evaluating the learning experience as most positively. The class that evaluated the learning experience the most negatively had the teachers who were most in conflict with the approach. In the classes where the students had the most positive reaction, the teachers had more fully

adopted the process approach, and the elements of process writing were integrated into an overall teaching routine. On the other hand, in the classes where students had the most negative reactions, the teachers focused on traditional language exercises and grammar accuracy and failed to integrate the process elements in their instruction. The findings indicated that the success of the application of the process approach to teaching writing to ESL students requires teachers' positive attitude and full integration into the overall teaching routine.

### **3.6 Conclusion**

Chapter 3 has addressed the key issues of writing process and explored the principles and practices of process approaches to teaching writing. According to the discussion, writing is considered a generative process through which the writers explore, organize, and reformulate the ideas they want to express and search for the language used to convey their intended meaning, transform their ideas into text, and revise what they have written so they can best express their ideas to the intended audience and achieve their purpose in writing.

The overall writing process is complex and recursive in nature, not a straightforward 'plan-write-revise' sequence. Throughout the process of composing – including exploring ideas, drafting, and revising – the writers repeatedly go back to the ideas they discovered or the text they wrote down to reconsider, evaluate, or make revisions based on the reader's perspective to ensure that their writing best expresses the meaning they want to communicate.

Although the composing process in L1 and L2 shares similar features in broad outline, L2 composing processes are more complicated as research showed that the L2 writers use both L1 and L2 in their L2 composing. The L2 composing processes are also "more difficult" (Silva, 1993, p. 668) than L1 composing, as the ESL students encounter language problems when expressing their ideas in L2.

Regarding the application of the notion of composing processes with a focus on the writer to teaching L2 writing, it is important that teachers manage classroom instruction to ensure students understand the generative, complex, and recursive nature of the writing process. To produce a text, the writers have to go through the processes of generating, organizing, and reviewing ideas, transforming ideas into text that the writers review, evaluate and make revision to the content and the language used to ensure that the text is appropriate for

audience and achieves their purpose. These processes may occur and interrupt other processes at any stages of writing.

In the classroom, teachers are encouraged to give students sufficient time to set up planning or pre-writing activities to help them explore, develop, and organize ideas to express. The students are also encouraged to write multiple drafts, provide feedback, and make multiple revisions. In order to make writing “more manageable” (Silva, 1993, p. 671), the students may need to be advised to focus their attention on content and organization in early drafts, and on language usage in later drafts. In addition, teachers may need to help the students develop the writing skills that enable them to deal effectively with the composing process in producing written text (e.g. Hedge, 2000; Raimes, 1998a, Silva, 1993; White & Arndt, 1991). In applying a process oriented instruction in ESL context, teachers may need to provide their students with time and training that develops writing skill, to ensure that their students are able to deal effectively with composing processes in L2 (e.g. Berg, 1999; Rao, 2007).

Process based instruction is not without criticism. One of the disadvantages is that it pays too much attention to individual writers’ cognitive processes of composition, disregarding the social context in which a written text is produced (e.g. Swales, 1990). Some scholars (e.g. Horowitz, 1986b) criticized process based instruction for failing to prepare students for English writing in an academic context where texts are heavily influenced by social constraints. This concern leads to the next chapter’s discussion of genre based approaches that view the teaching of writing from a social perspective.

# **Chapter 4**

## **Genre and genre based approaches to teaching writing**

Following the discussion of the theoretical background and classroom application of process oriented approaches, Chapter 4 discusses genre based approaches to writing instruction that view writing from the social perspective. This chapter begins with the discussion of the general concept of genre, followed by an examination of the elements of knowledge that contribute to the individual's awareness of the complex nature of genre. Next is a discussion of the three broad approaches to genres teaching, i.e. English for Specific Purposes (ESP), Australian systemic functional linguistics, and North American New Rhetoric studies. The discussion of each genre school includes consideration of its particular theoretical perspective on genre, the context and goals of each genre school, the analysis of genre, and its classroom applications. This is followed by the examination of the shared principles of the three genre traditions and the discussion of how each genre school may contribute to second language writing instruction.

### **4.1 Basic concept of genre**

All genre scholars consider genres as complex concepts (Johns et al., 2006, p. 239). The word is traditionally used to specify different types of literary and artistic works. However, language educators and linguistics use this term to identify classes of language use and communication (Allison, 1999, p. 144).

Genres refer to abstract, socially recognized ways of using language (Hyland, 2003a, p. 21). It is a term for grouping texts together, representing how the writers typically use the language to respond to recurring communication situations (Hyland, 2004, p. 4). Genres may refer to uses of discourse, either spoken or written, that are purposeful; they are tools for getting things done within a social context (Johns, 2001, p. 10). Genres further provide a frame that enables individuals to orient to and interpret particular communicative events (Paltridge, 2001, p. 3), and they have distinctive and recognizable patterns and norms of organization and structure which serve a particular and distinctive communicative function (Richards, Schmidt, Kendricks, & Kim, 2002, p. 224).

The concept of genre is based on the idea that the members of a community usually have little difficulty in recognizing similarities in the texts they use frequently and are able to

draw on their repeated experiences with such texts to read, understand, and perhaps write them relatively easily. In other words, expert genre users have a schema of prior knowledge that they share with others and can bring to the situation in which they read and write to express themselves efficiently and effectively (Hyland, 2004, pp. 4 – 5). Genre theorists, therefore, consider the participant relationships as an important issue of the language use and assume that every successful text will display the writer's awareness of its readers and context (Hyland, 2003a, p. 21).

Commonly known examples of genres are business reports, news broadcasts, speeches, letters, advertisements, and so on (Richards et al., 2002, p. 224). For example, in a business context, a letter of application is an example of a genre (see e.g. Bhatia, 1993; Henry & Roseberry, 2001). It is a socially recognized way in which writers express their intention to apply for a job, in the job application context. In writing the letter, writers use language in a particular way according to the purpose of the genre and the relationship between the writers and the readers. In other words, the context in which genre is being produced influences the writers' choice of language. Thus, writers need to utilize their prior knowledge of a genre to produce a new text suitable for a particular situation.

## 4.2 Genre knowledge

To be able to use a genre effectively, individuals need not only an understanding of textual features, but an understanding of the social contexts in which a particular genre occurs and how these factors influence the choice of language (Paltridge, 2001). According to Berkenkotter and Huckin, this refers to genre knowledge, “an individual’s repertoire of situationally appropriate responses to recurrent situations” (1995, p. ix). Thus, genre knowledge is not simply grammatical competence (Hyland, 2004); it includes an understanding of the social and cultural contexts in which genres occur and how these factors influence language choices made within them (Raimes, 1998b).

Tardy shared similar view of the complexity of genre, as she described genre knowledge “as something with multiple dimensions” (2004, p. 271) consisting of the domains of formal, procedural, rhetorical, and subject matter knowledge. Her longitudinal multiple-case study investigated four international graduate students’ development of genre knowledge, and included an analysis of data collected from the ESL writing classroom observation, classroom documents, written feedback, oral interviews, and the writers’ texts

produced over an 18-month period both in the writing classroom and in the writers' disciplinary endeavours. These revealed that, at the early stages of learning unfamiliar genres, L2 learners usually recognize these domains of genre knowledge as separate parts. At their first encounter with unfamiliar genres, they may focus on one or two dimensions of genre knowledge (for instance grammatical features or organization) and exclude the other domains, or are unable to realize the interactions of the different domains of genre knowledge. Tardy called this not-fully-developed genre knowledge as "fragmented nascent knowledge" (2004, p. 273). When learners repeatedly experienced genres in context, they gradually become expert genre users who recognize the interaction and integrated nature of multiple dimensions of genre knowledge and gain awareness of sophisticated genre knowledge that allows them to manipulate genres for particular purposes in the social context.

Although genres are recognized ways of using the language in communicative events, in reality they are abstract ideas because individuals see texts, not genre. Thus, genre knowledge is often "vague and schematic" (Hyland, 2004, p. 55). Some genre scholars (e.g. Hyland, 2004; Johns, 1997) have suggested that the common knowledge of a genre shared by individuals within communities may consist of the following components:

- A shared name
- Shared communicative purposes
- Shared knowledge of writer-reader roles
- Shared knowledge of context
- Shared knowledge of formal and textual features (conventions)
- Shared knowledge of text content
- Shared knowledge of register
- Shared awareness of intertextuality

### ***A shared name***

There is generally a shared name of a particular genre for those who share its knowledge within a community. The commonly shared name of experienced readers and writers help them in "identifying texts and the situations in which they occur" (Johns, 1997, p. 23). A shared name of a particular genre evokes in experienced readers and writers certain expectations of particular features or conventions of the texts, for certain reader and writer roles, and for the specific contexts in which the texts are found. However, the name may mean much more than that. The shared name is important to an understanding of the central purposes the texts serve within the communities of readers and writers. For

example, in the academic communities to which lecturers and researchers belong, they may share genre knowledge of an abstract or a critical review in publications, particularly if they have consistently read or written the texts in these genres.

However, when some genres, especially in pedagogical contexts, are loosely and casually named, for example, a research paper, an in-class essay, a take-home examination, or a study summary, the students may have problems in realizing the expectations of those genres. It is difficult for them to identify what is required from the given name, because the lecturers in different disciplines may not have the same expectations and understanding of the purposes, form, and the content (Johns, 1997).

### ***Shared communicative purposes***

Shared names of genres often provide the idea of their communicative purpose in a social context. As the purpose is significant, genres have often been categorized by the purpose of communication they are supposed to accomplish (Johns, 1997, p. 24), for example, letter of application (see e.g. Bhatia, 1993; Henry & Roseberry, 2001). Writers produce these in a job application context and their goal is to elicit a positive response from the readers, that is, to get a job interview.

However, a genre does not necessarily have a single purpose. Some genres are produced to achieve multiple purposes (Hyland, 2004; Johns, 1997). For example, a sales letter may be written to persuade the readers to buy the company products or services and at the same time to introduce a company to a client (Johns, 1997).

Exploring and understanding the purposes of a particular genre is important in the development of genre knowledge. The significant issue is that “purpose interacts with features of text at every discourse level” (Johns, 1997, p. 25). If the writers’ purposes are to be accomplished, then they should be aware of the conventional features of a genre. It is argued that, with this background, a writer can manipulate the appropriate conventions more effectively to achieve communicative purpose within a particular context.

### ***Shared knowledge of roles***

Genre knowledge also requires a consideration of the social roles of readers and writers involved in the texts and contexts. First, the roles relate to the communicative purpose (Johns, 1997, p. 25). For example, in writing a job application letter writers may choose to

adopt a role as a “viable candidate” (Hyland, 2004, p. 59) in the letter by representing themselves as someone who is articulate, conscientious, and qualified, yet respectful and modest, recognizing the reader’s power in the exchange. The recognized social purpose of the genre therefore influences the role that writers adopt through their choice of content and language (Hyland, 2004).

Second, Johns (1997) explained that the roles are also related to the complicated issues of power and authority. In some contexts, it is the readers who hold the power. In most academic classrooms, it is the discipline-specific faculty that hold the power, because they design the curricula, establish the assignments and examinations, and give the marks to the students. Students may ask questions, and on rare occasions may be able to negotiate their assignments, but they are seldom able to negotiate the class content or grades. However, Hyland (2004) suggested that, in some cases, it is the writer who holds the power and is in full control of both topic and readers. An example is the introductory textbook genre. A main purpose of text books is to assist students to a new competence. The writer often adopts the role of an “expert knower” (Hyland, 2004, p. 60) who sets out and explains the material to the novice audience.

The roles of writers and readers are a significant aspect of genre. They are closely associated to the purpose and influence the production of a text at different levels, for instance its content, expression, language choices, use of linguistic features, and interpersonal relations (Hyland, 2004; Johns, 1997). Thus the roles of writer and readers should be studied in relation to genre name, purpose, content, conventions, and other factors contributing to the production of genres (Johns, 1997).

### ***Shared knowledge of context***

According to Johns (1997), context refers to not only a physical place, such as a classroom, or a particular publication, such as a journal, but all the non-linguistic and non-textual elements that contribute to the situation in which reading and writing are accomplished. When texts are repeatedly produced in recurring context, it is possible for the individuals to recognize their names, purposes, readers and writers’ roles by drawing upon their prior genre knowledge from their own life experience. Berkenkotter and Huckin (1995) suggested that the knowledge of context is derived from and embedded in our participation in the communicative activities of daily life and professional life. Such knowledge is what

Brown, Collins and Dugrid (1989, cited in Berkenkotter & Huckin, 1995, p. 7), called “situated cognition” that continues to develop as individuals participate in the activities of their culture.

The individuals’ situated cognition may be developed and become more complex and sophisticated as they repeatedly participate in the contexts in which texts from a particular genre are normally used (Johns, 1997). By repeatedly participating in the context in which particular genres occur, they may learn what are “situationally appropriate generic behaviors” (Berkenkotter & Huckin, 1995, p. 8). Thus, the individuals’ previous experiences with genre and the situated cognition may help them approach other genres in similar contexts with confidence (Johns, 1997).

However, Johns (1997) warned that if any writers apply their situated cognition of all contextual features and textual understanding from previous experience to a current situation, they may produce a text that is inappropriate. Berkenkotter and Huckin warned that “recurring situations resemble each other only in certain ways and only to a certain degree” (1995, p. 6) and genres used in context are “constantly (if gradually) changing over time in response to sociocognitive needs of individual users” (1995, p. 6). Thus, the students should be aware that, for example, in the academic community, an in-class essay examination and a research paper assigned by the lecturer from one class may differ from those from another class (Johns, 1997).

### ***Shared knowledge of formal text features (conventions)***

Another aspect of genre knowledge includes the knowledge of the textual features or the characteristics of a genre that enable the readers and writers of such genre to read and write that genre with ease and confidence (Hyland, 2004; Johns, 1997). However, some genres, for example legal or business letters, may be considered as more “highly structured and conventionalized” (Bhatia, 1993, p. 14) than others.

Johns (1997) suggested that knowledge of text features involves the macro-structure or organizational structure of the text, often called “moves.” A well-known example of an analysis of the textual features at the discoursal level is Swales’ (1990) move analysis of the research paper introduction; his analysis explains the textual structure of the introduction to a research article that enables the readers and writers to process this section efficiently.

The knowledge of textual features also includes the lower level of the language features, for instance its syntactic structure and grammatical and vocabulary choices used in particular genres. It should be realized that those lower-level language choices are carefully selected and deployed to achieve the purpose of that particular genre (Johns, 1997). For example, in the letter of application, Henry and Roseberry (2001) found that that binary phrases with two nouns, verbs or adjectives, or both, are a common feature used to explain candidates skills, as “native speaker writers most likely feel that binary expressions of this kind seem more complete, and provide an additional promotional opportunity” (Henry & Roseberry, 2001, p. 162) when they list their relevant skills or ability.

Thus, the macro- or organizational structure of text, as well as the lower-level features, for instance its syntactic structure, grammatical and vocabulary choices, cannot be considered separately from other genre characteristics; they are used specifically to achieve the purposes demanded by the context. Textual features should be viewed as an integral part of the complexity of genre knowledge (Johns, 1997).

### ***Shared knowledge of text content***

Consideration of the text content and how it interacts with the other features is essential to a comprehensive understanding of genre knowledge (Johns, 1997). Berkenkotter and Huckin (1995, p. 13) argued that genre knowledge includes “a sense of what content is appropriate to a particular purpose in a particular situation at a particular point in time.” The content knowledge of a genre should include the knowledge of appropriate choices of topics and relevant details as well as the prior knowledge of the world, of a particular community or discipline that the readers of that genre are supposed to possess.

To illustrate, in the case of writing a letter of application (e.g. Bhatia, 1993; Henry & Roseberry, 2001), the purpose is to elicit a positive response from its readers, that is, to get a job interview. Thus, in the letter writers need to clearly state their interest in applying for the position and present the selected information illustrating their qualifications and abilities relevant to the desired position to show that they have sufficient qualities and potential in terms of the qualifications, skills, and experience to satisfactorily meet the requirements of the job. The writers are not supposed to provide all of their personal

details, but they need to select the content or information that is appropriate for the context of job application and help them get a job interview.

Selecting the appropriate content to present in the text that belongs to particular genre is a challenging task. The writers need to make decisions about what content to include and what to leave out, what the readers already know that need not be repeated and what must be mentioned. Thus, knowledge of content should be considered in relation to other genre knowledge (Johns, 1997).

### ***Shared register***

According to Johns, register refers to “the predominance of particular lexical and grammatical feature categories within a genre” (1997, p. 33). A register is a semantic concept and it “can be defined as a configuration of meanings that are typically associated with a particular situational configuration of field, mode and tenor” (Halliday & Hasan, 1989, pp. 38 – 39). In other words, it can be defined as a variety of language use, depending on what you are doing and the nature of activity in which language is functioning (Halliday & Hasan, 1989). The three elements of field, mode, and tenor have an influence on the choice of language use. Thus, some registers, , for example those in legal or scientific fields, are likely to contain texts with fairly predictable and restricted features of lexis and grammar, while more personal and informal registers tend to be more open, with texts containing a less restricted range of meanings and forms (Hyland, 2004). In discussing the genre knowledge, it is important to recognize that the choice of register, for instance vocabulary used in particular disciplines, helps the writers or speakers understand the basic values, concepts, organizational preferences, and taxonomies of a discipline (Johns, 1997).

### ***Shared awareness of intertextuality***

A text is not produced in isolation from other texts or contexts. Individual texts are influenced by the previous experiences of those from the same genre and also texts and spoken discourses from outside the genre (Johns, 1997). The fact that texts are at least partly created out of other texts links the writers, readers, and meanings together. It also allows writers to write coherently, because they have knowledge of other texts and the readers’ ability to recognize coherence through their own experiences (Hyland, 2004).

Intertextuality is also central to genre knowledge, because it is the concrete way that writers are able to share repeated contexts, genre names, social purposes, and experiences of forms and content with readers (Hyland, 2004). Experienced readers and writers produce a text within a specific context by drawing on their previous genre knowledge and experiences. It may be possible to say that the production of an academic text draws and depends on other texts and discoursal experiences in some way (Johns, 1997). For example, researchers who are writing an introduction to a research study may follow Swales' (1990) move analysis of introductions to journal articles that they have seen in the previous, similar texts.

## 4.3 Genre in three schools

The perspectives on genre and the application of genre to teaching may be classified into three broad, overlapping schools (e.g. Hyon, 1996; Johns, 2002b). These genre schools vary in the theoretical background and educational context to which they have been applied, and the extent to which genre theorists emphasize either context or text. The three schools of genre as described by Hyon (1996) are:

1. English for Specific Purposes (ESP)
2. Australian systemic functional linguistics
3. North American New Rhetoric studies

### 4.3.1 ***English for Specific Purposes (ESP)***

#### 4.3.1.1 **ESP perspective on genre**

The first genre school is English for Specific Purposes (ESP). Researchers in ESP consider genre to be a tool to understand the types of writing required for non-native English speakers in an academic and professional context (Hyland, 2004). One of the most famous research studies in ESP genre analysis has been conducted by John Swales. Swales' most influential view on ESP genre is as follows:

“A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. Communicative purpose is both a privileged criterion and one that operates to keep the scope of a genre as here conceived narrowly focused on comparable rhetorical action. In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of

structure, style, content and intended audience. If all high probability expectations are realized, the exemplar will be viewed as prototypical by the parent discourse community. The genre names inherited and produced by discourse communities and imported by others constitute valuable ethnographic communication, but typically need further validation.”

(Swales, 1990, p. 58)

Swales' concept of genre enables ESP scholars to move beyond what Skulstad (1999) considered a traditional view of ESP, mainly focused on grammar, specialized vocabulary and a specific register. Swales' definition also enables ESP theorists to view genre from a more social-oriented perspective; that is, genre is considered to be either spoken or written text produced to achieve specific communicative purpose in a social situation. Such text is produced by using specific schematic structures, content, and linguistic features and each of these features has its own communicative purpose and contributes to the recognition of the overall communicative purpose of a genre. Bhatia added that each genre is an instance of a successful achievement of a specific communicative purpose using conventionalized knowledge of linguistic and discoursal resources (1993, p. 16).

Another essential concept for genre from the ESP perspective is the notion of discourse community; that is, it is used to identify a group of individuals as such. Swales (1990, pp. 24 – 27) listed six characteristics of a discourse community:

1. A discourse community has a broadly agreed set of common public goals.
2. A discourse community has mechanisms of intercommunication among its members.
3. A discourse community uses its participatory mechanisms primarily to provide information and feedback.
4. A discourse community utilizes and hence possesses one or more genres in the communicative furtherance of its aims.
5. In addition to owning genres, a discourse community has acquired some specific lexis.
6. A discourse community has a threshold level of members with a suitable degree of relevant content and discoursal expertise.

This concept of discourse community enables ESP genre theorists to view the concept of genre in a specific way. That is, they include any texts with specific language features produced repeatedly to achieve particular purposes recognized by members of a specific community. Additionally, the concept enables research to distinguish similar texts in terms of the communicative purposes recognized by the members of a particular discourse community (Hyland, 2004).

#### **4.3.1.2 Theoretical framework**

ESP is drawn from various theoretical principles. Generally, this approach is built on research in education through the needs analysis, genre analysis, and examination of social constraints that influence the choices of language as well as make the learners aware of the complex nature of these factors. Generally, this approach is built on research in education through needs analysis, genre analysis, and examination of social constraints that influence the choices of language as well as making the learners aware of the complex nature of these factors (Hyland, 2004). For many ESP practitioners, language usage is “unique to specific learners in specific contexts and thus must be carefully delineated and addressed with tailored-to-fit instruction” (Belcher, 2006, p. 135). The research into genres analysis (e.g. Bhatia, 1993; Swales, 1990) is considered as an important tool to analyse the textual features and explain the language choices in relation to the social constraints surrounding the texts.

#### **4.3.1.3 Context and goals**

The ESP approach to genre is concerned with teaching international students in English-medium universities in English speaking countries and elsewhere (e.g. Paltridge, 2001). The researchers have focused on the implications of genre theory and analysis for English for Academic Purposes (EAP) and English for Professional Communication (EPC) classrooms. Genre scholars in this context proposed genre based teaching that can help non-native English speakers master the “functions and linguistic conventions of texts” (Hyon, 1996, p. 698) that they have to encounter in their academic disciplines and professional life.

The aim of genre in ESP is “demystifying” (Paltridge, 2001, p. 16) the usage of English in the academic settings and professional contexts and providing the students, especially non-native speakers of English, with the language resources and skills to help them acquire the genres of English-speaking discourse community and gain access to the English language academic discourse community (Hyon, 1996; Paltridge, 2001).

#### **4.3.1.4 Genre analysis**

According to the ESP perspective, the researchers regard genre as a tool for analyzing and teaching the language required for non-native speakers in academic and professional

settings. The scholars analyse genres in both spoken and written texts by describing their formal features and communicative purposes within the social context (Hyon, 1996).

However, Hyon (1996) commented that, in the analysis of texts, many ESP scholars have paid more attention to giving details of the formal characteristics of genres than discussing the functions of texts and their social contexts. Some researchers use “structural move analysis” (p. 695) to describe the overall organization patterns of texts; some focus on the grammatical features at sentence level, for instance the use of tense, hedges, and passive voice (Hyon, 1996).

In the academic context, Swales’ (1990) Create a Research Space (CARS) model of move analysis in research article (RA) introductions is regarded as an important example of analysing the macro-structure of a text; it enables experienced researchers to read this section rapidly and efficiently. Swales claimed that the model seems adequately to capture a number of characteristics of research article introductions. The moves are as follows:

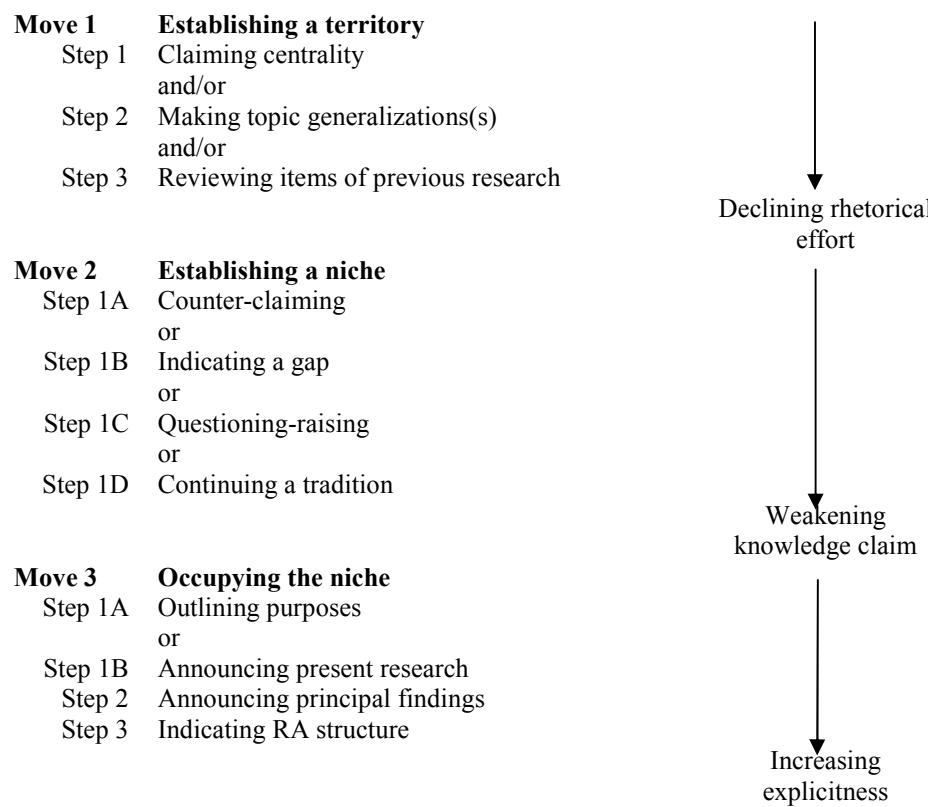


Figure 9: A CARS model for article introduction (Swales, 1990, p. 141)

Regarding English in business and professional settings, genre analysis has been adopted to investigate texts used in the business community to reveal shared communicative purposes as well as the rhetorical structure of those texts, for example, Henry and

Roseberry's (2001) move analysis of the letter of application. It was found that the letter of application consists of 11 moves, as shown in Table 1. The Opening (O), Offering the Candidature (CA), Promoting the Candidate (P), Polite Ending (PE), and Signing Off (SO) moves are obligatory and the allowable move sequence of the obligatory moves appears to be O, CA, P, PE, SO, with P and CA being interchangeable. The findings suggested that the P and PE moves can be accomplished by using a variety of strategies, as shown in Table 2.

Table 1: Moves of the letter of application, their definitions and frequencies

Move	Definition (No. of letters in which the move was present in a corpus of 40)
Opening (O)	The writer identifies the target and invites the target to read the letter. (40)
Referring to a Job Advertisement (AD)	The writer refers to the advertisement in which the position was named and described. (19)
Offering Candidature (CA)	The writer states an interest in applying for the position. (40)
Stating Reasons for Applying (RA)	The writer gives reasons for wanting the position. (11)
Stating Availability (A)	The writer indicates when he or she would be able to take up the position. (2)
Promoting the Candidate (P)	The writer presents selected information demonstrating qualifications and abilities relevant to the desired position. (40)
Stipulating Terms and Conditions of Employment (TC)	The writer indicates expectations regarding salary, working hours, and other relevant contractual matters. (4)
Naming Referees (R)	The writer names referees who will support the candidature. (2)
Enclosing Documents (EN)	The writer lists documents enclosed with the letter. (34)
Polite Ending (PE)	The writer ends the letter in a conventional manner. (40)
Signing Off (SO)	The writer signs his or her name in a respectful manner, thus claiming ownership of the letter. (40)

(Henry & Roseberry, 2001, p. 159)

Table 2: List of moves which can be accomplished by different strategies

Move	Strategies (Number of letters in which strategy was presented in a corpus of 40)
Promoting the Candidate (P)	<ul style="list-style-type: none"> <li>Listing relevant skills, abilities (34)</li> <li>Stating how skills, abilities were obtained (21)</li> <li>Listing qualifications (12)</li> <li>Naming present job (12)</li> <li>Predicting success (5)</li> <li>Listing publications (2)</li> <li>Giving reasons for leaving present job (2)</li> <li>Demonstrating knowledge of target position (1)</li> </ul>
Polite Ending (PE)	<ul style="list-style-type: none"> <li>Welcoming response (21)</li> <li>Inviting favourable consideration (9)</li> <li>Thanking (7)</li> <li>Offering to provide further information (6)</li> </ul>

(Henry & Roseberry, 2001, p. 160)

Widdowson commented that a large number of research studies on genre analysis in ESP have attempted to analyse “the particular conventions for language use in certain domains of professional and occupational activity” (2003, p. 69). These research studies provide descriptions of the organizational structures and linguistic features chosen by expert users of genre, and the explanation of how these contribute to success in achieving communicative purposes in a particular social context. Language teachers may use the results of genre analysis in developing materials for their own teaching situation; Henry and Roseberry have stated that the research studies into genre analysis “provide language teachers with essential information that can make teaching and learning more effective” (2001, p. 153).

#### **4.3.1.5 Classroom applications**

In ESP, genre based teaching in the language classroom is based on descriptions of genres studied by genre theorists, as these are regarded as useful discourse model for ESP writing instructors (Hyon, 1996). Some researchers focus on the analysis of genre, but do not provide the instructional methodology for presenting genre description in the classroom context (e.g. Henry & Roseberry, 2001). However, some scholars presented more explicit teaching applications (Bhaita, 1993; Cheng, 2007, 2008; Swales, 1990; Swales & Feak, 2000, 2004), but the selection of effective approaches to teaching genres in the classrooms is still under discussion (Flowerdew, 1993, 2002; Johns, 1997; Pang, 2002).

In Swales and Feak’s *Academic Writing for Graduate Students (AWG)* (2nd ed., 2004) and *English in Today’s Research World: A Writing Guide (ETRW)* (2000) textbooks, they attempted to transfer genre analysis of the academic texts into classroom applications by providing the models of academic genres as well as the rhetorical and language analysis tasks to help non-native speaking graduate students and researchers master the discourse conventions of a variety of genres in their own writing. These two textbooks are based on genre oriented approach, with a strong focus on raising the writers’ rhetorical awareness of different genres. Generally, the activities in the textbooks require the students to use their analytical skills to discover the discourse and language features of the specific genres and explore or discuss how effective academic writing in specific disciplines is achieved. The tasks and activities focus on the analysis of the rhetorical patterns and linguistic features (see Swales & Lindermann, 2002, for an example of the implementation of the rhetorical awareness-raising activities in classroom practice for international graduate students at a

university in US). However, Swales and Feak did not impose their ideas about what teaching methods should be employed in the classroom teaching; the writing instructors who use their textbooks have the freedom to adopt any writing teaching methods appropriate for particular groups of students in certain academic circumstances, as they stated in their (2004) AWG (2nd ed.) textbook:

“We have not tried to impose our own beliefs (which are by no means identical in every case) about how AWG should actually be taught. We have nothing to say about such matters as error analysis, NNS peer feedback, the role of revising, or product-process approaches to teaching academic writing.”

(Swales & Feak, 2004, p. 5)

Cheng (2007, 2008) reported an application of the ESP based approach to teaching discipline-specific writing in English to international graduate students at a large American university. The students, from various fields of study such as engineering, accounting, finance, and other disciplines, enrolled on this elective course because of their difficulties in English academic writing. The course consisted of four inter-related parts. Part 1 focused on analysis of non-academic genres, for instance wedding announcements; the purpose was to guide the students to practise identifying the rhetorical structures and language features of the genres. In Part 2, the focus was the analysis of research article introductions. In Part 3, the students examined the generic features of the method, discussion, and conclusion sections of research articles. Part 4 dealt with academic support genres, for instance job application letters. For the genre analysis tasks in Parts 2 and 3, each student was instructed to collect at least five research articles published in respectable journals in their discipline. These sample articles led to class discussions directed at increasing the learners’ awareness of genre features and rhetorical situations of various sections of research articles in specific disciplines. There were three main assignments in this course. The first assignment was a literacy narrative – the student’s account of learning to read and write in L1 and L2. In the second assignment, the students wrote research article introductions based on a current or previous research project. They were instructed to produce three different versions of the introduction based on the same reading materials, but tailored to three different rhetorical contexts. In the third task, they were required to write three versions of a section other than the introduction – the method, result, or conclusion.

Based on Cheng's (2006) notion of investigating the learners and learning in the genre based ESP writing classroom, in a series of case studies investigating the students enrolled on his academic writing class (Cheng, 2007, 2008) he revealed that the genre based ESP academic writing instruction contributed to the students' acquisition of complex genre awareness and the development of discipline-specific academic writing. In Cheng's (2007) case study investigating a Chinese-speaking graduate student in electrical engineering, an analysis of the student's three versions of a research article introduction, his comments on this writing assignment, the text-based interview related to this particular assignment, and his literacy narrative suggested that the student was able to transfer some previously noticed generic features from the class into his writing. From the three versions of his introduction, he adopted various rhetorical structures when he reviewed three different types of media access control protocols for distributing bandwidth resources. He noticed the item-by-item pattern for reviewing the literature in the research article introduction from the genre analysis tasks. He then used this pattern in writing versions one and three of his research article introduction. In addition, the review-evaluation pattern, in which the presentation of a study cited is followed by positive or negative evaluation, was substantially discussed in class. He adopted this pattern in all three versions of his writing.

More importantly, the application of the generic features was motivated by the writer's consideration of different rhetorical contexts, that is, purposes of writing and different groups of audience, for instance a general audience, specialized readers familiar with the topic of writing, and discipline-specific experts. In writing for a general audience in version one, the writer used the item-by-item, review-evaluation pattern as he realized that this was a normal way to review previous research. In writing version two for specialized readers, the writer adopted a different pattern of writing. That is, the first two protocols were combined into a single unit and reviewed together as negative examples to contrast with the third protocol. He commented that this new organizational pattern not only reviewed previous studies, but served the function of establishing a research gap for further study. In producing version three for expert readers, the rhetorical pattern was different from those in versions one and two. He returned to the item-by-item, review-evaluation pattern adopted in version one. However, the sequence of presenting of each item was different from that in version one. He explained that the re-organisation reflected "the disciplinary insider logic" (Cheng, 2007, p. 301) of the specialized area of research.

The analysis of his discipline-specific writing samples showed that the student realized genre as repeated social actions, as shown by his recognition of item-by-item and review-evaluation pattern as recurring generic structures used by other researchers in organizing the literature reviews in their research article introduction. At the same time, he seemed to view the tasks of writing different versions of research article introduction as new rhetorical contexts. The choices of rhetorical patterns were influenced by rhetorical purposes, perceptions of the needs of the readers, and the impact of his disciplinary knowledge. It seemed that the student was able to re-contextualize his genre awareness in his discipline-specific writing and “the generic features had become resources that he owned and used to meet the need of his created rhetorical contexts” (Cheng, 2007, p. 303).

Cheng (2008) reported another case study of a Chinese doctoral student in finance and business studies enrolled on his ESP based academic writing course. The focus was the student’s individualized engagement with genre in both her reading and writing tasks in a genre based academic writing course. The analysis was based on qualitative data taken from the student’s genre analysis tasks, writing samples, text-based interviews, and literacy narrative.

The findings revealed that the student’s familiarity with the overall article move structure in her field may have accounted for her intensive focus on the noticeable differences between the generic features discussed in class and the features that she perceived to be unique in her field. Her realization of the differences between class discussions and her own discovery of generic features included: usage of rhetorical questions as a topic sentence, explicit connections between moves, the absence of the gap-filling move, the presence of the result move, emphasis on the secondary objective of outlining the research move’s goal, special techniques for the claiming centrality step, and unique citation practices. The findings showed that she developed individualized engagement with genre in her reading as she could highlight unique practices in her discipline.

The findings from her writing assignments showed that her individualized engagement with genre from reading was incorporated into her own work, as various features she pointed out in her genre analysis tasks were repeated in her writing. In her introduction of a research article, the overall move structure was consistent with what she noticed through genre analysis tasks completed prior to this assignment. Unique features noticed in the previous genre analysis tasks also appeared in her writing. In the claiming centrality move,

the features adopted in her writing included the general-to-specific structure, citing existing literature and using practitioners' perspective strategies, adding footnotes, and the use of phrasal verbs commonly used in her discipline. In the literature review move, she paid particular attention to building a stronger logical connection among the various studies and used pairs of reporting verbs in sentences. Next, as the absence of gap-indicating statements in the research article introductions in her field was "a bit odd" (Cheng, 2008, p. 397), she added an explicit gap-identifying statement in the introduction. Moreover, she incorporated the results sections in her introduction, because she noticed that this move was almost compulsory in research article introductions in her discipline. In this section, she elaborated the secondary research objective and transformed a long results section in her MA thesis into a short results section in the introduction to a research article. In conclusion, the findings suggested that the ESP genre based writing instruction enabled the student to develop an individualized engagement with genre in the reading and writing of research articles in her field.

In business and professional settings, Bhatia (1993), with joint support from both English for Business and Technology (EBT) specialists and practicing teachers, used genre analysis to develop EBT for use as self-access supplements for several polytechnics in Singapore. The materials to be used in English for business and for technology are primarily based on the description of authentic linguistic data, with a focus on language features and the conventions and procedures that shape the genres. The materials aim to promote an awareness of linguistic systems underlying a particular genre and offering genre-specific explanation of why certain features of language contribute to the specific values in the individual genres. The models of genres provided in this set of materials include sales promotion letters, business memos, job application letters, laboratory reports, and project reports. Each unit is devoted to a specific genre and consists of a head text followed by a set of three head worksheets. The head text shows a model example of particular genre and explains the main rhetorical moves, or steps, of the target genre. A set of three head worksheets follows each head text. Head Worksheet 1 in each unit helps learners recognize the generic structure of the target genre. It highlights the main discoursal strategies conventionally used to achieve communicative purposes in specific academic and professional setting. Head Worksheet 2 primarily pays attention to the use of appropriate linguistic features suitable for various rhetorical moves and the genre as a whole. The grammatical explanation offered at each stage of move is tailored to specific

rhetorical moves for a particular genre, and therefore is relevant to the genre-specific task. Head Worksheet 3 offers more advanced practice in free genre writing, similar to an editing and revising exercise. The task provides explicit guidelines that enable learners to concentrate on making changes and on improving variations in style, grammatical appropriateness, and other aspects of genre construction. It is hoped that the development of this material will help the learners use language more effectively in academic and professional settings.

Flowerdew (1993, 2002) proposed two possible approaches to teaching genres, to be applied in different educational contexts and to serve different teaching goals and different students' needs. First, in the teaching situation at a university in Hong Kong where L2 students majoring in English for professional communication "need to be competent in a number of genres ... [and] ... need the skills to adapt to and acquire a wide range of new genres" (Flowerdew, 1993, p. 306), in various professional activities, Flowerdew (1993) argued that, the educational approach is an appropriate teaching practice, because it emphasizes the process of analysing genres and makes students aware of how genres differ from one another and within each other, and how they can manage to discover these differences.

Flowerdew (1993) proposed six types of activities with an emphasis on the process of learning about genres and how to participate. The first activity uses the results of genre analysis carried out by genre scholars to show students how genre analysis may be applied to a range of genres, the types of variations that affect instances of genres, and at what level. Meta-communicating is the second activity, and learners analyse and discuss a piece of discourse by considering field, tenor, and mode. The next activity is the learners doing their own genre analysis by examining given genre exemplars to discover their prototypical features and social variations influencing the language choice. Fourth, in the concordancing activity, the learners are given a tailor-made corpus made up from instances of particular genres and are instructed to examine particular generic features. The fifth activity is 'online' genre analysis by learners, as an aid in creating their own texts. In this activity the learners closely examine similar instances of the given genre to discover the generic features necessary for the creation of a target genre. Then they incorporate these features into their own writing. The last activity is translation, based on a sample of instances of a given genre. Similar to activity five, the target text is produced with the

assistance of similar texts from the same genre. However, the starting point is a text in L1 to be translated into the target language. It is hoped that the suggested classroom activities enable students to develop the techniques or skills for genre analysis that can be applied to a wide variety of genres, enabling them to realize what factors influence the creation of genres at different levels.

In a different educational context, at a Middle Eastern university where students had limited competence in English, they were required by the discipline-specific lecturers to write a lengthy and specific genre in English for their final year project. Flowerdew (2002) suggested that in this situation a linguistic approach to genre pedagogy, focusing on textual organisation and language features, should be used to serve the students' immediate needs. This approach to teaching starts with the cooperation of the discipline-specific lecturers and language teachers in analysing discipline-specific genres, for example examination responses and laboratory reports, in terms of the schematic structures and lexico-grammatical features. Based on the descriptions from this genres analysis, teaching materials were produced to introduce the linguistic features found in the genres analysis. The activities, incorporated into materials, focus on the students' practice and learning of the schematic structure or move of the text, the form and meaning of individual moves and also the lexico-grammatical features. Both a top-down and a bottom-up approach were used in presenting the teaching materials. The top-down approach corresponded to a problem-solving and hypothesis-testing attempt at communication before any input was provided by the teacher. A bottom-up approach corresponded to the more traditional presentation, practice, and production sequence methodology. Though this teaching practice might be considered as "a prescriptive approach" (Flowerdew, 2002, p. 102), it provides students with "systemic exposure to and practice in target genres in order to develop a sensitivity to a range of generic features" (Flowerdew, 2002, p. 102) in this teaching context.

Pang (2002) argued that the different approaches to teaching genres may develop the students' writing competence, but the progress of development is to some extent different. He investigated the effectiveness of using a textual analysis approach (similar to Flowerdew's 2002 linguistic approach) and a contextual awareness building approach (similar to Flowerdew's 1993 educational approach) in teaching film review to two groups, one with 19 students, the other with 20 students, of Cantonese-speaking first year

undergraduates enrolled on a writing course at a Hong Kong university . One was introduced to genre through a textual analysis approach, that is, focusing on lexico-grammatical features, textuality (theme, reference, lexical, cohesion, and conjunction), and discourse structure. The other group was taught through a contextual analysis approach with emphasis on analysis of contextual variables in writing and discussions of linguistic features and schematic features to show learners that the language features are conditioned by contextual constraints. To evaluate their progress, both were required to write a film review before the course began, and again at the end of the course. Based on holistic and analytical scoring of the students' texts, it was found that both approaches developed the students' writing competence, as both groups gained higher marks in the post-test. However, according to the information obtained from questionnaire and interview, the progress of the two groups showed significant variations. The students who received the textual analysis approach performed better in the obligatory moves and "mechanic" (157) features of writing. In contrast, the students instructed by the contextual awareness building seemed to master the real-life aspects of film review and showed higher awareness of overall discourse functions and moves, but showed weaknesses in the mechanical features of writing because the formal features had not been emphasised.

Since teachers are unable to predict all the genres that students will encounter in their lives is concerned, based on the experience of teaching literacy classes Johns suggested that the notion of the "student researcher" (1997, p. 92) may help students to investigate the texts and genres that they encounter by themselves. Teachers should provide activities designed specifically to enable students to discover the features of text structure and contextual factors – readers' and writer's roles and experience, purposes, contexts, and many other factors that influence the text. The students should be able to realize the complexity of text, that is, texts are varied and influenced by many factors. Johns suggested the use of portfolios to enable the students to expose to a variety of genres. Collections of different types of genres, along with reflections about each entry and the social forces influencing each text creation, is likely to allow to students gain an understanding that text creation is not autonomous, but influenced by social factors.

### **4.3.2 Australian systemic functional linguistics**

#### **4.3.2.1 Genre concept**

According to the Australian systemic functional linguistics tradition, also known as “Sydney school” (Johns, 2003), genre is a term used in the literacy pedagogy to connect the different forms of text with variations of social purpose. Texts are different because they do different things, so the literacy pedagogy must be concerned not only with the formalities of how texts work, but with the living social reality of the text-in-use (Cope & Kalantzis, 1993).

Kress (1989) also stated that language always occurs as text, not as words or sentences in isolation from their context. Text is produced in specific social situations with a specific purpose of the speaker or writer (p. 18). The social occasions from which text is derived have a fundamentally important effect on texts. The characteristic features and structures of these situations, and the purposes of the participant, influence the form of the text produced. The situations are always conventional; and the structures and forms of the conventionalized occasions themselves indicate the functions, the purposes of the participants, and the desired goals of that occasion (p. 19).

According to Kress (1989), “[t]he conventionalized forms of the occasions lead to conventionalized forms of texts, to specific GENRES” (p. 19). Thus, genres refer to texts with “specific forms and meanings which are derived from the functions, purposes and meanings of the social occasions” (p. 19). Some examples of genre are interview, essay, conversation, tutorials, sports commentary, seduction, office memo, novel, political speech, editorial, sermon, joke and instruction (p. 19).

Genres are also considered as a social process. Texts are patterned in reasonably stable and predictable ways, according to the stability and repeatability of the patterns of social interaction in a particular culture. Social patterning and textual patterning meet as genres. Genres are not simply created by individuals in isolation from context in the moment of utterance; to convey the meanings, they must be social. Individual speakers and writers – with the knowledge of cultural context and the knowledge of the different social effects of the different types of oral and written text – produce particular forms of text to express meanings in response to the conventional form of situations (Cope & Kalantzis, 1993; Kress, 1993).

#### 4.3.2.2 Theoretical framework

Genre theory was the result of the research within the field of educational linguistics by teachers of linguistics attempting to translate the theory of language: *Systemic functional linguistics* (SFL) by Halliday into practice (Martin, Christie, & Rothery, 1987). In general, SFL is concerned with the relationship between language and its function in social settings. Language is understood in its relationship to social structure and is functional that is, it does some jobs in some contexts, as opposed to isolated words or sentences. The forms of language are shaped by the surrounding social context. Context of situation is the immediate environment in which a text is actually functioning, and meanings are being exchanged. In other words, the context of situations can explain why certain things have been said or written on particular occasions, and what else might not have been said or written. The features of the context of situation, defined by Halliday as field, tenor, and mode, are the three elements determining the register of language. The field of discourse refers to what social action is taking place. The tenor of discourse refers to roles and relationship of participants. The mode of discourse refers to the channel of communication (Halliday & Hasan, 1989). These contextual variables indicate the register of a text, that is, the meaning that is related to the context.

Genre theory, underlying the genre based approach to writing development, was developed by Hansan, Kress, Martin and others as an extensive development of the notion of register explained by the systemic linguists, with an emphasis on the social purpose as a variable determining the language use (Martin et al., 1987). Linguists such as Martin, Rothery, and others added genres as another layer to the context of situation. In this extension of the functional language model, the notion of genre is transformed into the social purpose of a text and explains its distinctive schematic structure. The notion of register accounts for the context of situation in which a text is produced and explains the text's distinctive patterns of meaning (Macken-Horarik, 2002). Based on the notions of genre and register, Table 3 illustrates the four-part model of contexts, which later has been applied by the Disadvantaged School Program (DSP) teachers in Erskineville, Sydney, in the literacy projects related to the functional language model.

Table 3: Critical Aspects of Context

<b>GENRE (WHY?)</b>	Genres are staged, goal-oriented language processes; we use different genres to get things done in language; the goals or purposes of the users affect the type of text they construct. Each stage of the text contributes to achieving the overall social purpose of the participants.
<b>FIELD (WHAT?)</b>	This is the social activity of the participants (what is going on). Subject matter is one aspect of field. In written language, the field is the subject matter. This is because the reader is dependent on language alone to reconstruct the field.
<b>TENOR (WHO?)</b>	This refers to the relationship assumed between participants in the communication event (who is taking part). What are the status, familiarity, and degree of feeling assumed in the interaction? In written language, the relationship assumed is often one of differential status (apprentice to expert), with marked social distance between writer and reader (that is, an impersonal tenor).
<b>MODE (HOW?)</b>	This refers to the role played by language (how language is being used). The simplest distinction is that between spoken and written language. Mode can be represented as a continuum – moving from texts which are most “spoken” to those which are most “written.” The mode is also influenced by semiotic distance of two kinds: (a) the distance of the speaker or writer from the events about which language is used (from language in action to language as reflection); and (b) the distance of participants themselves in the interactions (from communication with maximum feed back to that with delayed or no feedback).

(Macken-Horarik, 2002, pp. 24 – 25)

It should be noted that Macken-Horarik added the questions in parentheses as a simple guide to analyse multiple foci on social contexts. According to this table, the social contexts can be realized in terms of four main variables: (a) genre points to the social purposes of participants using the language and these purposes influence the schematic structure and choices of text; (b) field refers to the social activities or the subject matters of the texts; (c) tenor refers to the relationship of the participants engaged in the communicative events; and (d) mode indicates the channel or medium chosen for the communication. These four main variables may be used to “contextualize the interpretive and the productive demands of any situation” (Macken-Horarik, 2002, p. 25).

#### 4.3.2.3 Context and goals

The genre based approach has been the centre of attention in Australia, due to educationists' dissatisfaction with the traditional curriculum in the 1970s and with the progressivist curriculum in 1980s (Cope & Kalantzis, 1993). The approach has been applied in practice first in primary and secondary schools, and later on adult migrant

English education and workplace training programmes, rather than in university and professional writing (Hyon, 1996).

The Disadvantaged School Programs (DSP) in Sydney was the pioneering project that focused on the application of genre based approach to teaching literacy in primary and secondary schools (Macken-Horarik, 2002). In the late 1980s, the Literacy and Education Research Network (LERN) was founded by a number of researchers to develop an instructional approach to help students master a variety of school genres (Cope, Kalantzia, Kress, & Martin, 1993). In addition, the Australian Adult Migrant English Program (AMEP), an English language programme offered by the Commonwealth government to all migrants on their arrival in Australia, adopted a genre based approach to teaching English. The AMEP programme needs to help migrants to develop their English language literacy skills as quickly and effectively as possible to be successful in employment, in the community, and in further education. It is believed that genre theory, developed in Australia, has made it possible to identify what people need to be able to do with language to do so (Feez, 2002).

The overall goal of genre based pedagogy in Australia is to help learners become more successful readers and writers of academic and workplace texts (Hyon, 1996). Callaghan (1991) stated that systemic functional grammar and genre based teaching for primary and secondary schools aims to help students “participate effectively in the school curriculum and the broader community” (p. 72, cited in Hyon, 1996, p. 700).

Genre approach in Australian school also serves as a tool for “empowering” (p. 701) the students with linguistic resources for social success (Hyon, 1996). Types of the texts that the schools expect the students to produce – report, explanation, procedure, discussion, recount – are analysed so that students from non-mainstream groups are exposed to these texts and are able to produce them effectively (Cope & Kalantzis, 1993). In the case of the AMEP program, migrants with limited education and English language background were anticipated to be able to access the linguistic and social knowledge to help them to successfully participate in employment, community, and in further education (Feez, 2002).

#### **4.3.2.4 Teaching genres**

The genre approach in Australian schools is known to provide explicit instruction in developing “cultural capital” (Johns, 2003, p. 201). It focuses on the social context and

communicative roles of language and the notion that social structures influence the features of language use (Callaghan, Knapp, & Noble, 1993). Kress (1993) emphasized that in genre approach the following understanding should be explicit to both teachers and students:

- an understanding by teachers and students that texts are produced in order to do some specific social and cultural thing
- an understanding by teachers and by students that all our speaking or writing is guided, to a greater or lesser extent, by conventions of generic form, even where that takes the form of an attempt to break generic convention
- an understanding by teachers and students that generic form is always the product of particular social relations between the people involved in the production of a text
- an understanding that while generic conventions provide certain dimensions of constraint, generic form is never totally fixed, but is always in the process of change – for example, a job interview in 1992 is very different from a job interview in 1932
- an understanding of the ways in which degrees and kinds of power and power difference enter into the production and maintenance of generic form
- an understanding, in the context of what I have said above, of the possibilities of change, innovation and creativity – that is, the possibilities and means of altering generic form
- an understanding by all teachers of the role which the functions, forms and structures (the grammar) of language play in the production of texts and their meanings
- an understanding by students of the social role which the functions, forms and structures of language play in their own production of texts – an understanding sufficient for the task at hand.

(Kress, 1993, p. 28)

An important element of the curriculum design and its implementation in Australian schools is needs assessment. The teachers are encouraged to survey the students' needs and select the specific genres most relevant to students. Then, the straightforward elementary genre descriptions are provided for teachers at a number of levels and in a variety of academic content areas (Johns, 2003).

Macken-Horarik (2002) presented a description of eight prototypical genres for the secondary school curriculum with information about the structural elements of key genres, their social purposes, and the social location. These genres are characterized by broad rhetorical patterns such as narratives, recounts, arguments, and expositions and may be considered as elementary genres that can be used in combination to form more complex genres (Martin, 1992).

Table 4 shows these pedagogical descriptions of elementary genres. The first column lists the name of genres common to various educational curricula. The second column explains the social purposes of each genre – the functions of the text. The third column identifies the social location, that is, the contexts in which a particular genre may be found. The fourth column explains the overall organizational structure; it is identified as obligatory and optional elements or stages. Schematic structure is represented as a sequence of elements, using the <sup>^</sup> symbol to indicate the sequence, and using round brackets to show the optional moves or stages. The last column provides details of the various moves or stages of the text.

Table 4: Eight Key Genres for Teaching Writing across the Curriculum

Genre	Social Purpose	Social Location	Schematic Structure	Description of Stages
<b>Recount</b>	Retells events for the purpose of informing or entertaining. Events usually arranged in a temporal sequence.	Recounts are founded in personal letters or oral & written histories, police records, insurance claims and excursion “write-ups.”	{Orientation <sup>^</sup> Record of Events <sup>^</sup> (Re-orientation)}	<b>Orientation:</b> provides information about the situation; <b>Record of events:</b> presents events in temporal sequence; <b>Re-orientation:</b> optional stage bringing the events into the present.
<b>Information Report</b>	Describe “the ways things are” in our natural, built, & social environment by firstly classifying things & then describing their special characteristics.	Information reports package information and are found in encyclopaedias, brochures, and government documents. There are useful for locating information on a topic.	{General Statement (or Classification) Description of Aspects. <sup>^</sup> Description of Activities}	<b>General Statement:</b> provides information about the subject matter; <b>Description of Aspects:</b> lists and elaborates the parts of qualities of the subject matter; <b>Description of Activities:</b> could be behaviors functions, or users.
<b>Explanation</b>	Accounts for how or why things are as they are. An explanation sets out the logical steps in a process.	Explanations are written by experts for textbooks, for nature programs, environmental leaflets, healthcare booklets, and so on.	{General Statement <sup>^</sup> Implication Sequence <sup>^</sup> (State)}	<b>General Statement:</b> provides information about the phenomena to be explained; <b>Implication Sequence:</b> sets out steps in a process or the factors influencing a phenomenon in a logical sequence.

<b>Exposition</b>	Argues for a particular point of view on an issue. An exposition gives reasons to support a thesis and elaborates these using evidence.	Expositions are written in school essays for subjects like History or English. They also occur in editorials, commentaries, and political debates.	{Thesis [Position ^ Preview] ^ Arguments^n [Elaboration ^ Assertion] ^ Reiteration.}	<b>Thesis:</b> proposes a viewpoint on a topic of issue; <b>Position</b> <b>Preview:</b> a position in stated & the arguments listed. <b>Argument^n:</b> the arguments are asserted & elaborated in turn. <b>Reiteration:</b> returns to the thesis & concludes.
<b>Discussion</b>	Discusses an issue in the light of some kind of “frame” or position. Provides more than one point of view on an issue.	Discussions are found in essays, editorials, & public forums, which canvass a range of views on issues. They also occur in panel discussion & research summaries.	{Issue ^ Arguments for & against ^ Conclusion.}	<b>Issue:</b> gives information about the issue and how it is to be framed; <b>Arguments for &amp; against:</b> canvasses point of view of the issue. (similarities & differences or advantages & disadvantages) <b>Conclusion:</b> recommends a final position on the issue.
<b>Procedure</b>	Instructs in how to do something through a sequence of steps.	Procedures can be found in science experiments and in instructional manuals such as gardening and cookbooks and technical instruction sheets.	{Goal ^ Steps 1-n ^ (Result)}	<b>Goal:</b> gives information about the purpose of the activity (might be in the title or in the opening paragraphs); <b>Steps 1-n:</b> presents the activities needed to achieve the goal. They need to be put in right order. <b>Results:</b> optional stage describing the final state or “look” of activity.
<b>Narrative</b>	Entertains & instructs via reflection on experience. Deals with problematic events which individuals have to resolve for better or worse.	Narratives are found across all aspects of cultural life, in novels, short stories, movies, sit coms, and radio dramas. They are important in subjects such as English.	{Orientation ^ (Complication. Evaluation) ^ Resolution.}	<b>Orientation:</b> provides relevant information about the characters’ situation; <b>Complication:</b> introduces one or more problems for characters to solve; <b>Evaluation:</b> highlights the significant of the events for characters; <b>Resolution:</b> sorts out the problems for better or worse.
<b>News Story</b>	Presents recent events regarded as “newsworthy” or of public importance.	News stories are founded in news papers, televisions, & radio broadcasts.	{Lead ^ Key Events ^ Quotes}	<b>Lead:</b> provides newsworthy information about the events (the “hook”); <b>Key Events:</b> provides background information about events or story; <b>Quotes:</b> provides commentary from relevant sources about significance of the events.

(Macken-Horarik, 2002, pp. 21 – 23)

To translate the linguistic conception of genre into classroom teaching, an explicit pedagogy was implemented in which teachers introduce students to the linguistic demands of genre. The teaching and learning of genre follow a genre based cycle of teaching and learning used on the Disadvantaged Schools Program in Sydney (see Figure 10). This cycle was also used in the Literacy and Education Research Network (LERN) Project (Cope & Kalantzis, 1993). The teaching/learning cycle is based on Vygotsky's notions of Zone of Proximal Development (ZPD) and scaffolding. The learning occurs when the learners perform the tasks at the level at which they cannot perform independently yet, with from teachers they can achieve the desired outcome (Mitchell & Myles, 2004, pp. 195 – 196). At this early stage of learning where the learners cannot perform the tasks independently yet; the teacher takes an authoritative role to scaffold or support the learners to move towards their potential level of performance. The teacher's support is reduced as the students progress and are more responsible for their learning. Eventually, the students have sufficient knowledge and skills to perform the tasks independently (Hyland, 2003a).

The teaching/learning cycle is divided into three phases. In the first modeling phase, the students are exposed to a number of texts exemplifying the genre they are studying. This could lead to the discussion of the social function of the text (what it is used for), the schematic structure of the text (how it is organized), and particular aspects of grammar relevant to the genre.

Phase two is the joint negotiation of a text. The teacher is still a guide, but the students are actively involved in the process of writing a text. The students first gather necessary information for the text production. After that, the teacher acts as a scribe as the students contribute to a jointly constructed text that approximates the schematic structure and lexico-grammatical feature of a text.

In the third phase, the students independently construct their own texts by following five identifiable stages: preparation for independent construction of text in a particular genre, individual writing in the genre, consultation with teacher and peer conferencing about individual writing efforts, critical evaluation of writing efforts, and creative exploitation of the genre and its possibilities. The cycle may be repeated, and may deal with more sophisticated aspects of other genres.

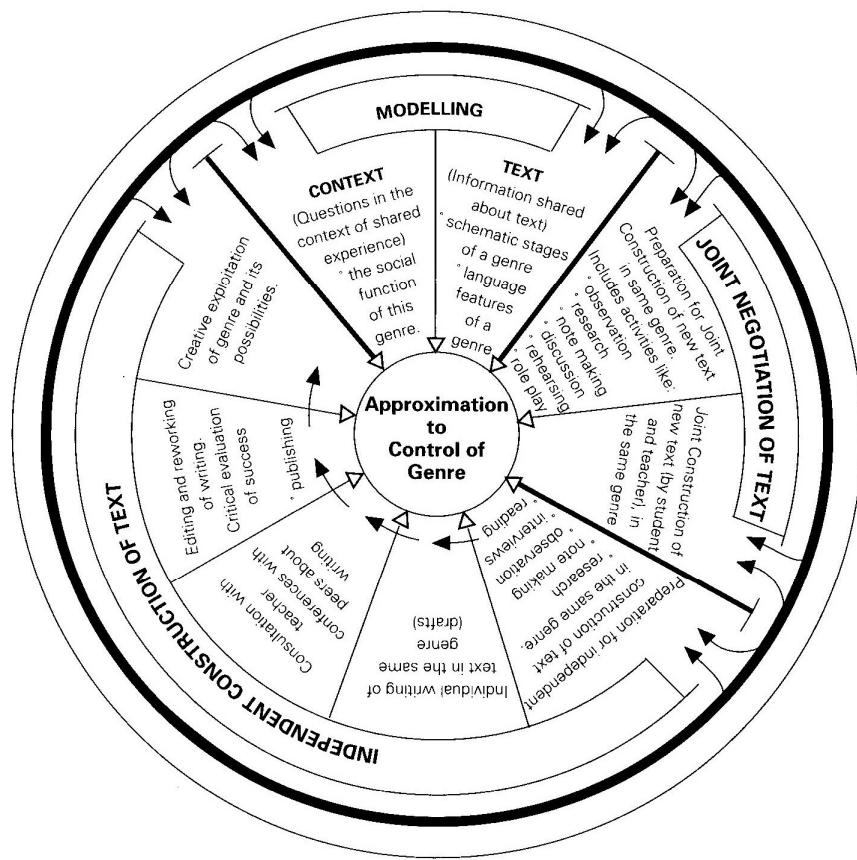


Figure 10: The Martin/Disadvantaged School Programs (DSP) 'wheel' model of genre literacy pedagogy (Macken et al., 1989, p. 14)

Feez and Joyce (1998) later proposed an adapted version of the teaching/learning cycle to apply to the field of adult TESOL (Teachers of English to Speakers of Other Languages) (see Figure 11). It consists of five phases: building the context, modeling and deconstructing the text, joint construction of the text, independent construction of the text, and linking related text. Each of the five stages of teaching/learning cycle was designed to achieve the different purposes within the cycle of teaching and learning. Each stage, therefore, is associated with different types of activities.

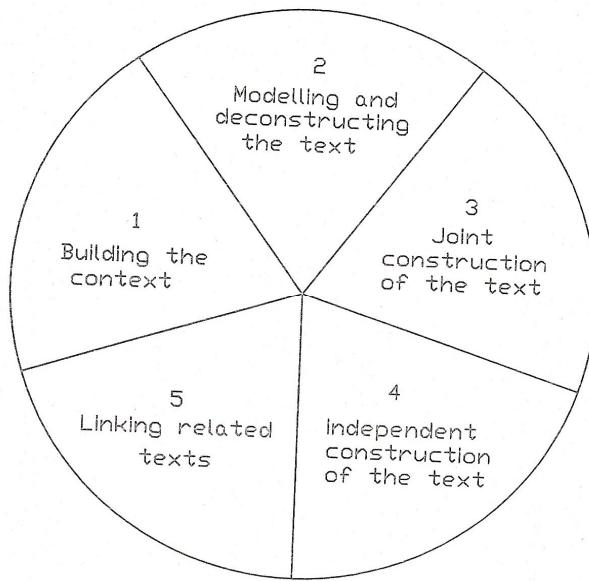


Figure 11: A teaching/learning cycle (Feez & Joyce, 1998, p. 28)

According to the figure, the first phase of the teaching is building the context, an important stage for L2 students. The teacher provides opportunities for the learners to discover the cultural and situational aspects of the social context of the target text and its function through a variety of activities, for instance brainstorming, listening and talking to others, reading or viewing relevant materials, role play, cross-cultural comparisons, interview, guided research, and field trips.

The next stage for classroom teaching is modeling and reconstructing the text. The teacher introduces the learners to model texts belonging to the target genre in the context. Learners pay attention to the analysis of the structure and language features of models. Paltridge (2001) offered a large number of activities directed at building awareness of how written texts are organized at discourse level, for example using colour-coded texts, reassembly exercises, writing from research cards, and so on. The model texts are labelled according to stages or moves, to ensure that students understand and appreciate how stages, purposes, and language interact (Johns, 2003). The L2 learners have opportunities to learn grammar and the language used in the target genre in context (Hyland, 2004).

The next step is the joint construction. The teacher's scaffolding is weakening. The learners have more responsibility in their learning. They use their knowledge from the first two steps to contribute to the construction of the whole example of the type of text, with guidance from the teacher.

In the independent construction phase, the teacher's scaffolding is taken away and the learners are responsible for exploring the context and producing texts independently. Consultation with the other learners and the teacher is allowed, if they need it, and assessment is carried out after the text is finished.

Linking related texts is the final phase. The students link their own written text with different texts in other contexts of use in "establishing the intertextuality and acknowledging the blurred nature of genres" (Johns, 2003, p. 204). They can also compare and contrast the differences of usage and the effectiveness of texts.

Feez (2002) explained that, in practice, the application of the learning cycle is flexible and may be used to suit the needs of different groups of learners. The students may enter at any point of the learning cycle, depending on their potential and their needs. For the ESL class, context building is essential for their learning. By contrast, some adult learners at the tertiary level may find the joint construction phase unnecessary and may skip to the independent construction stage.

The flexible roles of the teacher, as an authoritative instructor and as a facilitator, enhance students' learning progress. In the first two phases of cycle the teacher may act as an authority or initiator who guides the learners to explore the context of text and the schematic structures, as well as the lexico-grammatical features. At later stages, the teacher steps back into the role of a facilitator so that the learners can work independently and use their own knowledge to create their own texts.

However, Johns (2003) warned about the misuse of the teaching/learning cycle. Novice or untrained teachers may view genres as "rigid text templates" (p. 204) and overlook the discussion of how texts, language, form, and social context interact. The teaching of genre may be regarded as a restrictive procedure. The students might consider genres as a "how-to-do list" (Hyland, 2003b, p. 22) or "a recipe theory of genre" (Freedman, 1994a, p. 46) that consists of a set of rules for writing.

### **4.3.3 *The New Rhetoric***

#### **4.3.3.1 Concept of genre**

The New Rhetoric group consists of those rhetoricians and composition theorists who have been educated in rhetorical theory and composition studies principally from an English as

L1 perspective, a background that generally does not include the study of linguistics for second language acquisition. The New Rhetoricians' essential notion has arisen from rhetorical, social, and ideological viewpoints, rather than from the linguistic analysis of language and text (Johns, 2003, p. 209).

According to the New Rhetoric theorists, Coe (2002) explained that genres are viewed as “the motivated, functional relationship between the type and rhetorical situation” (p. 197). In other words, genres are neither the situation nor the text type; rather, they are “the functional relationship between a type of text and a type of situation” (p. 197). The principles of genres discussed by Coe (2002) are as follows:

- Genres embody socially established strategies for achieving purposes in rhetorical situations.
- Genres are not just text types; they imply/invoke/create/(re)construct situations (and contexts), communities, writers and readers (that is, subject positions).
- Understanding genre will help students become versatile writers, able to adapt to the wide variety of types of writing tasks they are likely to encounter in their lives.

(Coe, 2002, pp. 198 – 200)

The New Rhetoric scholars' studies are aimed at “describing and understanding specific genres as social actions within particular social and historical contexts” (Freedman & Medway, 1994, p. 3). The scholars have paid attention to the situational contexts in which genres occur, rather than the detailed analyses of text elements (Hyland, 2003a) and have placed special importance on the social purposes, or actions, that these genres fulfil within these situations (Hyon, 1996, p. 696).

To analyse genre, New Rhetoric theorists use an ethnographic method that offers thick descriptions of the academic and professional context surrounding genres and the actions that texts perform within these situations (Hyon, 1996, p. 696). The ethnographic techniques used in genre analysis include observation, interviews, and document collections (Schryer, 1993, cited in Hyon, 1996, p. 696). This method of the analysis of genre allows the teachers gain fuller perspectives on the institutional contexts of academic and professional genres and the functions that particular genres serve within these settings.

#### **4.3.3.2 Context and goal**

The New Rhetoric theorists have attempted to help students and novice professionals understand the social functions or actions of genres and the contexts in which these genres are used (Hyon, 1996), and to be able to adapt to the varieties of academic and

professionals settings (Coe, 2002). The New Rhetoric scholars have been less concerned with teaching the form of text than understanding it and the social functions or actions of genres and the contexts in which these genres are produced. Thus, the learners are expected to become successful readers and writers of academic and workplace texts (Hyon, 1996).

Miller (1994) argued that concern with genre function should be central to writing instruction, and failure to understand “genres as social action” (p. 67) may lead to the students’ perception that text is written to achieve formal requirements, rather than writing a text to achieve its social goals. Bazerman stated that the goal of writing pedagogy should not be just to give students formal descriptions of genres, but to enhance their students’ understanding of all the factors embodied in the text (1988, cited in Hyon, 1996).

#### **4.3.3.3 Genre teaching**

The New Rhetoric genre theory generally lacks an explicit instructional application for teaching students about the language features and functions of academic and professional genres. New Rhetoric scholars typically focus on providing descriptions of genres and their contexts and allow the teachers to implement their own teaching applications (Hyon, 1996).

New Rhetoric theorists also argued against the explicit teaching of genres (e.g. Freedman, 1994b). Based on the perception of genres as social action, Freedman (1994b) argued that the teaching of genres in classrooms is “decontextualized” (p. 194), that is, the context of writing is created by the composition teachers. For example, would-be engineers learn the workplace texts by writing in the actual context of a university. She also stated that explicit genre teaching “is not necessary for the acquisition of even very sophisticated school genres” (p. 196), “except for a limited number of features” (p. 197), that is, “general and obvious features of format and organization as well as very specific editing rules” (p. 198). She also pointed out the risks of misapplication of the rules by the novice writers and explanation of the rules of the specific genre by those who are not members of the relevant community where the particular genres are used (p. 199).

However, Coe (2002) suggested the application of genre teaching is based on the idea of genre as social action. As the emphasis is on the relationship between text and situation, students should study both the lexico-grammatical characteristics and the rhetorical features of recurring situations to which the texts are a response. The linguistic and

rhetorical analysis should be performed on the rhetorical situation and its broader contexts, because the teacher and students need to understand the interrelationship (p. 197 – 198).

In order to raise students' awareness of the social contexts shaping writing, Coe (1994) suggested the use of questions provided by teachers to specify the purpose, the audience and the circumstances of the texts and to assess texts in relation to these factors. The students should be able to view genres as "archeological" (p. 160), that is, the analysis of text and its structure to infer the functions, to resurrect the strategies implicit in the structures and to relate them to the context of situations, as well as "ecological" (p. 163). This refers to the realization that genres are situated in particular contexts and need to be explained as somehow fitting those contexts, because genres evolve as people adapt to communicative situations and their contexts.

Coe further suggested that students should have the idea of effective writing as it is "rhetorically situated, is good for *something*, achieves *situated purposes*" (2002, p. 201). The teachers should teach the students how to analyse particular types of writing in order to learn them, rather than to teach particular types of writing because teachers are not able to predict accurately which types of genres students will encounter in the future (p. 205). The classroom assignments should be given in context to enable the students to explore writing "as a social, communicative process that takes place in diverse discourse community" (p. 204). A series of writing assignments – (1) an analysis of the problem/solution, (2) an analysis of the rhetorical situation, (3) a fully developed draft, and (4) a revision – will enable them to focus on the rhetorical situation and the texts, and to understand genres as a social action.

#### **4.3.4 Summary of the three schools of genre: Implications for ESL writing instructions**

Hyland (2004) explained that all genre schools consider language as a central feature of human behaviour. Language constructs the meaning and the social context, rather than being a tool for transmitting the ideas. However, the three genre traditions differ according to their intellectual frameworks, their educational contexts, their focus, and their application to classroom teaching. The differences between genre schools are summarized in Table 5, as follows:

Table 5: Perspectives on genres

Orientation	Primary focus	Intellectual roots	Pedagogy	Education context	Sample genres
SFL	Discourse structure and features	Systemic linguistics	Vygotsky (ZPD), teaching-learning cycle	L1 schools, adult migrants	Narrative, report, recount
NR	Social purposes, context	Post-structuralism	Heuristics, general formats	L1 university composition	Political beliefs, patents, medical records
ESP	Discourse structure and features	SFL, CLT, pragmatics	Consciousness raising, needs analysis	Occupational and academic training	Article, memo, sales letter

(Hyland, 2004, p. 50)

Despite these differences, there is agreement on the significant core principles of genre that can provide guidance for the ESL/EFL composition instructors (Johns, 2002a, 2003).

Johns (2003, p. 211) provided a summary as follows:

1. Non-literary texts are socially constructed. The influence of community or culture, however these are defined, is considerable – not only on text product but also on reading and writing processes.
2. Texts are purposeful; the functions of texts are often determined by the community long before the writer (or reader) begins to process them. Texts are written to get things done within a community and context.
3. Some texts, and register, are valued more than others within a community. Some are dominant and hegemonic; others, like some student texts, have little effect. This is a reality that can be accepted or critiqued by teachers, researchers, and students.
4. Text organization, or macrostructure, is often not original with the writer. Form, as well as other text features, is often strongly influenced by the conventions of a genre and the immediate situation in which the text is being produced.
5. The grammar of texts, including its metadiscourse, is functional; it serves community and writer purposes within a genre and context.
6. What is present, or absent, in texts – such as content and argumentation – is often defined by the community or the particular situation in which the text is found.
7. Genres are ideologically driven; even in schools, there are no texts that are free from the values and beliefs of those involved in producing and processing them.
8. And finally, the language of texts, whether it be vocabulary, grammar, metadiscourse, or other features, should never be taught separately from rhetorical function. Language is purposeful, as are the texts themselves, though the purposes may sometimes be many – or hidden.

(Johns, 2003, p. 211)

The notion of genre and genre based pedagogies are considered complex and demanding, but they offer a greater direction and situational focus (Hyland, 2004). Writing is not only a set of cognitive process, as it is a mean for connecting people with each other in such a way that expresses particular social meanings (Hyland, 2003a). According to the general principles of genre, teachers are obliged to expand the teaching and the research area to

incorporate genre theories to enhance the students' success in all rhetorical situations. The students should also be encouraged to explore "a variety of genres written in and for a variety of audiences and context" (Johns et al., 2006, p. 248), so that they will develop as readers and writers who can examine, initiate, and respond to the rhetorical situations they will encounter at school, in work, and in their social and cultural context.

In principle, the three schools of genre based pedagogies provide the students with "an explicit understanding of how texts in target genres are structured and why they are written in the ways they are" (Hyland, 2003a, p. 26). Considering the implications for ESL writing instructions, the ESP genre school and the Australian genre tradition seem most to have influenced L2 writing instruction in ESL, while the New Rhetoric genre seems to have provided only a minimal contribution.

The ESP genre school and the Australian genre tradition are significant for ESL writing because of research into genre analysis that could be considered an important tool for analysing and describing the formal language features of target genres. As the main aim of the ESP approach is "demystifying" (Paltridge, 2001, p. 16) the English language needed by the non-native English speaker in the academic and professional context, a number of genre scholars (e.g. Bhatia, 1993; Henry & Roseberry, 2001; Swales, 1990) have conducted research into genre analysis aimed at describing "the particular conventions for language use in certain domains of professional and occupational activity" (Widdowson, 2003, p. 69). In addition, according to the Australian genre tradition, descriptions of eight elementary genres, that is, recount, information report, explanation, exposition, discussion, procedure, narrative, and the news story, (see Table 4) provide an explicit explanation of their schematic structures, linguistic features and contribution to the rhetorical purposes. These elementary genres are important because they can be used to form more complex combinations. The language teachers can use the results from this genre analysis research in developing teaching materials that explicitly describe the organizational structures, content and choice of linguistic features used by expert genre users and explain how these language features contribute to the achievement of particular communicative purposes in a specific social context. The detailed description of genres should assist students to a clear understanding of how and why such choices contribute to achieving communicative purposes.

In transforming the genre theory into classroom practice, the Australian genre school seems to offer the most “theoretically sophisticated and pedagogically developed approach” (Hyland, 2003a, p. 22) to teaching L2 writing to ESL students. The teaching-learning cycle which was based on the Vygotsky’s notion of Zone of Proximal Development (ZPD) and scaffolding provides a “visible pedagogy” (Hyland, 2003a, p. 26) that enables language teachers to systematically provide explicit L2 writing instructions and sequence the tasks, leading the students to be capable of composing various genres by themselves. At an early stage of learning, when learners cannot perform the tasks independently, the teacher may take an authoritative role to scaffold or support the students to move towards their potential level of performance. The teacher’s support is reduced as the students progress and have to take more responsibility for their learning. Eventually, the students would have sufficient knowledge and skills to perform the tasks independently (Hyland, 2003a).

The New Rhetoric genre tradition seems to have contributed only minimally to ESL writing instruction, because of its emphasis on the investigation of the social context in which genres are produced, and its reservations about explicit genre teaching in the classroom (e.g. Freedman, 1994b; Freedman & Medway, 1994). This genre approach lacks explicit teaching applications of genre and does not provide detailed analysis of textual elements of genres that are important for L2 learners. However, the social context analysis activities that attempt to assist students to explore social functions of genres, and the context in which these genres occur (e.g. Coe, 1994; 2002), might be useful in raising L2 students’ awareness of the social contexts in which genres in their disciplines or professional settings are produced

## 4.4 Conclusion

Genre refers to language in use to achieve its purposes in context. It is based on the idea that text with specific form, lexical, grammatical, and structural features is produced in a specific context to achieve the purposes of communication realized by the participants involved in that social situation. Social situations, including their characteristic features and structures, participants’ communicative purpose, and roles of participants, have an influence on the formal features of the texts constructed in those situations; in other words, writers need to produce a text using specific language features if they want to achieve a specific purposes of communication in a particular social occasion. Thus, social situations

with different structures of situation, communicative purposes of the participants or roles of participants lead to the production of texts using different lexical, grammatical, structural features aiming at achieving different social purposes.

Applying the genre based instruction to teaching composition should raise the students' awareness that writing is a social activity. The social contexts influence the forms, rhetorical structures, grammatical and lexical features of the text. The writers need to be aware that, if they want to achieve the purposes of communication in a social context, they need to write a text using appropriate choices of form, rhetorical structures, and linguistic features.

Since genre is an abstract and complex concept, it may need to be simplified to help students understand the notion of genre. To provide explanation to the students, it may be realized by three inter-related elements: context, text, and the relationship between the two. The first element is the context, which refers to the communicative event or social situation in which a text is constructed. Features of communicative event include the purpose of communication that is realized by participants involved in a particular communicative event, and the roles of participants interacting in the communicative event. The purpose of communication and the roles of the participants involved may be recognized by the members of the discourse community in which the social situation occurs. The second element is the text, either spoken or written; it is specifically produced at the social occasion by the members of the social institution. The focus is on the specific rhetorical structures, grammatical and lexical features of the text itself. The last element is the notion of interaction of context and text. This is the understanding that the conventional social situation in a particular social institution influences the rhetorical features and the lexico-grammatical features of the text. Thus, the choice of rhetorical structures and linguistic features used in the production of any text are derived from "the functions, purposes, and meanings of the social occasions" (Kress, 1989, p. 19).

In genre based instruction, the teachers provide students with "explicit understanding of how target texts are structured and why they are written in the ways they are" (Hyland, 2007, p. 151) and assist them to "produce effective and relevant texts" (Hyland, 2007, p. 148) appropriate to their target contexts, whether academic, occupational, or social. Based on these principles, in classroom teaching teachers need to provide students with opportunities to discuss and analyse context of situations in which texts are produced, as

well as explicit explanation of the rhetorical structures, grammar, and vocabulary choice in relation to the context rather than as isolated features. This will help the students, especially L2 learners, understand how the choices of rhetorical structures, grammar, and vocabulary create meaning in particular contexts and “understand how language itself works” (Hyland, 2007, p. 153).

As genre based approaches focus on the language use and the relationship between the textual features and social contexts, one of the criticisms from the process perspective is that the teaching of explicit genres impedes a writer’s individual voice and creativity in writing (Hyland, 2004, 2007). However, a number of ESL writing scholars (e.g. Badger & White, 2000; Hyland, 2003b, 2004; Tribble, 1996) have recommended that process oriented and genre based approaches to L2 writing instructions should not be viewed as incompatible, as their advantages of one complement the limitations of the other. Next, Chapter 5 critically examines the weaknesses of each approach and discusses the notion of integrating process and genre based approaches to ESL writing instruction.

# Chapter 5

## A process–genre approach to teaching L2 writing

The theoretical background and classroom applications of process and genre approaches to teaching writing were addressed in Chapters 3 and 4, respectively. This chapter discusses the differences between their theoretical perspectives on teaching writing. It then moves on to the critical examination of the limitations of process and genre approaches to L2 writing instruction, and is followed by a theoretical discussion of these approaches. The chapter, thus, proposes a process–genre approach to teaching writing in a second language. The theoretical assumptions underpinning this approach and implementation in the classroom teaching are also explained.

### 5.1 Different perspectives of process and genre approaches on writing instruction

Process and genre approaches to teaching writing are derived from different perspectives on the nature of writing as well as teaching and learning practices. Process orientation focuses on individual writers and their cognitive processes in composing text (e.g. Flower & Hayes, 1981), whereas genre orientations pay attention to social factors that play significant roles in influencing the construction of language and text (e.g. Kress, 1993). Hyland (2003b) summarized main principles of process and genre approaches to teaching writing in Table 6, below.

Table 6: A comparison of process and genre orientations

Attribute	Process	Genre
<b>Main idea</b>	Writing is a thinking process Concerned with the act of writing	Writing is social activity Concerned with the final product
<b>Teaching focus</b>	Emphasis on creative writer  <u>How to produce and link ideas</u>	Emphasis on reader expectations and product  <u>How to express social purposes effectively</u>
<b>Advantages</b>	Makes processes of writing transparent Provides basis for teaching	Make textual conventions transparent Contextualizes writing for audience and purpose
<b>Disadvantages</b>	Assumes L1 and L2 writing similar Overlooks L2 language difficulties Insufficient attention to product Assumes all writing uses same processes	Requires rhetorical understanding of texts Can result in prescriptive teaching of texts Can lead to overattention to written products Undervalue skills needed to produce text

(Hyland, 2003b, p. 24)

The process approach views writing as a cognitive activity, and focuses on writers and the process of composing. It aims to discover and express a writer's ideas and develop writing skills. This approach helps writers gain explicit knowledge of the writing process, but it fails to provide students with explicit knowledge of the formal language features used in writing the texts. On the other hand, genre approaches view writing as a social activity. Classroom instruction emphasizes social context and the language features used to achieve its social purposes. Thus, students are provided with explicit knowledge of the language features used in a social context. However, the genre approach may devote too much attention to written products, and undervalue the composing process and writing skills.

### **5.1.1 *Limitations of process and genre approaches***

Since process and genre approaches view writing from different perspectives, both approaches may be considered as competing theories of teaching writing, as each approach criticizes the other from its own perspectives on writing.

#### **5.1.1.1 *Disadvantages of the process approach***

Genre based pedagogies were developed as a reaction against process based approaches to teaching writing (Hyland, 2003a), whose focus on individuals' cognitive process of writing and development of writing skills was criticized by genre theorists for failing to explain how meaning is socially constructed (e.g. Hyland, 2003a, 2004). Johns (1995) said that writing instruction based on a process orientation has disadvantaged students, especially in classes in which learners are culturally and linguistically diverse. Her argument is that, social factors must be carefully considered and balanced in writing situations, but students' understanding of this social context is kept at a minimum as the process approach emphasizes developing the individual's voice and the writer's purposes while neglecting an understanding of role, audience, and community. Hyland also commented that the approach represents writing as a "decontextualised skill by foregrounding the writer as an isolated individual struggling to express personal meanings" (2003a, p. 18). The writers have to discover the meaning of what they want to say, but they provide "little systematic understanding of the ways language is patterned in particular domains" (Hyland, 2003a, pp. 18 – 19). From a genre perspective, writers do not just write to express their ideas but write different texts to achieve different purposes in different social contexts (Halliday & Hasan, 1989), and these social factors are key aspects in determining the lexico-grammatical

features that the writers use (Kress, 1989). Process approaches fail to let students understand why certain linguistic and rhetorical choices are made and does not allow teachers to give advice confidently to students on their writing (Hyland, 2003a).

The process approach is an inductive approach to writing instruction. According to Ramanathan and Kaplan (1996), an inductive view of learning disadvantages L2 students. This approach views the acquisition of writing skills as a tacit, unconscious process and does not provide explicit teaching of written forms; students are encouraged to discover these in the writing process. Inductive learning advantages middle class L1 students, who are familiar with cultural norms and the texts they are required to write, but not L2 learners. Hyland (2003a) also stated that L2 learners find it difficult to access this cultural resource because of lack of knowledge. Thus, they are forced to draw on discourse conventions of their own cultures, and may fail to reproduce L2 texts that are contextually and educationally appropriate.

The importance of the teacher's role in the classroom has diminished, since the process approach relies on individual motivation and self-expression. Intervention by the teacher during the writing process is reduced in order to enhance students' metacognitive awareness of their writing process, as they must rely on their intuitive understanding of the use of language (Hyland, 2003a). The teachers' role is just as a "facilitator" (Cope & Kalantzis, 1993, p. 5) to create an environment for students to discover meaning, and as a "bystander" (Hyland, 2004, p. 8) with little to say about how texts are conventionally structured and used. The explanation of conventional text structure is postponed until the revision process, and students have difficulty in recognizing that text is organized differently in relation to its purpose, audience and message (Macken-Horarik, 2002).

From a social perspective, written forms and language choices are context dependent (Hyland, 2003a, p. 21). Giving students freedom in writing encourages fluency, but it does not liberate them from the constraints of grammar and form in the public context of writing (Hyland, 2004, p. 8). Swales asserted that developing self-expression and self-confidence in writing is important, but it is not sufficient for acquiring genre skills (1990, p. 220).

### **5.1.1.2 Disadvantages of the genre approach**

Genre approaches have also been criticized when applied to classroom teaching. Proponents of the process approach claim genre based instruction hinders writers'

creativity and self-expression (Hyland, 2004, 2007). Genre pedagogy is developed by the belief that learning should be based on an explicit awareness of language, rather than through experimentation and exploration by students themselves, so teachers provide students with opportunities to develop their writing through analyzing “expert” texts. This helps the students understand how the texts become meaningful (Hyland, 2003b, p. 22). It is assumed that writing instruction will be more successful if students are aware of the discourse of text, when used in context (Hyland, 2003a).

It is, however, the explicit teaching and reproductive element that has been the most criticized. Process adherents argue that the explicit teaching of genres imposes restrictive formulas that may hinder writers’ creativity through conformity and prescriptivism; genres might be taught as templates into which content is poured, rather than as ways of making meaning (Hyland, 2003a, 2004). In addition, a group of language teachers from various countries surveyed by Kay and Dudley-Evans (1998, p. 311) expressed concern about the use of the genre based approach to teaching students. Genre teaching may be considered prescriptive, focusing on reproduction of the text, and there is a danger that students might expect to be told exactly how to write a text in a certain way, rather than learning by themselves.

In addition, genre approach has been criticized for running the risk of a static, decontextualized pedagogy. With untrained or unimaginative teachers, there may be a failure to acknowledge variations and choices in writing, and neglect of an important step of contextualizing the language. Thus, genre models may be presented as rigid templates, and forms and linguistic features may be presented in isolation from their context. When this happens, the explicit teaching of genres may impose rules that restrict creativity to prescribed structures. Students might then regard genres as sets of rules, or a “how-to-do list” (Hyland, 2003b, p. 22).

However, it has been argued that “there is nothing inherently prescriptive in a genre approach” (Hyland, 2004, p. 19). Providing students with explicit knowledge of discoursal structure need not be more prescriptive than providing them with a description of the linguistic features or writing skills to deal with different stages of the writing process. The significant point is that genres do have constraints that restrict creativity, and place limits on the individual writers’ originality. Once writers accept that, their writing to achieve social and rhetorical goals, for instance a postcard, a laboratory report, or a letter of

application, will take certain expected patterns. Rather than dictating how and what writers write, genre approaches provide choices of language to facilitate the expression and enable writers to realize that possible and appropriate choices are available in a particular context of situation and have communicative and social sequence.

## 5.2 Integrating process and genre approaches to teaching writing

The nature of writing is complex. According to Hyland, writing is “a sociocognitive activity” (2003b, p. 23) in which writers need certain skills to deal with complex cognitive processes in composing as well as knowledge of language, contexts, and audiences.

Tribble (1996) suggested that the writers need be aware of not only how to write but also what to write in context. He also suggested that two significant qualities of a person’s ability to write successfully include:

- the extent to which a writer is able to draw on a range of appropriate *processes* when he or she is engaged in the creation of written texts
- the extent of a writer’s knowledge of the way in which context and content influence the *genres* of writing that are typical of particular communicative event.

(Tribble, 1996, p. 103, original emphasis)

It has been argued that, despite the criticisms of both process and genre adherents, these approaches are not “mutually exclusive” (Hyland, 2004, p. 20), although each focuses on different aspects of writing. Badger and White also stated that the conflict between the approaches is “misguided, and damaging classroom practice” (2000, p. 157) because process, product, and place (in the sense of settings, functions, and background) of writing are closely inter-related (Archibald & Jeffery, 2000, p. 2). Process and genre approaches should be considered as compensating for the weaknesses of the other (e.g. Badger & White, 2000; Hyland, 2003b).

Genre pedagogy is based on the assumption that learning is best accomplished through an explicit awareness of language used in context, rather than a student’s inductive learning, but this does not mean replacing process oriented approaches (Hyland, 2004, p. 21).

Swales (1990) strongly affirmed this point when he stated that:

“it would be unwise to neglect the internal aspects of composing such as developing pre-writing and invention strategies, fostering apprentices’ awareness of their own

writing processes, inculcating value of redrafting and encouraging selection of topics of personal interest.”

(Swales, 1990, p. 220)

However, Swales accepted that the increase in self-confidence and skill in discovering ideas for writing that students gain through a process oriented approach is important, but not sufficient for learning genre skills. He suggested that genre acquisition should pay at least equal attention to a writer’s internal processes and the external factors of composing, stating that:

“the emphasis is less on the cognitive relationship between the writer and the writer’s internal world and more on the relationship between the writer and on his or her ways of anticipating and countenancing the reactions of the intended readership.”

(Swales, 1990, p. 220)

Genre pedagogies insist that students should have explicit knowledge of linguistic features for producing appropriate texts in context from the beginning of learning process, rather than explaining grammar at the end of the writing process as a solution to learners’ writing difficulties. Few teachers would deny that planning, drafting, and editing are important aspects of writing, but it is now clear that these are not sufficient for students to produce appropriate text that can achieve its purpose in a particular context (Hyland, 2004, p. 21).

Scholars of teaching writing (e.g. Badger & White, 2000; Hyland, 2003b, 2004; Tribble, 1996) have proposed the incorporation of both process and genre approaches to the teaching of writing. Badger and White (2000) stated that their integration can compensate for each others’ weaknesses. Tribble added that process and genre approaches are not “incompatible” (1996, p. 61); it is possible to see that writing instruction that draws on the strengths of both approaches can encourage students to express their ideas individually in an authentic voice and to write socially appropriate text. Hyland suggested that the synthesis of process and genre approaches in practice may ensure that “learners have an adequate understanding of the *processes* of text creation; the *purposes* of writing and how to express these in effective way through formal and rhetorical text choices; and the *contexts* within which texts are composed and read and which give them meaning” (2003b, p. 24, author’s emphasis). According to the survey of language teachers from various countries by Kay and Dudley-Evans, the notion of synthesis of these two approaches is also welcomed by language teachers, as they suggested that deploying a process approach in conjunction with a genre based approach “would combine knowledge about the genre

product with the opportunity to plan, draft, revise, and edit work, as well as provide the opportunity for greater interaction" (1998, p. 312).

## **5.3 A process–genre approach to teaching L2 writing**

### **5.3.1 Theoretical framework**

As it is based on previous discussion, writing should be learned and organized through the understanding of writing as cognitive and social activity; writers produce a text not only to express their own ideas or meanings but also to achieve social purposes in a certain context. Writers go through a complex process of composing to discover the meaning they wish to express, and need to be aware that their ideas need to be transformed into text with specific rhetorical and linguistic features aimed at achieving communication with participants in that particular social situation.

To produce text, the writers need skills in planning, drafting, and revising to deal with the generative, complex, and recursive nature of the cognitive process of composing. This includes generating, organizing, and reviewing ideas, transforming ideas into written text, and making text revisions on content as well as language usage to ensure that their text best expresses their meaning.

In addition, the writers need the explicit understanding that text is produced to achieve a specific social purpose. A text with specific form, lexical, grammatical, and structural features is produced to achieve specific communication in a social occasion with other participants; the social situation influences the choice of lexis, grammar, and rhetorical features of the text. Thus, writers need explicit knowledge of rhetorical structures, linguistic features, social context, social purposes, roles of writers and readers.

As writers need explicit knowledge of writing processes and writing skills, as well as explicit knowledge of language features used in the texts in context, it is suggested that teachers pay equal attention to writers' composing process and the social factors that influence the production of text. In classroom teaching, students should be provided opportunities to discuss and analyse situations in which texts are produced, as well as explicit explanation of rhetorical structures, grammar, and vocabulary choices used in particular texts in relation to the context. Also, teachers need to give students time and organize planning or pre-writing activities to help students explore and develop ideas

appropriate for a particular text in a specific social context. Students should be required to write multiple drafts, provide feedback, and make multiple revisions; these activities can help students produce texts that best express meaning and achieve their social purpose. In addition, teachers should help students develop writing skills that enable them to deal effectively with the process of composing texts in different contexts. Students need to be aware that the process of writing texts in different contexts may vary considerably.

### ***5.3.2 Application of a process–genre approach to second language writing classes***

As the basic principle of the process–genre approach is to encourage L2 students to recognize writing as a cognitive and social activity, teaching instruction is supposed to provide students' explicit knowledge of genre and process of composition in L2.

In order to transform the theory into classroom practice, the proposed process–genre teaching model (Figure 12) is primarily influenced by Feez and Joyce's (1998) genre based teaching/learning cycle consisting of five stages: building the context, modeling and deconstructing the text, joint construction of the text, independent construction of the text, and linking related text. Their model of teaching was adapted from the DSP genre based cycle of teaching and learning in the Australian genre school, and was applied in the field of adult TESOL. The teaching instruction is based on Vygotsky's notion of Zone of Proximal Development (ZPD) and scaffolding (Bruner, 1986). The teacher provides strong support at the early stages of learning. This support is gradually and strategically removed as students progress. In addition, implementation of a process oriented approach is strategically incorporated at the stages when students produce target genres (i.e. Feez & Joyce's joint construction of the text and independent construction of the text stages). The purpose is to enable students to recognize the complex and recursive nature of L2 writing and to incorporate awareness of genre in the composing process. The framework for teaching is mainly based on White and Arndt's (1991) model of writing. This model provides guidance for organizing classroom activities that reflect the complex nature of writing process. Overall, the process–genre teaching model based on Feez and Joyce's (1998) and White and Arndt's (1991) pedagogical frameworks aims at providing explicit explanation of the target genre in terms of social context and linguistics features, and offering guidance to incorporate genre knowledge in the complex process of L2 writing.

The process–genre teaching model is divided into five phases: building the context, analysis of the model text, collaborative construction of the text, independent construction of the text, and reflection on writing. The model aims to provide support for students to develop a complex view of genre and to be able to incorporate genre awareness into their composition. This teaching model is intended to be used flexibly. The teacher may enter at any phase of the cycle, depending on the students' needs and the learners' stage of readiness for particular activities. At each of these stages, students' attention is drawn to different but inter-related elements of L2 writing, that is, the social context of the text, the content and organization of the text, the linguistic features of the text, and the incorporation of genre elements into the process.

In the stage of building the context, the framework of four variables – genre, field, tenor, and mode (see Table 3, Chapter 4) – in the Australian genre school is used as guidance for students to analyse the social context of the target genre, including the social purpose of target text, the social activity in which the target text is produced, the relationship of participants involved in the communicative event, and the means by which communication is achieved.

The stage of analysis of the model text is directed at a sample text of the target genre. The classroom practice for this stage is influenced by Swales and Feak's (2000, 2004) rhetorical and language analysis tasks, which focus on top-down analysis of the target text. Students are encouraged to use their analytical skills to discover the discourse structure and language features of the target text. Teachers may use the results from the research into genre analysis from both ESP (see e.g. Henry & Roseberry, 2001) and Australian school (see e.g. Macken-Horarik, 2002) traditions as a framework to support students' analysis of the discourse structure and language features of the sample text, and discuss how these contribute to the communicative purpose of the target text.

In the stage of collaborative construction of text, White and Arndt's (1991) model of writing is incorporated. However, in actual practice, classroom activities corresponding to each step of the composing process are adapted in order to achieve the twin purposes of this stage, that is, to enable students to recognize the complex and recursive nature of L2 writing and to offer guidelines to incorporate awareness of genre into the composing process. At this stage, students work in small groups to produce a sample text. The teacher

guides them systematically to incorporate awareness of genre in the process of generating ideas, organizing, composing, and revising.

Then, at the stage of independent construction of the text, students produce a text individually using the knowledge of context, textual features, and writing process they have learned at earlier stages.

In the last stage, reflecting on writing, students are assigned to write reflection on their writing. Johns (1997) suggested that this encourages students to consider the social factors influencing the discourse and linguistic features of the target text and the strategies employed in the process of composing.

Details of instruction are as follows:

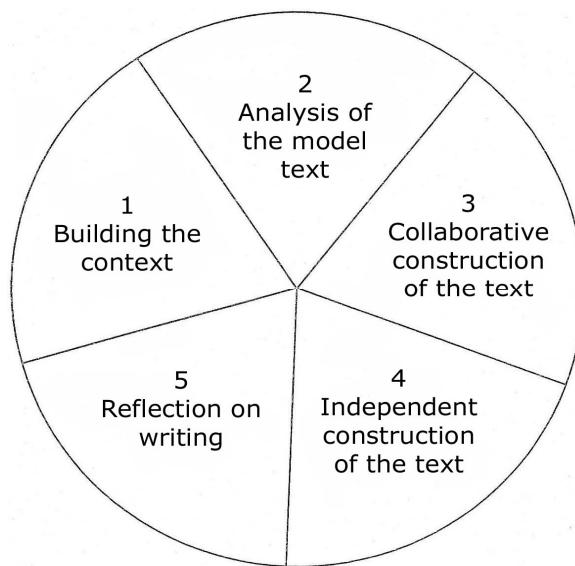


Figure 12: A process–genre teaching model

### 5.3.2.1 Building the context

Context building is an important step for L2 learners; and teachers may provide strong scaffolding for learning. The important principle is to bring to learners' awareness that "language occurs in a social context and that it is structured according to the purposes it serves in a particular context and according to the social relations entailed by the activity. Therefore, it is important for students to understand the context of a given interaction in order to understand the purpose of a genre" (Callaghan et al., 1993, p. 181).

At this stage, the emphasis is on functions of language and how meaning is constructed in context (Hyland, 2004). Students will be introduced to the social context of genre and explore general cultural context in which genre is used, the social purpose it achieves, and the immediate context of situation (Feez, 2002; Hyland, 2004).

The classroom activities used in this stage may include, for example, asking questions that encourage discussion of context, presenting and discussing the context through pictures, realia, and guest speakers (Hyland, 2004, pp. 130 – 131). Alternatively, activities might cover conducting research into the context of target communities (Johns, 1997), and analysing relationship between readers and writers of the texts (Brookes & Grundy, 1990, p. 19).

### **5.3.2.2 Analysis of the model text**

At the stage of the analysis of the model text, the teacher still strongly directs the interaction. The focus is on the discussion of model texts belonging to the target genre in the context (Feez, 2002, p. 66). Teachers and learners discuss and explore the rhetorical structures of the text, its grammatical features, and choice of vocabulary in relation to the text's function in a particular context.

Hyland (2004) suggested that the analysis should start with the entire text rather than from the bottom up. That is to consider how a text is organized in stages to express a purpose and relate to a particular audience and message, then working on how all parts of the text, for instance its paragraphs and sentences, are structured, organized and written in order effectively to achieve its purposes of communication. The teacher also provides students with an explicit grammar – both within and beyond sentence – that is very significant for L2 learners (Feez, 2002), because the ability to control and manipulate the resources of language is crucial for producing texts (Hyland, 2004).

Useful classroom activities for analysis of model text stage may include, for example, discussion of rhetorical structure, grammar, vocabulary in relation to social purpose (Hyland, 2004, p. 132) and reassembly exercises (Paltridge, 2001).

### **5.3.2.3 Collaborative construction of the text**

At this stage, the teacher begins to relinquish the scaffolding role and act as a “facilitator” (Hyland, 2004, p. 134), guiding students “through all stages of preparation and drafting

process, explicitly discussing and negotiating the meaning they are making as they go” (Feez, 2002, p. 66). Learners are assigned to small groups to construct comprehensive examples of the genre to gain greater control over their writing. However, if students have any problems about textual organization, they may return to previous stages to consider the context and textual structure again (Callaghan et al., 1993).

A significant issue at this stage is that teacher also introduces the notion of writing as a process and encourages students to use their knowledge of context, genre, and textual features in their process of composing. A series of activities requires students to use the knowledge of genre that they have acquired from previous stages and develops their awareness that writing is a process, helping them develop the writing skills necessary to generate content, draft texts, and revise an extended piece of writing. Activities at this stage are best carried out in small groups, as working with peers gives learners the experience of integrating knowledge of context, genre, and the process of writing text (Hyland, 2004). Collaborative writing activities might be presented in class in a sequence as follows:

#### **5.3.2.3.1 Discussion of context**

The students discuss the context of the text to be produced. They have to identify the situation in which text is produced, its purpose, the role of its writers and readers, its type and the extent to which such social factors contribute to its textual features.

#### **5.3.2.3.2 Developing content**

Students develop content to be presented in the text by using brainstorming strategies. They have to use their knowledge of context from the ‘discussion of context’ activity as a framework as criteria to develop relevant content, excluding unnecessary information.

#### **5.3.2.3.3 Organizing text**

In this activity, students organize the ideas they have discovered. They may refer back to textual features from the stage when they analysed model text to study its rhetorical structure. They then make an outline based on a conventional rhetorical structure, and may need to develop more ideas, obtain more detailed information, or delete irrelevant content. The students also discuss the language features used to produce text, based on this organization.

#### **5.3.2.3.4 Self-evaluation and revision of the outline**

Students evaluate the content and organisation of the outline by considering whether it achieves its purpose in the context. Guidelines for self-evaluation may be provided by the teacher, or developed in discussion by teacher and students.

#### **5.3.2.3.5 Writing a draft**

Students draft a text based on the outline produced during pre-writing activities.

#### **5.3.2.3.6 Self-evaluation and revision of the draft**

Students carry out self-evaluation and revision of the text produced by using genre knowledge as a guideline to consider whether the text produced with selected choices of content, organisation, grammar, and vocabulary achieves its purpose in the social context.

#### **5.3.2.3.7 Peer review**

Students discuss the features of effective text and criteria for evaluating the text, based again on the genre knowledge they learned from the previous stages. Then, the students and teacher develop guidelines for evaluating the drafts. The students exchange drafts and use these guidelines to evaluate their peer's draft and provide feedback. Later, both writer and peer discuss the draft together. The teacher may be involved in the discussion and give additional feedback.

#### **5.3.2.3.8 Revising the draft in response to peers' comments**

After discussion of the draft with peers, students revise their draft in response to comments from discussion and their peer's feedback.

### **5.3.2.4 Independent construction of the text**

Students research the context and construct text independently by using knowledge of genre and writing skills they have learned from previous stages. However, they may consult their peers and teacher when they need suggestions. Also, their experience in previous stages of collaborative writing, which demands the integration of knowledge of context, genre, and process, is useful to them in independently producing text.

Although at this stage individual students may approach the task differently, they are encouraged to follow a sequence of activities provided by teacher to ensure that they really

integrate the knowledge of genre, and writing skills in their writing. After the students are assigned an individual writing task, they are recommended to perform activities as follows:

#### **5.3.2.4.1 Context analysis**

Students are asked to analyse the context of writing by completing a context analysis sheet. They are expected to identify the situation in which text is produced, its purpose, the role of writers and readers, the type of text being produced and the extent to which such social factors contribute to the textual features of the text.

#### **5.3.2.4.2 Developing content**

Students are encouraged to use brainstorming skills learned in classroom to develop ideas for writing. Also, they are expected to use knowledge of social context as a guideline to developing sufficient and relevant content for writing and to leave out irrelevant information.

#### **5.3.2.4.3 Organizing text**

Students organize the ideas that they discovered. They then make an outline based on a conventional rhetorical structure of the target genre. If necessary, they develop more ideas, obtain more detailed information, or delete irrelevant content.

#### **5.3.2.4.4 Self-evaluation and revision of the outline**

Students evaluate their draft outline by considering whether the content and organisation are appropriate for the text and can effectively achieve its social purpose. Guidelines for evaluation may be provided by the teacher.

#### **5.3.2.4.5 Writing the draft**

Students write their draft using the outline produced in pre-writing activities.

#### **5.3.2.4.6 Self-evaluation and revision of the draft**

Students carry out self-evaluation and revision of the text produced by using genre knowledge as a guideline to whether the text's choice of content, organisation, grammar, and vocabulary achieves its purpose in the social context. Guidelines for self-evaluation are provided by the teacher.

#### **5.3.2.4.7 Peer review**

Students next exchange their drafts with their peers for comments. Writer and peer next meet to discuss the draft together; the teacher may be involved in this discussion and give additional feedback. The students are reminded that criteria for evaluation should be based on knowledge of the genre from the context, and textual features.

#### **5.3.2.4.8 Revising the draft in response to peer's comments**

After students receive feedback from their peers, they revise their draft in response to peer's feedbacks. They may self-monitor their draft and revise it again. Then the students have to submit the teacher their final draft together with their first draft, outline, brainstorming notes, and context analysis sheet.

#### **5.3.2.4.9 Teacher's response to the draft**

The teacher marks the students' drafts and gives comments on whether text has been produced successfully, achieving its purpose in the social context. The marking criteria are based on the teacher's guidelines for commenting on the draft.

#### **5.3.2.4.10 Revising the draft in response to the teacher's comments**

Students revise their drafts in response to the teacher's comments and file them in their portfolios.

### **5.3.2.5 Reflection on writing**

After finishing writing the draft, learners are assigned to write up their reflections on the texts they produced. This helps students to recognize the context of writing and how social context influences rhetorical structures and linguistic features of the text, as well as encouraging students to investigate how it relates to texts in similar contexts, and other texts they have studied. Through reflection, they are encouraged to think about their "representation of the tasks, the social forces influencing their texts, and how they employed strategies to complete tasks" (Johns, 1997, p. 134).

To assist students in writing their reflections on their texts, the teacher provides guided questions to stimulate the discussion of the context, the extent to which context, social purpose, and the role of readers and writers influence the production of text and how the textual features they used contribute to its success. At the end of the course, students write

a “general reflection that integrates all of the entries and discusses program goals” (Johns, 1997, p. 141). This is an opportunity for them to discuss similarities and differences of various texts they produced and how these help them achieve the goals of the course.

## 5.4 Conclusion

This chapter begins with a discussion of the different perspectives on writing instruction and a critical examination of disadvantages of process oriented and genre based approaches. Despite their both having critics, this chapter argues that these should be considered as complementary, rather than competing theories. The integration of process and genre approaches to teaching second language writing is proposed, as the strengths of one compensate for the weaknesses of the other approach.

From the theoretical perspective, it is argued in this chapter that writing should be learned and organized through an understanding of writing as a cognitive and social activity. To produce successful texts, writers need to be aware of cognitive processes of composing and knowledge of genres from a social perspective. The integration of process and genre approaches to teaching writing is an attempt to deal with the complex nature of writing. The teaching model (Figure 12) and classroom activities proposed in Section 5.3.2 are aimed at providing students with an explicit awareness of genres and how to incorporate genre knowledge into the process of composing in their second language. It is expected that control of such knowledge will enable students to become competent in producing text that expresses writers’ meaning and successfully achieves its social purpose.

Despite the fact that a number of scholars in writing have argued for the possibility of integrating process and genre approaches to L2 teaching instruction from a theoretical point of view, there is a lack of empirical research on its application to teaching writing to L2 students, especially in higher education in Thailand. Empirical research is needed to investigate the effectiveness of implementing a process–genre approach to teaching L2 writing in ESL/EFL and how the approach contributes to developing students’ L2 writing. The research design and data collection procedures of an empirical study investigating the effects of the process–genre approach to teaching L2 writing to Thai students at university level will be addressed in the next chapter.

## **Chapter 6**

### **Research methodology**

This chapter begins with an overview and justification of the research methods used to investigate the application of a process–genre approach to teaching L2 writing to Thai university students. The overall research design and data collection methods were selected according to the following research questions:

1. Does a process–genre approach to teaching L2 writing enable students to produce high-quality written texts?
  - 1.1 In what areas of writing do students taught by a process–genre approach show improvement in relation to students who receive traditional process based instruction?
  - 1.2 At the end of the course, do students instructed by a process–genre approach gain higher scores in the writing task than students who receive traditional process oriented instruction?
2. Do students develop awareness of genre through the 15-week L2 writing course instructed by a process–genre approach?
  - 2.1 How do students view genres at different points in time on the 15-week writing course?
  - 2.2 What elements of genre knowledge do students build over time within the 15-week writing class?
3. Do students incorporate their awareness of genre in the process of writing?
  - 3.1 What element(s) of genre knowledge are visible throughout the composing process?
  - 3.2 Are there any differences between the two groups of students in terms of the incorporation of genre awareness in their process of composition?

The research design is predominantly based on a quasi-experimental design as the information gathered from the experiment allows the researcher to address research question 1. In order to address research questions 2 and 3, qualitative data obtained from portfolios and think-aloud protocols are needed to provide a more detailed picture of how a process–genre approach to teaching L2 writing contributes to the quality of students' writing. The information gained from the portfolios illustrates the students' increase in

genre awareness (research question 2). The findings from the think-aloud protocols reveals the students' incorporation of genre knowledge in their L2 writing process (research question 3). It is hoped that this use of qualitative data improves the experimental study by providing an explanation of the research findings.

This chapter then presents the information on how the researcher carried out the current study in Thailand. There is an explanation of the research context, the participants, the writing course, and the instruction. This is followed by an account of how the data collection methods were implemented and how the gathered data were analysed, as well as a discussion of the researcher's roles and triangulation of the data.

## **6.1 Research methods**

This section, first discusses the research design employed in the current study. An overview of the quasi-experimental design is explained. Then, an overview of the qualitative data collection methods, portfolios and think-aloud protocols is described.

### ***6.1.1. Quasi-experimental design***

The experimental research method has been one of the major approaches to research into the issues of second language learning. A variety of issues in L2 learning in classroom contexts have been studied through experimentation, for instance second language researchers wanted to know whether any one teaching technique, type of learning environment, or learning programme is more effective than another. The goal of experimental research is to establish a cause and effect relationship between two phenomena. The researchers want to find out if one variable, the independent variable, can cause changes in another variable, the dependent variable. For example, in a classroom context, a researcher may want to investigate whether a method of teaching reading to ESL university students, an independent variable, has an effect on their reading comprehension, a dependent variable.

This type of classroom experiment contains at least two groups: an experimental group and a control group. A sample of students is selected and randomly assigned to these groups. The experimental group receives a carefully planned treatment or instruction, whereas the control group is given an alternative treatment, usually traditional instruction; its role is to provide a standard for comparison. Then the researcher measures how well each group

performs on the dependent variable by administering the pre-tests before implementing the treatment, and post-tests after the treatment is completed. The comparison of the two groups is carried out using statistical procedures.

An essential feature of an experiment is the researcher's manipulation of the independent variable, that is, the researcher designs the treatment for the experimental group and provides an alternative treatment for the control group. Another significant characteristic of an experimental study (a true experiment) is the random assignment of participants to the experimental and control groups. Its purpose is to assure that the control group is as similar to the experimental group as possible; should a difference in the dependent variable be found, it may be attributed to the different treatments rather than the differences between the two groups of participants (see e.g. Johnson, 1992).

Unfortunately, in most educational contexts it is very rarely practicable for the researcher to be able to conduct true experimental research with randomly assigned participants. They therefore have to employ a quasi-experimental design (Dörnyei, 2007). Mertens (1998) explained that quasi-experimental designs are similar to true experimental research in every aspect, apart from that participants are not randomly assigned to the experiment and control groups.

In many research situations, researchers need to use intact groups, because creating groups for experiment by randomization is impractical. When there are students in the existing classroom, re-assigning students randomly to the experiment and control groups may cause a disruption in classroom learning. Thus, the researcher may need to assign one class of students as an experimental group and another class as a control group, without randomization. Due to the constraints in experimentation, quasi-experimental designs are commonly used in educational contexts (Creswell, 2008).

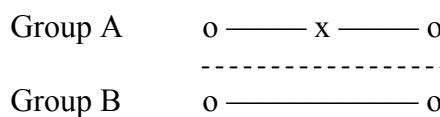
While the advantage of quasi-experimental design is the use of existing groups in educational settings where randomization is impractical, researchers should be cautious as it may cause many threats to internal validity. As the random assignment of participants is not applied, potential threats of maturation, selection, mortality, and the interaction of selection with other threats are probable. If researchers want to compare two groups and the pre-test/post-test design is employed, additional threats of history, testing, instrumentation, and regression may also occur (Creswell, 2008; see also Mackey & Gass,

2005). However, it is argued that although the use of intact groups is not typical for experimental research, it may have face validity as an existing classroom may be considered as “the most ecologically sound setting for the research” (Mackey & Gass, 2005, p. 143).

Within the quasi-experimental design, there are a number of research types in which the research study may be carried out. In order to answer research question 1, non-equivalent (pre-test and post-test) control group design seemed to be an appropriate type of quasi-experimental design that allowed the researcher to investigate the effects of implementing a process–genre approach to teaching L2 writing to Thai university students in relation to those who received a traditional process oriented teaching instruction. A brief overview of this type of research design is discussed in the following section.

#### **6.1.1.1 Non-equivalent (pre-test and post-test) control group design**

This design is much like the pre-test/post-test control group design of the true experimental research; the only difference is that the non-equivalent control group design does not involve random assignment of participants to groups (although treatment should be randomly assigned to groups, if possible) (Gay, 1996). Two existing groups, the experimental group and the control group, are given a pre-test to indicate their comparability before the treatments, and a post-test after the treatments are complete, in order to measure the effects of the treatments. In educational research, the experimental group receives the method of instruction under investigation, while the control group is instructed by a traditional method (Dörnyei, 2007). Based on Creswell’s illustration, the non-equivalent control group can be represented as:



(Creswell, 2003, p. 169)

Group A represents the experimental group and Group B represents the control group. The dashed line indicates that the two groups have not been assigned by randomization. Both groups take a pre-test and a post-test. Only the experimental group receives the treatment under investigation.

One serious issue of this pre-test/post-test design is the comparability of the pre- and post-tests; the tests should be of equivalent levels of difficulty. If the pre-test is found to be

more difficult than the post-test, participants might show artificially greater improvement after a treatment. If the pre-test is easier than the post-test, participants might show less or no improvement. In second language writing research, the comparability of the tests is very important and researchers need to be careful in selecting appropriate tasks and topics. If the writing task in the pre-test is considerably different from the post-test in terms of overall structure, vocabulary, and topic, it would not be meaningful to compare the students' writing of different types of texts (Mackey & Gass, 2005).

### **6.1.2 Qualitative research methods**

There is a wide variety of techniques used in collecting qualitative data. In order to investigate research questions 2 and 3, the qualitative data collection methods selected are portfolios and think-aloud protocols, respectively. The information gained from the portfolios was hoped to explain the students' gain of genre awareness. The think-aloud protocols were expected to provide information about how the students incorporate the genre awareness in their process of L2 writing. A brief overview of portfolios and think-aloud protocols are presented below.

#### **6.1.2.1. Portfolios**

A portfolio is “a collection of texts the writer has produced over a defined period of time to the specifications of a particular context” (Hamp-Lyons, 1991b, p. 262). Writing samples are purposefully selected to best represent a student’s abilities, progress, or most successful texts in a particular context (Hyland, 2004, p. 177).

Some portfolios are simply a collection of responses to several prompting questions for test essays. Others incorporate drafts and other process data in addition to the final products. The best portfolio assessments collect writing from different genres at different points in the course or year, and take into account both growth, and excellence. They enable students to view writing as complex activity (Hamp-Lyons, 1991b). Students are also encouraged to reflect upon their own tasks and textual experiences, their processes, and their strategies (Johns, 1997, p. 131). As the students are also required to write the reflections on the written text assembled over time, they are able to observe changes in their work, to compare different genres and writing experiences, and to reflect on their writing and the criteria employed for judging it (Hyland, 2004, p. 178).

Johns (1997, pp. 132 – 135) listed eight basic features of portfolios:

1. Most portfolios are in notebook form, assembled, over time, by the students
2. They are collections of literacy artifacts
3. Core entries are selected; usually there are no more than five for a school term
4. The entries and reflections represent the goals of the literacy program
5. Portfolios are assembled over time
6. Portfolios require reflection
7. Portfolios can, and often, do integrate curriculum and assessment
8. Portfolios provide an organized, student-created record of learning and accomplishment.

Portfolio designs may vary considerably depending on instructors, classes, programmes, and the class goals. Johns (1997) suggested that every entry in the portfolio should be different from the others in terms of textual features and the contextual structures that influence text production. For example, in an advanced EFL writing class, the students' writing portfolio should consist of five entries, for instance a timed essay (argumentative, expository, or reflective), a research-based project, a summary, a writer's choice item, and an overall reflection on the portfolio programme, each of which followed by guided questions enabling students to reflect on their writing. To assess the portfolio, Paltridge (2001) explained that the teacher provides a provisional mark for each piece of work together with detailed feedback and criteria for awarding each mark. Then, the students revise their work for an end-of-course portfolio presentation. The final grade for student's portfolio is given based on the revised work of portfolio presentation.

However, following Johns' (1997) guidelines, this research used the portfolio as an instrument to investigate the students' development of genre awareness when instructed by a process–genre approach, rather than as an alternative assessment method of their writing performance. It was hoped that the thorough examination of the students' entries in the portfolios, especially reflections, context analysis sheet, and outline for the final draft, would reveal the students' increase in genre awareness during the 15-week writing course.

### **6.1.2.2. Think-aloud protocols**

According to Ericsson and Simon, think-aloud protocol is “verbalization of both orally encoded information and other kinds of thoughts” (1993, p. 228). Flower, Hayes, Carey, Schriver, and Stratman (1986) explained that it is a sequential recording of a person's attempt to perform a task. It is a powerful tool in educational research, as the information

obtained from think-aloud protocols provides insightful details of human thinking processes.

However, Faigley and Witte (1981) commented that data obtained from think-aloud protocol is “uncertain” (412), and that the writing conditions are “artificial” (412) since the writers are required simultaneously to write and verbalize what they are thinking. Some writers may be trained to do so, but many find that verbalizing their thoughts interferes with their composing processes and they cannot verbalize all their cognitive activities when they are composing. However, Ericsson and Simon argued that think-aloud activity is not “entirely alien” (1993, p. 78) to everyday life. Although spontaneous think-aloud is rare in normal life, many people may experience some forms of verbalizing their thoughts. For example, at school, teachers or students may occasionally have to explain aloud their solutions to the problems in class to show how the solutions were generated.

For research on writing with a focus on a writer’s composing processes, Flower and Hayes (1981) suggested that the think-aloud protocol is an important data collection instrument that provides detailed records on what is going on in a writer’s mind during the process of composing. A number of studies into the composing process in both L1 (e.g. Emig, 1971; Flower & Hayes, 1981; Scardamalia & Bereiter, 1987) and L2 (e.g. Raimes, 1985, 1987; Uzawa, 1996; Wang & Wen, 2002) use the think-aloud protocol as an instrument to gain insightful information on writers’ cognitive processes of composing.

In conducting think-aloud protocols, Ericsson and Simon suggested that the instruction to have participants verbalize their thoughts is to instruct them to “think aloud” (1993, xiii). It is important to remind the participants to verbalize their thoughts while performing a task but not to describe or explain what they are doing – they simply verbalize the information they attended to generating the answer. To remind participants to think aloud, the researcher tells them to “keep talking” (p. xiv) instead of making the social request, “tell me what you are thinking” (p. xiv). The instruction “explicitly warns the subjects against explanation and verbal description” (p. xiv). In addition, participants should be given practice tasks in which it is easy to verbalize their thoughts and from which they would become familiar with the content of think-aloud verbalizations. According to Flower et al., the researcher should advise participants not to worry about speaking correctly, stopping in the middle of thoughts or sentences, or not being able to verbalize everything, but try to continually verbalize during the entire time of performing the task (1986).

To address research question 3, think-aloud protocols were considered an appropriate instrument providing information about the students' process of composition in an L2. In particular, the data gained were expected to provide visible evidence of the students' incorporation of genre awareness in their L2 writing process.

## **6.2 The current study**

### **6.2.1 Research context**

The context of this study is Thailand, where English is used as a foreign language. The research setting selected for this study was Faculty of Liberal Arts and Science at a government university in Thailand. Faculty of Liberal Arts and Science has offered a four year BA programme in English since 1999. All students enrolled on this programme are Thai and have studied general English at primary and secondary school prior to study at university level. During the first year of the programme, students study general education courses instructed by Thai lecturers, and foundation English courses instructed both by native English speakers and Thai teachers. From Year 2 to Year 4, they enrol on a number of English major core courses, concentrating on various areas of study including English language skills, linguistics, translation, English literature, and English for occupational purposes. In general, most teaching instruction is provided by Thai teachers; the languages of instruction are both English and Thai. The courses focusing on English language skills are usually taught by native English speaking teachers; the language of instruction is solely English. In addition to their major subject, students have the opportunity to select their minor subject based on personal preference. Subjects available for selection include Thai, French, Japanese, Chinese, Philosophy, Business, and Social Sciences.

This research setting was chosen for its accessibility, as the researcher has worked as an English lecturer in the Department of Liberal Arts since 2001. Before returning to Thailand in October 2007 for fieldwork, the researcher contacted the "gatekeepers" (Cohen, Manion, & Morrison, 2007, p. 109) to ask for permission to access this research setting. During the summer of 2007 the researcher sent a formal letter together with a plan for data collection and a letter from the project supervisor to the Dean of Faculty of Liberal Arts and Science, asking for permission to conduct a research study. These documents were later forwarded to the Head of the Liberal Arts Department. By the end of September 2007, the researcher was informed that permission had been granted to conduct the study and the researcher

was assigned to teach an Intermediate English Writing (702232) course in the second semester of the academic year 2007 – 2008.

### **6.2.2 Participants**

The participants were second year English major students, aged between 19 and 20, enrolled on the Intermediate English Writing (702232) course in the second semester of academic year 2007 – 2008 at the Faculty of Liberal Arts and Science at a government university in Thailand. The total number of students enrolled on this course was 70 (12 males and 58 females). The students were aware that this writing unit would be taught by a researcher, as this name was given as the instructor of the course on the university's online registration system. They were also informed by the head of department that the instruction would be part of the researcher's PhD study.

From the register, students were divided into two classes: class 700 and class 701. Class 700 consisted of 41 students, and there were 29 students in class 701. It was necessary to use students in intact classes for this study as the students had already enrolled on the course before the researcher arrived in Thailand; re-assigning the students into groups by randomization might cause disruption to the students' timetables.

Due to the actual teaching situation at the university, it was not possible to use the data collected from all students. The information gathered for the analysis was taken from those students who met the following criteria:

1. The students completed all parts of the data collection
2. The students attended at least 85% of the overall scheduled classes and at least 85% of the scheduled classes for unit 4: Letter of application
3. The students have not received teaching instruction on writing a letter of application (the writing task for the pre-test and the post-test) from other English courses, and
4. The students did not change from one class to another during the semester.

Following these criteria, data gathered for the analysis of the study were from 50 students; 26 students (22 females, 4 males) from class 700, and 24 students (21 females, 3 males) from class 701.

### **6.2.3 The writing course**

The Intermediate English writing (702232) course, a fifteen week course with three hours of classroom study each week, is designed for second year English major students in the second semester of the academic year. It is the second of a series of four academic writing courses provided for English major students. This course is divided into Class 700 and Class 701, serving 70 English major students in their second year. Both met on Mondays and Wednesdays; the teaching timetable of Class 700 was 10:30 am to 12:00 pm, the timetable of Class 701 was 2:30 p.m to 4:00 pm.

The course description of this unit is: “organization of paragraphs, writing different kinds of multi-paragraph composition” (Faculty of Liberal Arts and Science, 2007). At this university, this short description generally provides a broad view of what should be taught, but does not indicate the specific content, or the methods of instruction or evaluation. The teachers commonly have freedom to select any course materials, teaching methods or evaluation scheme that corresponds to the official course description. From the researcher’s interpretation of the course description, this writing unit should primarily focus on short coherent written texts with multiple paragraphs, and should be a foundation for academic writing at an advanced level. The course designed by the researcher consisted of six units, as follows:

Introductory unit: Introduction to basic concepts in writing

Unit 1: Recount

Unit 2: Recipe

Unit 3: Five-paragraph essay

Unit 4: Letter of application

Unit 5: Argumentative essay

The first unit introduced basic concepts in writing to the students. The teaching began with “homely genres” (Johns, 1997, p. 43) of which the students have prior knowledge; recount and recipe were selected. Despite the fact that these two genres were not relevant to the academic writing required by the course description, Johns (1997) suggested that the use of these genres from everyday life to begin the teaching is beneficial for two main reasons. First, using these to begin discussion of social construction of texts may remind students of the broad range of genre knowledge they implicitly possess. Studying known texts reminds

students that many social factors influence texts and that no text can be recognized in isolation from the social factors that contribute to its production. Second, through analysing familiar genres in various contexts, students should become familiar with the analysis of genre in multiple dimensions and develop methods for examining academic and professional genres with increasing sophistication. Later on, the teaching moved to academic genres, that is, the five-paragraph and argumentative essay. The teaching of these two genres should prepare students to produce academic essays for homework or examinations in response to the academic faculty's requirement for them to express their opinions and illustrate their knowledge of their subjects. It was also hoped that students' competence in writing both five-paragraph and argumentative essays could be the foundation for their academic writing at an advanced level at a later stage of study. A letter of application, a genre from business context, was also chosen to illustrate how other types of genre are produced in response to different social contexts. Also, students could apply the knowledge learned in class in writing the letter to apply for work as a student trainee in any organization of their choice during the summer vacation or to apply for a job after graduation. A brief description of the features of each genre is presented as follows:

### **6.2.3.1 Recount**

The purpose of recount is to reconstruct past experience. It is the unfolding of sequence of events over time for the purpose of informing or entertaining. Its generic structure is:

{Orientation ^ Record of Events ^ (Re-orientation)}

Orientation refers to the part of the text that introduces to the readers the setting of the events and participants involved. The purpose of Record of Events is to unfold events in a chronological order. Re-orientation, which is an optional part, serves to round off the text. Writers may add their personal comments at the end of the text. The symbol ^ indicates the sequence of the elements of structure (Macken-Horarik, 2002). It should be noted that in the students' handout Re-orientation was presented as "Re-orientation/evaluation" to refer to their personal comment on the event. This was to ensure that all students understood what this part was about.

Since recount is concerned with specific events personally related to the writer, it focuses on specific participants (human and non-human) such as I, the rocks, and the car. The past tense is used to unfold events such as 'she smiled', 'it barked', 'he pointed'. Action verbs

(material processes) are normally used to describe what happened, for example ‘went’, ‘climbed’, ‘ate’. To reconstruct events that happened at a particular point of time in chronological order, circumstances of time and place, and temporal conjunctions, such as, ‘on Wednesday’, ‘first’, ‘second’, and, ‘next’, ‘later’, and ‘then’ are commonly used (Derewianka, 1990).

### **6.2.3.2 Recipe**

Recipes are an example of a type of instruction belonging to a group of procedure genres. Their purpose is to instruct readers to make something by means of a sequence of actions or steps. The structure of the instruction is usually includes:

- Goal (often indicated in the main heading or diagram)
- Materials (listed in order of use)
- Method (steps oriented towards achieving the goal)

Headings, subheadings, numbers, diagrams, photos, and so on are often used to make the instructions as clear and easy to understand as possible (Derewianka, 1990). In addition, based on the researcher’s analysis of the recipes taken from some of the cookbooks (e.g. Ebury Press, 1990; Kuamornpattana, 2002), a menu suggestion is usually given after the method.

According to Derewianka (1990), the language features for writing instructions include:

- Generalized participants referring to a whole class of things (ingredients, utensils) as well as specific ones (the eggs)
- The reader or the person following the instructions is referred to in a general way (one/you) or sometimes is not even mentioned (draw a 10 cm line)
- Linking words to do with time (first, then, when)
- Mainly action verbs (e.g., put, twist, hold, take)
- Tense is timeless, e.g. simple present tense (you stir, you cut, you mix)
- Detailed, factual description of participants (shape, size, colour, amount, etc.)
- Detailed information on how (carefully, with the knife, quickly); where (6 cm from the top, into the bowl, in the oven); when (after you have folded the napkin).

### 6.2.3.3 Five-paragraph essay

On this course, this type of text is identified as a five-paragraph essay because of its straightforward structure, in which the first paragraph is devoted to introduction, three body paragraphs cover the supporting details, and the last paragraph presents a conclusion. In fact, it is considered as an expository genre; its purpose is to present the writer's point of view on an issue by presenting reasons to support it. According to Macken-Horarik (2002), the generalized generic structure of exposition genre is:

$$\{\text{Thesis} \ [ \text{Position} \ ^\wedge \ \text{Preview} ] \ ^\wedge \ \text{Arguments}^n \ [\text{Elaboration} \ ^\wedge \ \text{Assertion}] \ ^\wedge \ \text{Reiteration}\}$$

In this structure, the symbol  $\wedge$  indicates that the element at the left of the symbol precedes that to its right and the sign  $n$  means that this part of the text can be repeated. The thesis is part of the text in which writers state their viewpoint on a topic or issue. The thesis usually consisted of Position, which introduces the topic and gives the writers' position, and Preview, where writers briefly outline arguments to justify their position. Arguments are concerned with the information provided to justify that position. Usually there is more than one point to put forward in arguments, and each argument is asserted and elaborated. Reiteration (or conclusion) is part of the text where writers sum up their arguments and reinstates their position.

To write in exposition genre effectively, features for writing exposition genres include:

- Generalized participants – including human and abstract (issues, ideas, etc)
- Possibility of technical terms related to the topic
- Variety of verb (process) types – showing action (material), linking (relational), saying (verbal), and mental
- Appropriate use of tenses – present tense to show the writer's point, past tense to indicate historical background of the issue, and future tense to make predictions in the future
- Use of passives
- Use of nominalization
- Use of connectives associated with reasoning (e.g. therefore, so, because of, the first reason, etc).

The primary concern on the course was teaching the generic structure of the text, that is, the organization of content. Regarding language use, teaching primarily focused on two features, that is, use of appropriate tense and use of connectives associated with reasoning; it was not possible to explain all language features to students due to time constraints.

#### **6.2.3.4 Letter of application**

A letter of application is generally written in response to a job advertisement, although it is not unusual to receive unsolicited job applications written to explore the possibility of job vacancies. Its communicative purpose is to elicit a positive response from the reader, that is to obtain an interview for a job (Bhatia, 1993; Henry & Roseberry, 2001). Based on Henry and Roseberry's (2001) study, a letter of application consists of 11 moves, as follows:

- Opening (O)
- Referring to a job advertisement (AD)
- Offering Candidature (CA)
- Stating Availability (A)
- Promoting the Candidature (P)
- Stipulating Terms and Conditions of Employment (TC)
- Naming Referees (R)
- Enclosing Documents (EN)
- Polite Ending (PE)
- Signing Off (SO)

In general, the moves O, CA, P, PE, SO are considered obligatory. The allowable order of these is O, CA, P, PE, SO, with P and CA being interchangeable.

Henry and Roseberry (2001) also identified linguistic features used in explaining the writer's qualifications in the P move. The possible structures for listing the writer's relevant skills and abilities are:

- I (also) have + (adj) experience in + NP (and NP)
- I am + NP
- I am + adjective/particle
- I + consider + NP + (Adj) + (to be + NP)

- I + feel + that + clause
- (I + verb + that) I + modal + (adv) + verb + NP

The possible features used in listing a writer's qualifications include:

- I + verb (present tense) + NP (degree)
- I + graduated + Prep Phrase (place) + Prep Phrase (time) + with + NP
- I + completed + NP + Prep Phrase (time) + at + NP

Also, binary phrases with two nouns, two verbs, and two adjectives, connected with the word 'and', are frequently used in explaining the writer's skills, experience and abilities.

#### **6.2.3.5 Argumentative essay**

The argumentative essay was selected in this course to illustrate the different type of essay students may need to write during their studies. According to Hatch (1992) and Kopperschmidt (1985), argumentation is defined as the use of statement in a logical process to support or weaken another statement whose validity is questionable and contentious. Kopperschmidt (1985) also suggested that the argumentative support is concerned with validity of statements that enable one to judge facts or actions. Hatch (1992) suggested that the structure of argumentative text is flexible. The classical description of this type of text consists of introduction, explanation of the case under consideration, outline of the argument, proof, refutation, and conclusion. However, there are many different patterns other than this classical description of the argumentative text.

Maccoun (1983, cited in Hatch, 1992) studied a series of articles and news reports and found various patterns in organizing argumentative discourse in text. The first pattern is called a 'zigzag' solution. That is, if a writer argues in favour of something, the outline would be 'pro, con, pro, con, pro'. If an author is an opponent of an issue, the outline would be 'con, pro, con, pro, con'. The second pattern is of the problem and refutation of the opposition argument, followed by the solution. The solution suggests the author's bias and the author has to show that alternative solutions are not acceptable. The third pattern is 'one-sided argument'. One point of view of the argument is presented, and no refutation is given. The fourth pattern is the 'eclectic approach'. The author may refuse some points of view and accept another or combination of them. For the fifth pattern, the author first discusses the opposition's argument. Then, author's argument is presented. The sixth

pattern is the ‘other side questioned’ pattern. The author questions the opposition’s arguments, but it is not direct refutation. For the seventh pattern, the author expresses two points of view; one is favoured; the other opposed. Both arguments are based on the same general point of view regarding the argument.

Based on the researcher’s analysis of sample essays for the second section of the writing module taken as part of the academic version of the IELTS (International English Language Testing System) examination (IELTS, 2001), the organization of the essay seemed to match Maccoun’s zigzag solution. Thus, this pattern of organization of the essay was considered appropriate to teach and likely to be beneficial to students if they wanted to sit the examination. However, one of study’s concerns is that Thai students are familiar with writing exposition genres that present one side of the issue, but unfamiliar with the argumentative essay arguing for both sides. In learning the argumentative essay for the first time, the organizational pattern of the argumentative essay selected for teaching should not be too complicated for the students. Thus, the researcher decided to use one of the organizational patterns of the argumentative essay described by Reid (2000), as follows:

- I      Introduction + Thesis statement of intent and opinion
- II      Background paragraph (optional)
- III      PRO argument #1 (weakest argument that supports your opinion)
- IV      PRO argument #2 (stronger argument that supports your opinion)
- V      PRO argument #3 (strongest argument that supports your opinion)
- VI      CON argument(s) and refutation of the opposing/counter argument(s)
- VII      Conclusion (summary + recommendation, solution, and/or prediction)

Even though, this organizational pattern is rather different from Maccoun’s (1983) patterns of organizing argumentative discourse in text, for pedagogical purposes, this organizational pattern should not be too difficult for students to learn; it allows them to build on their knowledge of organizational structure of five-paragraph essays in writing and to present an argument and argue for both sides of the issue.

The teaching of language features focused on the appropriate use of tense and connectives associated with the writer’s attempt to express ideas, to contrast ideas, and to deny the opposition’s argument.

In the assessment the total mark was out of 100 per cent. The majority of the marks came from the assignments and reflections on writing at the end of unit 1 – 5 (65%). The rest of the marks came from the final examination (30%), and attendance and classroom participation (5%).

These details for the course were written in the form of a course syllabus submitted to the head of the Liberal Arts Department (see Appendix 1 for the course syllabus given to the students). The researcher explained to the head of the department that the content of the six units, the number of assignments, and the assessment scheme were the same for students in both groups. The only difference between the two groups was the teaching method in the classroom, but this would not affect the students' grading (see Section 6.2.4 for details of the teaching methods). The course syllabus was approved before the semester started.

## **6.2.4 *The instruction***

### **6.2.4.1 Introduction to the writing course**

In the first class of week 1, the students in both groups were given a general introduction to the course. The researcher, as a teacher, gave out general information on the course, including the course description, course objectives, content, course assignments, assessment scheme and some university regulations, i.e. class attendance and wearing the university uniform to class. In addition, all students were informed that the teaching of the Intermediate Writing (702232) Course was part of the researcher's PhD study investigating the effects of using different approaches in teaching L2 writing. Thus, the teaching methods and classroom activities implemented for class 700 and class 701 would be different to some extent. However, this would not affect the grading and the quality of teaching practices, as the same content, same number of assignments, and same assessment criteria would be employed for both groups of students. As the class progressed, some students from both groups would be asked to voluntarily participate in the think-aloud writing tasks to provide data for the research study, but this did not contribute to the grading of the course. The researcher also asked the students for permission to use the information taken from their assignments, tests, and think-aloud tasks for the purpose of the Ph.D. study. In reporting the analysis of the data, the students' identity would be anonymous. Should the information obtained from this study also be presented at academic conferences or be published in journals for second language studies, the students' identity will be kept strictly confidential. All students in both classes were also informed that in the

second class of week 1, they would be required to take a test before teaching commenced (see Section 6.2.5.1 for details about the test).

### **6.2.4.2 Implementation of teaching approaches into practice**

Based on the quasi-experimental research design, Class 700 was assigned as an experimental group, and Class 701 was assigned as a control group. For the purpose of this study, Class 700 (experimental group) was instructed by a process–genre approach, and Class 701 (control group) was instructed by a traditional process approach.

#### **6.2.4.2.1 Experimental group: A process–genre approach**

For the experimental group (Class 700), the introductory unit introduced the basic concept of genre and raised students' awareness of social context, textual features and their relationship. In the classroom, the students were asked to read a variety of short written texts and discuss their context of writing, identify differences of rhetorical structures and linguistic features, and discuss how contextual features influenced the production of different texts.

The students studied unit 1 – 5 through a process–genre approach. The procedure in teaching followed the process–genre teaching model of five stages: building the context, analysis of the model text, collaborative construction of the text, independent construction of the text, and reflection on writing (see Figure 12). It should be noted that the first two stages focus on developing students' awareness of genre. In the building the context stage, the students are guided by the teacher to analyse and explore the different elements of social context of the target genre. Next comes the analysis of the model text stage; the students, with guidance from the teacher, analyse different levels of language features, including overall rhetorical structure, grammatical features and vocabulary choice and discuss the relationship of the choices of language features and its social context. The following stage is a collaborative construction of the text. The teacher introduces to the students the notion of writing as a process and guides them to incorporate their awareness of genre into their writing process through a series of activities that enables them to systematically incorporate their awareness of genre in the planning, drafting, and revising stages of producing a target text in L2. In the stage of independent construction of the text, individual students use their knowledge of genre and process writing learned from previous stages to produce a target genre in L2. In the final stage, reflection on writing, the

students are assigned to write a reflection of their writing; through reflection, they are encouraged to discuss about the genre in relation to its context or the process of producing the target genre (see Chapter 5, Section 5.3.2 for detailed explanation of a process–genre teaching practices and Appendix 2 for an example of teaching materials based on a process–genre approach).

#### 6.2.4.2.2 Control group: A traditional process oriented approach

For the control group (Class 701), in the introductory unit the students were introduced to the notion of writing as a process. The focus is the discovery of ideas for writing. The students were asked to try different brainstorming strategies, for instance making notes, using mind mapping and using questions to generate ideas on provided topics.

For unit 1 – 5, students were instructed by a traditional process approach to teaching writing. The procedure in teaching with a process approach was sequenced as follows: developing ideas for given topic, organizing ideas, writing outlines, writing drafts, peer review and revising drafts. Within each unit, students practiced writing a text with a peer before they individually produced text for marking. After that, they wrote their reflections on their writing process, discussing their overall process of writing, their writing strategies or skills used, and the processes of writing different texts (see Appendix 3 for an example of teaching materials based on a traditional process approach).

#### 6.2.4.3 The written assignments

At the end of each unit (unit 1 – 5), individual students were required to produce for marking a written text and a reflection on writing in English. For the written assignment tasks, both groups of students were given the same writing prompts, as follows:

- Unit 1 Recount: *Memorable, favourite, and unforgotten excursion/ trip*
- Unit 2 Recipe: *Recipe of a traditional Thai dessert*
- Unit 3 Five-paragraph essay: *Public transport in Bangkok*
- Unit 4 Letter of application: *Writing a cover letter to apply for the student exchange program at a Korean University*
- Unit 5 Argumentative essay: *Thai government has been promoting tourism industry as it is a significant resource of revenue; however, it is frowned upon for various reasons. Do the benefits of tourism industry outweigh the disadvantages?*

For the writing reflections, different sets of guided questions were given to different classes. The guided questions for Class 700 mainly encouraged the students to discuss genres from multiple dimensions (see Appendix 4 for the full list of guided questions for Class 700). In contrast, the students in Class 701 were given guided questions asking them to reflect on their process of writing in L2 and the strategies used in writing (see Appendix 5 for the list of guided questions for Class 701).

To submit the assignments, the students were required to hand in their notes for brainstorming, outlines for writing, the context analysis sheet (for experimental group Class 700 only), their first draft, revised draft in response to peer's comments, final draft and reflection on writing.

### **6.2.5 Data collection and analysis**

The instruments used in this study involved a pre-test and a post-test, portfolios, and think-aloud protocols. The information about how each instrument was implemented and how the data gathered were analysed is provided in the following sections.

#### **6.2.5.1 A pre-test and a post-test**

##### **6.2.5.1.1 Data collection**

All students in both groups were asked to complete a short writing task at the start and at the end of the semester. The same task was used at the beginning and the end for both groups of students. They were required to write it under timed test conditions as part of the pre-study test and a final examination. They were given an hour to complete each task.

The task required the students to write a letter of application to apply for an Internship USA programme. The task was presented in the form of an advertisement on a website that provided background information on the programme, positions available, and required qualifications of the candidates (see Appendix 6 for the writing prompts for the pre-test and the post-test). This choice of writing task was selected for three main reasons. First, this is a short coherent text that the students can complete within the limited time. Second, the content presented in the letter is based on individual students' information about themselves, for instance their education, experiences and activities, so the problem of students' lack of background knowledge about a topic was minimized. Lastly, the letter of application is a realistic writing situation and obviously constrained by the social context;

this should encourage the students to be aware that their choice of content, organization, and language features in the letter is constrained by the social context.

#### 6.2.5.1.2 Analysis of a pre-test and a post-test

In response to research question 1, this study aims to find out whether a process–genre approach enables the students to use specific language features in producing text appropriate to a given social context. The assessment of writing should reflect both the general linguistic proficiency of the student and the ability to use the forms of language appropriately within the social conventions of writing in the target language (see e.g. Archibald, 2001). Holistic and analytical scoring methods were unsuitable for rating the written task in the pre-test and post-test. The former assigns a single score to a text, based on the overall impression and fails to provide diagnostic information about a writer's ability. The latter method requires evaluators to rate a text based on separate scales assessing different aspects of writing considered important to good writing; the diagnostic information about the writer's writing abilities is provided. However, it has been pointed out that the rating on one scale may influence the rating on the others, and writing could be seen as a sum of those different parts. In addition, the criteria for scoring presuppose the quality of a text, based on an *a priori* view of good writing, rather than being appropriate for a specific writing context. The multiple trait scoring system seemed to be an appropriate procedure for marking the texts from a pre-test and a post-test, because of its underlying concept of “context-appropriate and task-appropriate criteria” (Hamp-Lyons, 1991b, p. 247). The score of any single text was based on different writing features relevant to the specific assessment task. The rating also provided diagnostic information about the students' development of specific language features in writing (see e.g. Cohen, 1994; Hamp-Lyons, 1991a; Hyland, 2003).

The pre-test and a post-test marking scheme was primarily based on Hamp-Lyons' (1991a, pp. 149 – 151) profile scale which focuses on communicative quality, organisation, argumentation, linguistic accuracy, and linguistic appropriacy. The communicative quality sub-scale allows evaluators to respond to the written text as a whole by considering overall communicative quality. The rest of the sub-scales cover important aspects of writing and enables evaluators to concentrate on the different writing features relevant to a specific assessment task, that is, the organization, content, accuracy and appropriacy of the

language features used in writing. The band descriptors are flexible; they may be adjusted to suit the requirements of specific writing tasks.

Adapted from Hamp-Lyons' profile scale (1991a, pp. 149 - 151), the multiple trait scoring scale used to mark the students' pre-test and a post-test texts was based on the following six sub-scales:

- Communicative quality: the writers' ability to communicate the message to the readers. This corresponds to an overall impression judgement in holistic scoring.
- Organization: structure of the message/content
- Content: presentation of relevant information related to the purpose of the genre
- Linguistic accuracy: correctness of grammar, vocabulary, spelling, and punctuation so as not to impede communication
- Linguistic appropriacy: usage of grammatical and lexical features appropriate for the context of a particular genre
- Format of letter: how the letter is typed and arrangement of the margins

Each of the sub-scales of this multiple trait scoring scale was marked on a nine-band scale, with one being the lowest score and nine the highest (see Appendix 7 for the band descriptors). The students' texts from the start and the end of semester were marked by two raters. The first was the researcher; the second was a British native English speaking teacher with over eight years' experience in teaching English writing to Thai university students. If there were differences between the scores, these were to be resolved by their discussion to arrive at the agreed marks. Later on, the software programme SPSS 16.0 was used to store the finalized scores. The statistical techniques used for analysis were pair samples t-test and independent samples t-test.

### **6.2.5.2 Portfolio**

#### **6.2.5.2.1 Data collection**

For the purpose of teaching, both groups of students were asked to collect and submit their written assignments in the form of a portfolio. As explained in Section 6.2.4.3, the students in both groups were required to include every piece of their notes, showing the process of writing, that is, notes for brainstorming, outlines, drafts with peer comments, context analysis (for experimental group Class 700 only), and the final version for marking. All the students also needed to submit a reflection in writing for each written assignment. After the marked assignments were returned to the students, they were asked to keep those assignments in a folder for a 15-week period. At the end of the semester, the students were asked to hand in all the assignments in the portfolio together with their overall reflections.

It should be noted that the same number of written assignments were used for both groups of students. The only difference between these two groups was the issues for discussion in the reflections. The experimental group (Class 700) students were asked to reflect on the social context in relation to the textual features of the target genres; whereas the students in the control group (Class 701) were guided to discuss their process of composing in L2 and use of writing skills/strategies learned in the classroom.

To avoid students' concerns of researcher bias against either group, both groups were informed that the information gathered from their portfolios would be a major part of the researcher's PhD study. The researcher asked the students of both groups for permission to use the data gathered from their portfolios for analysis. In actual fact, rather than being a form of assessment, for the purpose of this study the portfolio data address research question 2, investigating the students' development of genre awareness on the L2 writing course instructed by a process–genre approach,. Thus, only portfolios of students from the experimental group (Class 700) were taken for analysis to reveal the students' awareness of genre and elements of genre knowledge gained over the period of a semester.

#### **6.2.5.2.2 Analysis of portfolios**

Using the participant selection criteria detailed in Section 6.2.2, portfolios from 26 students in the experimental group (Class 700) were thoroughly studied to reveal the students' awareness of genre and their understanding of various elements of genre knowledge.

The framework for the analysis of students' development of genre awareness was based on the discussion of the complex elements of genre knowledge in Chapter 4, Section 4.2, in terms of awareness of shared name, communicative purposes, writer–reader roles, context, and formal and textual features (conventions), as well as content. However, the recognition of shared awareness of register and intertextuality were not included in the analysis, as these elements might have been too abstract and complicated for students to discuss. The information taken from the portfolios for the analysis was primarily from the students' reflections. Data from the context analysis sheets were used as supplementary sources of information on the students' increase of awareness of social context. The students' outlines of the final drafts were studied to reveal their awareness of the organization of the texts.

### **6.2.5.3 Think-aloud protocols**

#### **6.2.5.3.1 Data collection**

After the teaching had progressed for about a month, the researcher approached five students in the experimental group (Class 700) and five students in the control group (Class 701) to participate in the think-aloud protocol sessions. The students were informed that the data obtained would be used for the researcher's PhD study. These think-aloud sessions were additional to the normal classroom activities and assignments, their decision either to participate in the think-aloud protocol sessions or reject the researcher's request did not affect their grading. They were also informed that they had been selected because they attended the scheduled classes regularly, paid attention to the teaching, and usually actively participated in the classroom activities. All these students eventually voluntarily participated in the think-aloud sessions and permitted the researcher to audio-record and use the data for analysis.

The students were asked to compose aloud the three writing tasks, as follows:

Task 1: Write a recount on one of the following topics:

‘My favourite trip’ or ‘My last visit to Bangkok’

Task 2: Write a five-paragraph essay on the topic below:

‘What is the most appropriate vehicle that students should use at Kamphaeng Saen Campus?’

Task 3: Write a letter of application for trainee positions in the International

Business Department of Dynamic Intertransport, Co. Ltd. in Bangkok. This task was presented in a form of an announcement on a website (see Appendix 8 for the writing prompts provided)

The sequence of performing these writing tasks corresponded with the writing lessons taught in the classroom. The students completed think-aloud task 1 after they had finished studying Unit 1: Recount. They completed think-aloud task 2 after they had studied unit 3: Five-paragraph essay. Finally, after they had learned Unit 4: Letter of application, they completed think-aloud task 3.

Individual participants were scheduled to do the tasks at their own convenience. The participants met the researcher individually, either in a quiet office or in a language laboratory. Before each think-aloud session, the participants were told that they could

speak aloud their thoughts in either Thai or English while performing the task and they did not have to worry about speaking correctly. There was no time limit for each writing task as the process of simultaneously composing and talking aloud took longer than their normal writing process. Participants could perform the tasks at their own pace; normally they took approximately one and a half hours. Dictionaries were not allowed, as they might inhibit students' thinking processes. During the composing aloud sessions, the researcher sat in a corner of the room to monitor the students' writing, but did not interfere in the participants' process of composing. If the students made long pauses and stopped verbalizing their thoughts, a sign saying "Keep talking, say anything that goes through your mind" was shown. All of the students' think-aloud protocols were recorded by using small voice recording devices.

As none of the participants had ever experienced the think-aloud protocol before, the composing aloud of the writing task 1 and 2 served as practice sessions to allow the participants to become familiar with the task. The participants' think-aloud protocol of the writing task 3 was selected for data analysis. The information gathered was expected to reveal the participants' incorporation of genre knowledge in the process of composing a letter of application in L2 and could provide further explanation to the quantitative results obtained from the tests.

#### **6.2.5.3.2 Analysis of the think-aloud protocols**

The participants' composing aloud of the third writing task was initially transcribed thoroughly in both English and Thai. The students' verbalization in Thai was later translated into English by the researcher (see Appendix 9 for transcription conventions).

The purpose of analysing the think-aloud transcripts was to investigate the students' incorporation of genre awareness in their process of composing. The framework for the analysis of the students' composing process was primarily based on Flower and Hayes' (1981) model of cognitive process and the codes for analysis of the think-aloud transcripts were adapted from Witte (1987), Sasaki (2000), Roca de Larios, Manchon, Murphy, and Marin (2008) (see Appendix 10 for the coding for analysis of the think-aloud transcripts). The analysis of genre awareness visible in the composing process was based on the elements of genre knowledge, that is, shared name, communicative purposes, writer–reader roles, context, and formal and textual features (conventions), as well as content (see Chapter 4, Section 4.2).

### **6.2.6 Discussion of the researcher's role**

From the explanation of the current study (Section 6.2.1 – 6.2.5), the researcher's roles could be seen as "being a teacher and being a researcher" (Brumfit & Mitchell, 1989, p. 10). Considering the quasi-experimental design used in this study (Section 6.1.1), the researcher's roles observed from the previous sections seems to contradict the typical role of the experimental researcher, i.e., the researchers "set up and control situations, but they then usually back into an observer role.... they usually do not participate in the activities they are studying" (Johnson, 1992, p. 173). However, the roles of being a teacher and a researcher provided some advantages for data collection procedures at the research site.

As the researcher has been a lecturer at the university; gaining access to the site of the study was easily obtained and the researcher received all necessary assistance from the members of the university. Being a teacher helped the researcher gain insider perspectives of the research context under investigation. As the researcher was already familiar with the educational context of the participants, though not necessarily the participants of the study, this speeded up the process of gaining insight into the participants' programme of study, the writing course assigned to the researcher, university regulations and general practices related to the teaching and assessment.

Considered from the researcher's perspective, the insider knowledge of the educational context enabled the researcher carefully to design the data collection procedure and to implement the teaching approaches under investigation into the actual classroom teaching. The knowledge about the curriculum and the writing course enabled the researcher to design content for the writing course appropriate to the participants' educational context. As the researcher was the participants' teacher, a careful plan for data collection procedures enabled the study to obtain data for analysis without disrupting the students' learning, and it was made clear that the participants' decision to be involved in or withdraw from the research would not have any effect on their grades on the writing course.

However, the researcher's role as the teacher of both the experimental and the control groups, but taking different approaches, might cause bias in implementing the approaches in practice and in the analysis of the findings. Bias related to the teaching was prevented by the researcher's detailed description of the course syllabus (see Appendix 1) and teaching procedures for both groups of students (see Section 6.2.4); the teaching practices were

approved by the head of the department, thus it was assured that, despite different approaches in different classes, the quality of teaching and assessment met the required standard. In addition, the researcher's decision to collect qualitative data from both portfolios (see Section 6.2.5.2) and think-aloud protocols (see Section 6.2.5.3) from both classes assured the students that they received the same treatment from the study. Also, the decision to use both quantitative and qualitative data collection methods (see Section 6.1) and careful procedures for data collection and data analysis (see Section 6.2.5) were intended to minimize researcher bias in the analysis of the findings.

It seemed that understanding the research context from an insider's perspective was beneficial to the researcher's data collection procedures, rather than causing conflict or tension between the roles of teacher and researcher.

### ***6.2.7 Triangulation of the data***

A significant issue related to a study that uses both quantitative and qualitative methods is the triangulation of the data. In general, triangulation may be defined as “the use of multiple methods, with offsetting or counteracting biases, in investigations of the same phenomenon to strengthen the validity of inquiry results” (Greene, Caracelli, & Graham, 1989, p. 256). The main principle of triangulation is that all methods bring bias and limitations, thus the use of a single method to investigate a phenomenon will produce biased and limited results. It is suggested that the use of two or more methods of data collection in a study also enables the researcher to investigate certain aspects of human phenomena from more than one viewpoint (Cohen et al., 2007).

As stated in Chapter 1, the purpose of this study is to investigate the effects of a process–genre approach in teaching L2 writing to Thai university students and this purpose is reflected by the three research questions. The quantitative data gathered by the experimental study address research question 1 by explaining the students' quality of written text in terms of the students' gain of the post-test scores after the teaching instruction. The quantitative results may be useful for testing whether the teaching approach contributes to the students' gain of the scores in writing and for making generalizations from the research findings. However, the issues addressed by research questions 2 and 3 are not mentioned. Thus, qualitative methods are used to provide different perspectives on how a process–genre approach affects the quality of students'

writing. The data obtained from portfolios explain the students' development of genre awareness and the data collected from the think-aloud protocols show how students incorporate awareness of genre in their process of composing in L2. The qualitative data provides in-depth and detailed information in explaining the quantitative results from the experiment. It was expected that the triangulation of both quantitative and qualitative data provides a view of the issue under investigation from different perspectives and enhances the study's internal validity.

### **6.3 Conclusion**

This chapter has discussed the research methods and the data collection procedures for conducting this research. The first part of the chapter (Section 6.1) was devoted to the explanation and justification of the research methods based on the attempts to answer the research questions. An overview of the quasi-experimental design adopted in this study was presented and explained how the data gathered from the experiment answers research question 1. It was followed by a discussion of the use of qualitative data collection methods, that is, portfolios and think-aloud protocols, to collect the qualitative data that allow the study to address research question 2 and 3. The second part of the chapter (Section 6.2) provided an account of how the research methods were implemented in the fieldwork carried out in Thailand. Information about the research context, participants, writing course, teaching instruction, data collection procedures and analysis, issues related to the researcher's role and triangulation of the data was discussed. Chapters 7 – 9 report the analysis of the data gathered from the fieldwork. Chapter 7 presents an analysis of quantitative data collected from the pre-test and the post-test from the quasi-experimental research. Chapter 8 is devoted to an analysis of data collected from portfolios which show the students' development of genre awareness. Chapter 9 reports an analysis of the data obtained from the think-aloud protocols that reveals the students' incorporation of genre awareness in the process of writing in L2.

## **Chapter 7**

### **Analysis of the scores on the pre-test and post-test**

The first research question aims to investigate whether a process–genre approach can develop the students’ writing competence and help them produce high-quality texts. The research question one and its sub-questions are as follows:

1. Does a process–genre approach to teaching L2 writing enable students to produce high-quality written text?
  - 1.1 In what areas of writing do students taught by a process–genre approach show improvement in relation to students who receive a traditional process based instruction?
  - 1.2 At the end of the course, do students instructed by a process–genre approach gain higher scores in the writing task than students who receive a traditional process oriented instruction?

This chapter addresses this question through an analysis of the quantitative data obtained from a pre-test and a post-test taken by the second year English major students who participated in this study. Chapter 6 has already described the participants, the writing task for the tests, the procedures of conducting a pre-test and a post-test, and the criteria for marking the tests. The statistical techniques used to analyse the data obtained from the pre-test and the post-test include pair-samples t-test and independent-samples t-test.

This chapter begins with brief information on the participants. Next, the results from the analysis of the participants’ scores are presented, that is, a comparison of the mean scores from the pre-test between the experimental and control group, a comparison of the mean scores from the pre-test and post-test of each group, and a comparison of the post-test mean scores of the experimental group and the control group. The conclusion of the findings is discussed at the end of the chapter.

#### **7.1 Background information on the participants**

Seventy English major students in their second year on the Intermediate English Writing (702232) course in the second semester of academic year 2007 – 2008 at the Faculty of Liberal Arts and Science at a government university in Thailand took part in this study.

They comprised 58 females and 12 males. According to the register, 41 students (32 females, 9 males) enrolled in Class 700, and 29 students (26 females and 3 males) enrolled in Class 701.

For this study, Class 700 was assigned as an experimental group; the students studied the writing course through a process–genre approach. Class 701 was a control group and the students were instructed by a traditional process approach. In the first week of the semester, all students did a pre-test. At the end of the course, all of them did a post-test as part of their final examination. The details of the teaching instruction and the tests were explained in Section 6.2.4 and 6.2.5.1 respectively.

Using the criteria for selecting participants mentioned in Section 6.2.2, the pre-test and post-test scores used for the statistical analysis were taken from 50 students: 26 students (22 females, 4 males) in the experimental group and 24 students (21 females, 3 males) in the control group. The students' texts were marked by two evaluators using a multiple trait scoring scale adapted from Hamp-Lyons' (1991a) profile scale. The scale for marking is based on the following sub-scale: communicative quality, organization, content, linguistic accuracy, linguistic appropriacy, and format of the letter. Each of these sub-scales was marked on a nine-band scale, with one being the lowest and nine the highest score (see Section 6.2.5.1.2 and Appendix 7).

## **7.2 A comparison of mean scores on the pre-test of the experimental and control group**

Table 7 shows the mean scores for the six aspects of composition from the pre-test of the experimental group and the control group, and makes a comparison of the mean scores gained by the two groups of students.

For the students in the experimental group (EG), the table shows that the mean scores for each of the traits scored in the pre-test varied from 3.65 to 4.83. The highest mean scores were gained in communicative quality, followed by organization and linguistic accuracy. The students' lowest mean scores were on the format; the mean score was 3.65.

According to this table, the control group's (CG) mean scores for each of the trait scores in the pre-test ranged between 3.81 and 4.96. The students' highest mean scores were gained on the communicative quality, followed by the organization and the linguistic accuracy.

The students' lowest mean scores were in format. It should be noted that, considering the CG's lowest to the highest mean scores across the traits, the pattern appears rather similar to those of the EG; but their mean scores for each trait were slightly higher than those of the experimental group.

An independent-samples t-test was conducted to compare the mean scores for the six aspects of composition in the pre-test for the EG and the CG to investigate their writing competence before the experiment. The results from Table 7 show that there was no significant difference between the mean scores on any of six aspects of the composition ( $p > .05$ ). Thus, it can be concluded that the two groups of students were at the same level of writing proficiency before the implementation of the instruction.

Table 7: Independent-samples t-test of pre-test scores for the two groups of students

Aspects of marking	Group					
	EG (n=26)		CG (n=24)		t	p
Mean	SD	Mean	SD			
Communicative quality	4.83	.62	4.96	.53	-.806	.424
Organization	4.63	.61	4.69	.60	-.308	.760
Content	4.40	.69	4.48	.71	-.378	.707
Linguistic accuracy	4.58	.58	4.65	.52	-.442	.661
Linguistic appropriacy	4.15	.54	4.19	.48	-.230	.819
Format	3.65	1.07	3.81	.83	-.580	.564

### 7.3 A comparison of the mean scores from the pre-test and the post-test of the experimental group

Table 8 shows the mean scores of the post-test gained from the students in the EG and compares their mean scores from the pre-test and the post-test.

As shown in the table, it was found that the mean scores of each of the traits scored in the post-test ranged between 6.31 and 8.63. The students' lowest mean scores were in linguistic accuracy. The highest mean scores were gained on the format, followed by organization and communicative quality.

A paired-samples t-test was conducted to compare the mean scores of the pre-test and the post test. The results from Table 8 show that there was a statistically significant increase in

the mean scores on every trait in the post-test ( $p < .05$ ). The difference in mean scores between the pre-test and the post-test varied from 1.73 to 4.98. The highest increase of the mean scores was in format; the smallest improvement was in linguistic accuracy. For the rest of the traits, the difference of the mean scores between the post-test and the pre-test ranged between 2.54 and 2.69.

Table 8: Paired-samples t-test of pre-test and post-test scores of the experimental group

Aspects of marking	Pre-test		Post-test		t	p	Mean Difference
	Mean	SD	Mean	SD			
Communicative quality	4.83	.62	7.37	.66	-24.53	.000	2.54
Organization	4.63	.61	7.60	.86	-17.57	.000	2.96
Content	4.40	.69	6.94	.79	-19.12	.000	2.54
Linguistic accuracy	4.58	.58	6.31	.81	-11.35	.000	1.73
Linguistic appropriacy	4.15	.54	6.90	.65	-21.02	.000	2.75
Format	3.65	1.07	8.63	.48	-20.53	.000	4.98

#### 7.4 A comparison of the mean scores from the pre-test and the post-test of the control group

Table 9 reveals the CG students' mean scores gained from the post-test and compares their mean scores from the pre-test and the post-test.

According to the table, it was found that the mean scores of each of the traits scored in the post-test ranged between 6.08 and 8.33. The highest mean scores were gained on the format, followed by communicative quality and organization. The students' lowest mean score was on linguistic accuracy.

A paired-samples t-test was conducted to compare the students' mean scores in the pre-test and the post-test. The results from Table 9 indicate that there was a statistically significant increase in the mean scores on every trait in the post-test ( $p < .05$ ). The difference of the mean scores between the pre-test and the post-test varied from 1.44 to 4.52. The highest increase of the mean scores was in the format; the smallest improvement was in linguistic accuracy. For the rest of the traits, the difference in the mean scores between the post-test and the pre-test ranged between 1.85 and 2.27.

Table 9: Pair-samples t-test of pre-test and post-test scores of the control group

Aspects of marking	Pre-test		Post-test		t	p	Mean Difference
	Mean	SD	Mean	SD			
Communicative quality	4.96	.53	7.17	.83	-12.99	.000	2.21
Organization	4.69	.60	6.79	.85	-10.79	.000	2.10
Content	4.48	.71	6.33	.70	-9.45	.000	1.85
Linguistic accuracy	4.65	.52	6.08	.86	-8.4	.000	1.44
Linguistic appropriacy	4.19	.48	6.46	.67	-15.08	.000	2.27
Format	3.81	.83	8.33	.75	-23.61	.000	4.52

## 7.5 A comparison of the mean scores on the post-test of the experimental and control group

Table 10 presents and compares the mean scores of the post-test gained by the EG and the CG. According to the table, the students scored within the range of 6.08 to 8.63. For each group of students, their highest mean scores of the post-test were gained on format and the lowest on linguistic accuracy. However, it should be noted that, when comparing the mean scores of the post-test obtained by both groups of students, the CG's mean scores were lower than those of the EG in every area of writing.

An independent t-test was conducted to compare the mean scores of the six areas of writing in the post-test for the EG and the CG. The results from Table 10 show that the EG students gain significantly higher mean scores than the CG students in three areas of composition ( $p < .05$ ). First, there was a significant difference in scores for organization for EG ( $M = 7.60$ ,  $SD = .86$ ) and CG ( $M = 6.79$ ,  $SD = .85$ );  $t(48)=3.330$ ,  $p = .002$ ; the mean difference was .80. Second, there was a significant difference in scores for content for EG ( $M = 6.94$ ,  $SD = .79$ ) and CG ( $M = 6.33$ ,  $SD = .70$ );  $t(48) = 2.869$ ,  $p = .006$ ; the mean difference was .61. Third, there was a significant difference in scores for linguistic appropriacy for EG ( $M = 6.31$ ,  $SD = .65$ ) and CG ( $M = 6.46$ ,  $SD = .67$ );  $t(48) = 2.381$ ,  $p = .021$ ; the mean difference was .45.

However, the results show that there was no significant difference between the two groups in the mean scores for communicative quality, linguistic accuracy, and format of the letter ( $p > .05$ ).

Thus, the results showed that, compared with the CG students, the EG students gained significantly higher mean scores in organization, content, and linguistic appropriacy, but the two groups were not significantly different in the mean scores gained in communicative quality, linguistic accuracy, and format of the letter.

Table 10: Independent-samples t-test of post-test scores for the two groups of students

Aspects of marking	Group					
	EG (n=26)		CG (n=24)		t	p
Mean	SD	Mean	SD			
Communicative quality	7.37	.66	7.17	.83	.943	.350
Organization	7.60	.86	6.79	.85	3.330	.002
Content	6.94	.79	6.33	.70	2.869	.006
Linguistic accuracy	6.31	.81	6.08	.86	.951	.374
Linguistic appropriacy	6.90	.65	6.46	.67	2.381	.021
Format	8.63	.48	8.33	.75	1.681	.094

## 7.6 Conclusion

The main objective of this chapter is to examine whether a process–genre approach helps students improve their writing competence and produce high-quality texts. To answer this research question, the students in both experimental and CGs were asked to do a pre-test and a post-test. The students' scores on both tests were gathered and analysed by two different statistical techniques. A paired-samples t-test was used to compare the mean scores of the pre-test and the post-test for each group of students. An independent-samples t-test was used to compare the mean scores of the pre-test and the post-test gained by the EG and the CG.

The findings from the pre-test showed that, prior to the experiment, the students in both EG and CG were not significantly different in terms of their level of writing competence ( $p > .05$ ). The average mean scores ranged from 3.65 to 4.96. The results from the comparison of the pre-test and post-test mean scores showed that both groups of students gained significantly higher mean scores on all of the traits ( $p < .05$ ). The differences in the mean scores between post-test and pre-test varied from 1.44 – 4.98. The highest increase in each group was in the format. The smallest improvement of both groups was in linguistic accuracy. For the rest of the traits, the increase in the mean scores between the post-test

and pre-test ranged from 1.85 to 2.69. The students' higher score in the post-test shows that both process–genre and traditional process approach contributed to the students' production of text, with better quality in all areas of writing, that is, communicative quality, content, organization, linguistic accuracy, linguistic appropriacy, and format of the letter.

When comparing the mean scores of the post-test between the two groups, it was found that the EG students gained significantly higher mean scores in organization, content, and linguistic appropriacy ( $p < .05$ ). However, there was no significant difference in the mean scores on communicative quality, linguistic accuracy, and format ( $p > .05$ ). Thus, it can be concluded that the EG students made greater improvement in organization, content, and linguistic appropriacy, but they did not make a significantly bigger improvement in communicative quality, linguistic accuracy, and format of the letter.

The EG students' statistically higher mean scores in organization, content, and linguistic appropriacy might be the consequence of the explicit teaching on the process of writing and the textual and language features of the target text in relation to the social context. According to the process–genre teaching instruction presented in Section 5.3.2, students should be aware that, to produce a text in response to a specific context, their intended meaning should be transformed into a text with specific choice of content and organizational structure, as well as lexical and grammatical features to achieve their communicative purpose in that specific social context.

On the other hand, the CG students' lower mean scores in the area of organization, content, and linguistic appropriacy might be explained by a lack of explicit explanation on the textual conventions and language features. In the process oriented classroom, the students were supposed to explore the social context and to discover by themselves in the process of writing how texts are conventionally structured. This inductive view of learning fails to help students identify how textual features are socially influenced. They might not be able to develop a full understanding of the choices of content, organizational structure, and language features used in producing text in response to a specific context. Despite improvement in these areas of writing, in the process of writing it is likely that the students produced text by relying on linguistic resources from their own background knowledge. Thus, their choices of content, organization, and language features in their writing might be less contextually appropriate in comparison with those from the process–genre classroom.

The quantitative data taken from the pre-test and post-test from the quasi-experiment show improvement in the students' L2 writing ability by considering the mean scores gained in the pre-test and post-test. However, the presentation of mean scores fails to explain the students' progress of development in terms of the increase in genre awareness and the incorporation of genre knowledge into the process of composing in L2, as posed by research questions 2 and 3 respectively. Chapters 8 and 9 present an analysis of the qualitative data to explain the students' development of their writing ability. Chapter 8 presents the analysis of the data taken from the portfolios in explaining the students' development of genre awareness. Chapter 9 presents the analysis of the data collected from the think-aloud protocols illustrating the students' incorporation of genre awareness in their L2 composing process.

## **Chapter 8**

### **Students' development of genre awareness**

This chapter investigates the extent to which a process–genre approach helps students develop genre awareness, as posed by research question 2 and its sub-questions, as follows:

2. Do students develop an awareness of genre through the 15-week L2 writing course instructed by a process–genre approach?
  - 2.1 How do students view genres at different points in the 15-week writing course?
  - 2.2 What elements of genre knowledge do students build over time within the 15-week writing class?

An analysis of the students' portfolios taken from 26 students from the EG (class 700) demonstrates the awareness of genres they learned in the classroom, that is, recount, recipe, five-paragraph essay, letter of application, and argumentative essay. In reporting the findings, the students' identity is protected by the use of common Thai first names with either two or three syllables.

A framework for the analysis is based on the discussion of elements of genre knowledge discussed in Section 4.2, including the awareness of shared name, communicative purposes, writer–reader roles, context, content and organisation, as well as language use. The information illustrating these elements of genre awareness was taken from different parts of the portfolios, namely the context analysis sheets, and students' outlines, texts and reflections. A summary of which elements of genre awareness analysed in the framework are taken from which data sources from the portfolios is presented in Table 11 below.

Table 11: Analysis of genre elements and data sources

	<b>Social situation</b>	<b>Writer-readers and their relationship</b>	<b>Communicative purpose</b>	<b>Content and its organization</b>		<b>Language use</b>
				<b>Content</b>	<b>Organization</b>	
<b>Recount</b>	Context analysis	Context analysis	Reflections	Reflections & texts	Outlines	Context analysis & texts
<b>Recipe</b>	Context analysis & reflections	Context analysis	Reflections	Reflections & texts	Outlines	Context analysis & texts
<b>Five-paragraph essay</b>	Reflections	Reflections & context analysis	Reflections	Reflections & texts	Outlines	Reflections & texts
<b>Letter of application</b>	Context analysis	Context analysis	Reflections	Reflections & texts	Outlines	Context analysis & texts
<b>Argumentative essay</b>	Context analysis	Context analysis & reflections	Reflections	Reflections & texts	Outlines	Context analysis & texts

The findings show the students' increase in awareness of the five genres that they learned: recount, recipe, five-paragraph essay, letter of application, and argumentative essay. In presenting the findings, the focus is on explaining students' understanding of a particular genre. Although genre awareness is complex, inter-related and inseparable (as discussed in Section 4.2), for the purpose of data reporting the explanation of students' understanding of each genre is based on five elements of genre knowledge, as follows: social situation, writer-readers and their relationship, communicative purpose, content and its organization, and language use.

## 8.1 Recount

### 8.1.1 Social situation

Analysing the short responses in the context analysis sheet, it might be assumed the students are, generally, aware that a recount is written when they want to retell their experience to the readers. For their writing course, they reported that they wrote a recount because they wanted to retell or share their experience of their favourite trip to the readers. According to their responses, some students mentioned a specific place that they have been to, for example, Anchalee: "It's about my trip at Cha-um Beach"; Chananya: "unforgettable trip in California, USA." Some of them did not specifically mention where

they went, for example, Upsorn: “my trip on holiday”; Patarapong: “an experience about favourite trip.”

### **8.1.2 Writer-readers and their relationship**

From their responses in the context analysis, the students considered themselves as the writer of the recount. Their readers were mainly friends and the people with whom they had close relationships.

Almost all of the students identified themselves as the writer of the recount by either writing down their name as the writer (e.g. Anchalee, Chananya, Kamolwan, Malee) or using the first person pronoun “I” (e.g. Wilai, Yarinda), or “me” (e.g. Ladda, Maneeya). However, a few students recognized the writer as any person in general who had experience in travelling, e.g. Pongsakorn: “the person who has the experience about the trip.”

Readership was realized to include various groups of people, that is, friends, family members, people in general, and the teacher. All of them recognized their friends as the readers. Half added family members to the list of readers, while others also put general people and teachers. It was noted that some students considered “friends” as the only group of readers, e.g., Maneeya, Wilai, Wanee, Winai, Pradit. However, some students thought that various groups of people would read their recount, e.g., Pongsakorn: “friend/family,” Malee: “My friend, my family, everyone who interested in my trip,” Tawanan: “My friend, my brother, my mother, my father,” Upsorn: “People who interested in it, Teacher.”

Regarding their awareness of the relationship between writer and reader, the students were not specific in their explanation. Most of them gave very short responses, e.g., Pongsakorn: “close friend/ The reader may know the writer,” Chananya: “Friend Family,” Upsorn: “Friends, maybe old friends or new friends,” Maneeya: “close friends, friends.” Some suggested that the writer and the readers may know each other, e.g., Kamolwan: “They may know me already,” Malee: “We may know each other.” Only one student, Anchalee, provided rather specific answer: “Friends who are close relationship of me.” Based on their responses, it is implied that the students think that the writer and readers have a close relationship to each other and their social status is not too different, as they regarded their friends and family members as the readers of their recount.

### **8.1.3 Communicative purpose**

The majority of the students were aware that a recount was written to retell or inform the readers about their favourite trip. The minority reported that they wrote a recount to retell or inform their experience and to entertain the readers or give their impression of the trip. Despite its not being mentioned in class, one student suggested that an additional purpose of the recount was persuading the readers to visit the place she had been to.

Most students reported that their recount was written to retell or inform the readers about their experience of travelling to a specific place or having a favourite trip. They also said that the information on specific places, activities and their feelings might help the readers understand their recount. Below are examples of students' reflections:

Recount is a kind of text. When you write the recount, you want to tell about your experience, feeling and emotion ... to [retell] the information about my trip in Chiang Rai. (Wilai)

the purpose of the text should be the retell experience about the trip or the other ... tell about my favourite trip at Hua Hin, tell about my experience. (Tanawan)

The purpose of recount writing should be the retell experience of the writer about the trip or the other ... the story of my trip in California, USA (at Golden Gate Bridge). The writer will tell the information in order. First, the title of the recount. Second, orientation that tell the information about Who? When? Where? What? Why? of the story. And the last, Reorientation or evaluation that will tell the conclusion about the experience. (Chananya)

Recount is the story that explain about the experience of the writer such as to travel at Kanchanaburi. Purpose of the writer tells about the activities at Kanchanaburi, who was involved, when it happened and what happened. (Wannee)

A few students suggested that a recount is written to inform and entertain the readers. Recounts should retell the events of their specific trip or give sufficient information about their favourite trip so readers could understand their story. In addition, the recount that they wrote should also entertain the readers in some ways, but their reflections did not provide further explanation of the entertainment purpose. For example:

The purpose of the text is to retell the events or trip for myself or [inform] and entertain to other. (Anchalee)

The text is about my trip at Cha-um. Its purpose is to inform and entertain the reader. (Pongsakorn)

An interesting finding is that one of the students, Sunisa, explained that additional purpose of a recount is persuasion:

... want to tell impress thing at Shi Lin, Kunming ... persuade another people to go to this place. ... I write it because this place is very interesting that every body should visit. ... I told about journey, time, place, and the reason why I went there. Then told story that very interesting in my trip that the reader want to know. I want lead a reader to want to call at this place like me or was interested about my place. (Sunisa)

From her reflection, she recognized a common communicative purpose, namely to retell her experience of having a trip to Shi Lin, Kunming (in China). Also, she wanted to express her impression of the trip in Shi Lin, Kunming and persuade people to go to this place as she hoped that the information about her trip would make the readers interested in going there if they had the opportunity.

### **8.1.4 Content and its organization**

#### **8.1.4.1 Content**

About half of the students reported in their reflections about the content they presented in their recount. Almost all of these students reported that the content of a recount includes: title, orientation, series of events, and re-orientation or evaluation. A few of them did not mention the title for the recount as part of the content to be presented.

One of the guided questions asked the students if they were satisfied with the recount that they had written. They explained that they were satisfied with their written recount, because they had presented all the necessary information to the reader. That is, the title told what the text is about; orientation gave background information of the people involved – when they took a trip, where they went, what they did, and why they took the trip – a series of events detailing the activities they did during the trip, and re-orientation/evaluation telling their personal comment or opinion of the trip. Examples from the reflections are:

I think I am satisfied with what I wrote. First of all, I tell the readers series of events. In addition, there is orientation about what, where, when, why, and who in the first paragraph. Next paragraphs are the series of events, and I have an evaluation in the last paragraph. (Pongsakorn)

Yes, I am. Because I think I wrote my [recount] in the same way that make the reader to understand it. My recount has the elements of story such as title, backgrounds of information, series of events and anything else. That make the reader to get it and know what the author need to tell the reader. (Upsorn)

I am satisfied with what my wrote because my recount has a title, which usually summarises that text and begins with an orientation giving reader that background information. Then my recount unfold with a series of events that retell what has happened in a [chronological] sequence. My recount also end with reorientation is considered as a conclusion and also my personal comment at the last paragraph. (Kasamapron)

Yes, because I wrote it with my experience that I liked and I'm satisfied to retell it in recount writing. My recount writing tells the title, orientation, events, and reorientation or evaluation. (Chananya)

Examining the students' text, it was found that the students transferred their awareness of content in writing their recount. Excerpts 1 and 2 showed that the students provided background information about their trip, that is, people involved in the trip, when they went, where they went, and reason for having the trip. Some students also described how they travel to the destination, for example, Anchalee in Excerpt 2.

#### Excerpt 1: Pongsakorn

Last summer, my friends and I were bored because our summer was too long. We decided to go to Cha-um beach. For it was near from Bangkok.

#### Excerpt 2: Anchalee

Last weekend my parents wanted to relax from hard works, so they took me to Cha-Um beach with them. We left home early in order to get there in the morning. We went there by our car. It took one hour and a half; we got there at about 9.30 a.m.

Excerpt 3 is an example taken from Yarinda's text to show the content presented in a series of events part. In this excerpt, she described the activities that she did during her time at Cha-um Beach. The sequence of activities was arranged in chronological order as she described a series of activities since she arrived at Cha-um beach in the morning until she left the beach in the evening:

#### Excerpt 3: Yarinda

When we arrived there, about 9 o'clock in the morning I walked along the beach for a few minutes. Then I swam in the sea with my sister after she rode a bicycle along the beach.... At lunch time we had lunch on the beach and ate seafood. It was delicious. After that my sister and I swam in the sea again. My parents sat on the beach and read a newspaper.... Until 6 o'clock we went back home and arrived here about 9 o'clock.

Excerpts 4, 5, and 6 below are examples of the students' writing of the reorientation part that reveals the writer's personal comment or opinion towards the trip. Most students were happy with their trip (e.g. excerpt 4). Some students additionally mentioned that they

wanted to go to that place again (e.g. excerpt 5). However, a few students did not enjoy their trip (e.g. excerpt 6).

Excerpt 4: Yarinda

It was very happy for us and it was a great day for me.

Excerpt 5: Anchalee

Though it took a short time, we had a nice day. We are looking forward to going there again.

Excerpt 6: Pongsakorn

The beach in the rainy season was so horrible, and I will not go to the beach when it is rainy season next time.

In the case of Sunisa, who recognized persuasion as an additional purpose, she wrote that she was impressed by the nature and wanted to persuade people to go the place she had visited (see excerpt 7).

Excerpt 7: Sunisa

It [Stone Heritage in Shilin] was real nature art that human can not create by yourself, I will never forget this place forever. If you come to China, you should go to this place once time.

The guided questions for the reflections also asked the students whether, if any part of their recount (either orientation or series of events) was missing, the readers would be able to understand the text as a whole. In general, the students recognized that if any parts of the recount were left out, the readers would not understand their written recount.

The students explained that if the orientation were omitted, they did not think the readers would understand their recount because important information in their recount is missing; the readers do not have the background information needed to understand their recount, for instance who was involved in the trip, where and when they went, what they did, and why they took a trip. Examples from students' reflections are:

No, because the readers will know only the activities in the events but the readers don't know orientation of story that tell Who? When? Where? What? and Why? It will be the writing work that not perfect and missing information. (Chananya)

If the writer does not write about orientation such as where, when, why I think the reader will don't understand because they will don't know about activities, time and place of in story of the writer. (Rungtip)

No, because an orientation giving readers the background information. They needed to understand the text such as who was involved, where it happened and

what happened. It was reader's purpose. They wanted to know about it. If you don't write about an orientation the readers will not understand your story. (Wanida)

In writing a recount, if I don't write about orientation, I think the readers will not understand my story because they don't know background information of the story that what's happen, when it happened or where it happened. (Yarinda)

Similarly, the students recognized that the series of events tell the readers what happened during the trip in chronological order. If this part is not described, the readers would not understand the recount because they would not know about the activities that the writer did during their trip. Some comments from the reflections include:

No, it doesn't. The text is recount. If the writer doesn't tell the readers in chronological orders, the readers may confuse the text. (Pongsakorn)

No, because it make the reader [can't] understand the activities that happened in your recount. The reader don't know when and where the activities happened. If you don't tell the reader series of events, your writing [can't] be recount. (Tanawan)

No, I don't think so. Because it retell what has happened and are ordered in a chronological sequence, so the readers might don't understand what I do, where it happen. (Pranatda)

The reader will not understand the text. Because the writer do not tell the series of events. The reader will not know about your activities, reason and sequence. If the writer do not tell the reader series of events, it wrongs in writing a recount. (Natcha)

#### **8.1.4.2 Organization**

Regarding the students' outlines for writing, although not all were submitted with their drafts the information that they included and its organization is as follows: title, orientation, series of events, and re-orientation/evaluation. In their outlines, some students used phrases or key words, but others also used complete sentences.

First the students wrote down the title of the recount in their outline. For some students, their title specifies the place they visited, e.g., Pongsakorn: "Cha-um in the rainy season," and Wilai: "Unforgettable Doi Tung." However, many of the students used common words which generally referred to the trip when writing the title of their recount, e.g., Upsorn: "My holiday," and Anchalee: "A nice weekend." These titles from the outlines appeared in the students' final draft.

The next part of the outline is the orientation, and the students used the question words such as, 'who', 'when', 'where', 'what', and 'why' as guidance to give the background

information necessary to understand their recount, that is, detailing the people involved in the trip, the specific time they went, the place they went to, what they did, and the reason they went on the trip. Only one student (Anchalee) added the question 'How' in her orientation to tell about the transport that she and her family used to travel to the beach.

The following part is the series of events. The students organized the text in the chronological order of these events, as may be seen from the series of numbers in their outlines. In explaining, they generally started with the activities they did when they arrived at their destination; next they explained what happened during their stay, in that order; lastly, they mentioned the activities they did, or when they travelled home, as the last activity in their series.

The last part in the outline is the re-orientation/evaluation. From the students' outlines, it seemed that they used the terms 're-orientation' and 'evaluation' interchangeably to refer to their personal thoughts or opinions regarding the trip they had described. Almost all of them said they were happy with the trip they had taken (e.g. Wilai, Malee, Yarinda, Tida, Natcha, Wanee, Chananya, Wanida, and Tanawan). Some of them added that they wanted to visit that place again (e.g., Anchalee, Upsorn, Kamolwan, and Pranatda), but a few (e.g. Pongsakorn, Maneeya) explained that they did not enjoy the trip because of their bad experiences.

Some representative examples of students' outlines are as follows (see Appendix 11 for more examples):

Upsorn	
Title	My holiday
Who?	I and my best friend
When?	Last holiday
Where?	Pattaya
What?	We took a break
Why?	I was a holiday
Event	
1	We took Pattaya by bus
2	We found a guest house
3	We walked and found something to eat for dinner
4	We got up and did activities
5	We kept a good memory
Reorient	<p>It was a good memory</p> <p>We will go back there for sure</p>

Anchalee	
Title	A Nice Weekend
Who?	My parents and I
When?	last weekend
Where?	Cha-um Beach
What?	We had a trip to Cha-Um Beach
How?	by our car
Why?	My parents wanted to relax from hard works
Event	
Event 1	We swam all morning.
Event 2	We just sat and had talked for half an hour.
Event 3	At lunch we ate some seafoods.
Event 4	In the afternoon I listened to music and read comic books on the sand. My parents played chess and jet ski together.
Etc.	<p>In the evening we saw the sun set together.</p> <p>Finally we got home</p>
Reorientation or Evaluation	Though it took a short time, we had a nice day. We are looking forward to going there again.

Pongsakorn	
Title	Cha-um in the rainy season
Who	My friend and I
When	last summer
Where	Cha-um
What	doing the activities at the beach
Why	boring long summer
Events	
Event 1	went to train station
Event 2	went to Samran house
Event 3	do the activities
Event 4	it was rain
Event 5	played card
Event 6	Fancy night
Event 7	had an instant noodle
Event 8	my friend was stung by jelly fish
Event 9	decide to go home
Evaluation	when it is rainy season, we don't go to the beach

Wilai	
Title	Unforgetable Doi Tung
Orientation	
Who	Auy (my sister), Tum (my aunt) and I
When	In October
Where	Chiangrai: Mae Sai Market The golden triangle Doi Tung
What	participate mini-half marathon Travel at Chiangrai
Why	It is my vacation
Event:	
1	go shopping
2	go to the Golden Triangle
3	go to Doi Tung
4	participate to mini-half marathon
Reorientation	
This trip was the most impressive for me and I absolutely would not forget this trip.	

### **8.1.5 Language use**

The students reported that the language features used in writing a recount include: informal language, use of the past tense, nouns, pronouns, and time expressions. Some of them reported the use of all these five features; others indicated just three or four. Though formality and informality in writing was not addressed in the class, informal language appeared in many students' list.

From their responses in the context analysis, the minority of the students (e.g. Pongsakorn, Malee) explained the language features used and provided examples of those features. For example, Pongsakorn's explanation: "informal – because the reader is friends, tense – past tense, noun – the beach, pronoun – I, He, time – last summer, Then, After."

Many students mentioned the language features used in writing a recount, but did not give a detailed explanation, for example, Maneeya: "I use informal language, past tense, noun, pronoun and time expressions." Some of them made a list of language features employed in writing. For example, Suwimon's list: "informal, use past tense and use pronoun," and Pradit's list: "informal, past simple tense, using noun/pronoun, telling time expression." In addition, Anchalee was the only student who explained the use of action verbs, adjectives, adverbs and specific nouns in her recount. She also said she used "formal sentences" rather than informal language, but failed to give further explanation.

Examples of the past tense, nouns, pronouns, time expressions, action verbs, adjectives and adverbs were found in the students' text. The writers used the simple past tense to retell their past experience about the trip, for example, Anchalee: "My parents wanted to relax," "We left," Yarinda: "we arrived," "I walked," "I swam," "she rode a bicycle," "we had lunch."

Also, nouns and pronouns were used to refer to specific participants in the recount, for example, Pongsakorn: "my friends and I," Anchalee: "We," "my parents." Nouns were also used to refer to specific places in the recount, for example, Pongsakorn and Anchalee: "Cha-um beach," Yarinda: "the beach," Anchalee: "the sea."

The students used various linking items to indicate time in their recount, for example, Pongsakorn: "Last summer", Anchalee: "Last weekend", Yarinda: "then", "At lunch time",

“After that”, “Until 6 o’clock”, “all morning”, “In the afternoon”, “In the evening”, and “at 6.30 pm”.

Anchalee mentioned the use of action verbs, adjectives, and adverbs in her reflections; these features were also found in her recount. Examples of action verbs used to explain activities included; “We swam,” “we ate,” and “My parents played”. Adjective and adverb were also found in her writing when she described the sunset at the beach as “very beautiful scenery.”

## **8.2 Recipe**

### ***8.2.1 Social situation***

The students generally realized that the social situation of writing a recipe is about cooking. The majority of their responses in the context analysis are “cook book,” “health magazine,” and “cooking class”; the students understood that their recipe might appear in one of these situations related to cooking. In addition, a few students indicated that the situation of writing might also be an assignment, for example Chananya: “Assignment for teacher, health magazine.” Even though these students recognized that their recipe could appear in cooking-related magazines and other realistic situations, their writing was, in fact, an assignment.

A minority of students explained in their reflections that they wrote a recipe when they wanted to tell someone how to cook food. Some of their responses explained their understanding of the situation in general, but did not provide specific details of the actual situation in which they wrote the recipe, for instance Anchalee: “context of writing a recipe is written to tell someone how to do or make something,” Sunisa: “recipe is written when someone who cook very well want to show or explain another people how to cook it in the right way.”

However, a few students described their understanding of the social situation with more specific details, for instance Malee said she wrote a recipe because “my friend would like to cook a traditional Thai dessert for traditional Thai food festival in Sydney to promote Thai food and he plans to distribute its recipe to foreigners to try cooking themselves.” These responses resembled the writing situation in the writing prompt. This might suggest

that they took into account the actual social situation for writing provided by the teacher when they were writing.

### **8.2.2 Writer–readers and their relationship**

The responses in the context analysis showed that the students shared different views of the writer and readers of the recipe, as well as differing views about their relationship.

The responses indicated that a recipe could be written by a variety of writers. Many of them recognized that a “chef” was the writer, e.g. Pongsakorn, Suwatcha, Suwimon. A few of them thought it was either a student (e.g. Upsorn) or anyone interested in cooking (e.g. Malee). Some of them thought the writers might include various groups of people, e.g., Chananya: “Chef, Profession in cooking, Me,” Rungtip: “Housewife, chef,” Wanitcha: “Chef, me,” Wilai “Chef, Expert in cooking, Teacher teaching cooking”.

The students were generally aware that readers of the recipe might include many groups of people, such as friends, readers in general, teachers, and housewives. A few students mentioned chefs as readers. More than half the students realized that the readers were one of the following groups of people: Chananya, Maneeya and Nongluch thought the reader was the “teacher”, others thought the readers were their friends, e.g. Anchalee, Winai, while a few of them thought the reader was either a housewife (e.g. Wanida), or anyone in general who wants to cook (e.g. Pongsakorn).

The realization of the relationship between the writer and the readers depended on the students’ awareness of the reader. For those who indicated that the reader was the teacher, they viewed the relationship as student and teacher, and thus formal, e.g., Maneeya, Rungtip, Pradit: “student and teacher,” Wanee: “formal/distant relationship.” Likewise, those students who recognized people in general and housewives as the readers thought the writer and the readers have a distant relationship as they are essentially unknown to one another, e.g. Yarinda: “Don’t know each other,” Wilai: “Distance relationship.” However, those who indicated their friends as readers thought that the relationship was informal as the writer knows the readers, and vice versa. For example, Anchalee: “We know each other personally,” Tida: “informal relationship,” Winai: “friend.”

### **8.2.3 Communicative purpose**

All students were generally aware that the purpose of writing a recipe was to explain to the reader how to cook a dessert by a series of steps. The students explained in their reflections, that a recipe was written to give instructions on how to cook a Thai dessert. Some students further explained that the writer should describe the methods of cooking step-by-step so that it is easy for the reader to understand and to follow the sequence of cookery steps and, after reading them, cook a Thai dessert by themselves. Some examples from the reflections are:

... what the text purpose is to inform the readers about how to make Thai desserts by themselves. (Pongsakorn)

Recipe is one of the written texts that tell anyone how to cook foods or desserts. (Yarinda)

... a recipe is written to tell someone how to do or make something. I tell them something is accomplished through a sequence of actions or steps. (Anchalee)

Purpose of this text is for my friend as the reader. He could understand this text and he could follow the method to make this dessert. (Narong)

... writing a recipe to tell someone how to do or make some food step by step and when the audience read recipe they might understand and know what is the purpose of recipe. (Suchada)

### **8.2.4 Content and its organization**

#### **8.2.4.1 Content**

From the students' comments in the reflections, the content of their recipe should include the following: name of the dessert, goal, ingredients, cooking methods, menu suggestions, menu information, and cooking utensils.

Half of the students reported that the name of the dessert or goal for the cooking was provided. Even though they used different terms: "name of dessert" or "goal for cooking," the function is to inform the readers about the kind of traditional Thai dessert they are going to cook; in other words, the objectives of the readers following the instructions in the recipe.

All of the students reported that they explained the ingredients and cooking methods in the recipe. The information on ingredients informs the reader about ingredients and equipment that they need to prepare for cooking. Many added that the amounts of the ingredients

should be specified so that the readers could have a clear idea of the exact amount of the ingredients necessary. Some students suggested that in this section a list of ingredients should be arranged in order of use.

All students also provided the cooking method, describing a sequence of steps for cooking the dessert. All of them commented that the methods should guide the reader how to cook step-by-step. By following the cooking method, the readers are expected to be successful in cooking a Thai dessert.

A few students explained that menu suggestions, menu information or cooking utensils are also included in the recipe. The menu suggestions generally tell the readers about tips for cooking or suggest the readers how the dessert should be served. The menu information may provide a description of the dessert to the readers who do not have much knowledge of traditional Thai desserts. A few students said they added information about cooking utensils in order to help the reader prepare and use the correct utensils in the cooking process.

Examples of students' reflection are as follows:

Goal, Materials, Method, Tips. They help me to achieve the purpose of writing a recipe because first, Goal is a picture that persuade the readers easy to understand and want to cook it. Second, Materials that tell about listed in order of use. Third, Method that step oriented towards achieving the goal. It is on a sequence of actions. It has detailed information of how; where; when. Finally, tips that can make a dessert more delicious. (Anchalee)

The name of food or dessert. The detail of food or dessert that tell the information of them more. The pictures of cooked food. The ingredient that you should tell amount of it. The method of food or dessert, that should describe step by step and use informal language. The menu suggestion. (Chananya)

I presented the recipe by tell the title of the dessert, ingredients and amount of them, methods which order in sequence and include some pictures of the dessert. I used linking words (then, when) and action verbs in methods and tell the details or descriptions of participants (shape, size, amount) and I tell the information of how, where, and when. (Yarinda)

They are a list of ingredients, cooking utensils, methods of cooking and any other necessary information. It can [help] me achieve the purpose of writing a recipe because it is reader's purpose. It help reader understand better. (Wanida)

The title of food, a picture of food and picture of method to cook food, ingredients that could tell amount of it, the method of food that you could describe step by step

and clear, the suggestion of food could have in the last. It can tell you to cook easy. (Nongluck)

The information about the name of the dessert, goal, ingredients, cooking methods, menu suggestions, menu information, and cooking utensils was found in the students' recipe.

First of all, the name of the dessert was given. Most of the students explained the name of a traditional Thai dessert by using English characters to give its pronunciation in Thai, and the English translation, for example, Maneeya: "Lod Chong Nam Ka-It" or "Pandan Noodles with Coconut Milk."

The following information shows the ingredients for cooking the dessert. The amount of each ingredient was also specified. This can be illustrated in excerpt 8 below:

Excerpt 8: Chananya  
2 cups plain flour  
2 cups rice flour  
2 cups tapioca flour  
6 cups coconut milk  
15 pandan leaves  
5 cups jasmine essence water

In the students' text, all students explained the methods of cooking this traditional Thai dessert in numbered steps. Excerpt 9 is a representative example of the methods of cooking written by the students.

Excerpt 9: Rungtip  
1. Peel and cut the banana into 4 pieces.  
2. Put coconut milk in a pot. Wait until it's boiling, then add banana pieces. Cook for 7 minutes  
3. Now, add sugar and salt. Stir until the sugar is dissolved.  
4. After that, add thick coconut cream. Turn off the fire.

Menu suggestions were also found in some of the students' recipes. Most of the menu suggestions described techniques or tips for cooking (e.g. excerpt 10). Some menu suggestions explained how the dessert should be served (e.g. excerpt 11). A few students suggested alternative ingredients for cooking (e.g. excerpt 12).

Excerpt 10: Pradit

Dip your hand in water while you [mould] the sago. It will not [s]tick in your hand and the shape will be pretty.

Excerpt 11: Malee

These [Louk Chup] can be used as cake toppings or garnish for other dessert as well as eaten or served on their own.

Excerpt 12: Pranatda

We can apply this menu [Gluay Buad Chee or Banana Dessert] with pumpkin and taro.

A few students provided menu information to give more detail about the description or the meaning of the dessert. For example, Suchada wrote a recipe to explain how to cook “Pumpkin in Coconut Milk” or “Fug Tong Gang Buad.” In the menu suggestion section, she explained why the dessert is called “gang buad” (excerpt 13).

Excerpt 13: Suchada

.... pumpkin in coconut milk belongs to a class of dessert call ‘gang buad’, which refers to cooking vegetable, legumes or fruits in coconut milk with sugar.

The students were also asked whether pictures were used in presenting their recipe. All of them reported in their reflections that they were provided in the recipe for various reasons: to show the finished product, to illustrate methods of cooking, to attract readers' attention and to show how to cook.

A few students thought that the picture showed the objective of cooking, that is, what the finished dessert would look like. According to Pongsakorn, the picture of the food seemed to be important for people who are unfamiliar with traditional Thai desserts. The picture is also an indication of successful cooking; if the readers are successful in cooking, the dessert should look like the picture. Examples from the reflections are:

The text also provide picture of the food because the readers can know what the food they cook should be. If there is no picture, the readers can't imagine the dessert whether right or wrong. Moreover, the situation is that the writer's friend plans to distribute the recipe to foreigners to try cooking themselves. So it should be add pictures certainly. (Pongsakorn)

Some people didn't know what the food's name was but they knew what it looked like. So the picture that I provide could help them. (Narong)

Many students realized that the pictures are to illustrate the methods of cooking. The pictures were provided in the cooking methods section because they could illustrate the actual process of cooking and what exactly the reader has to do in a particular step of the recipe. Sunisa added that, for foreigners unfamiliar with the ingredients, the pictures can show them what they look like and this will help them have a better understanding of the methods of cooking. Examples from reflections are as follows:

Yes, because the picture can help readers understand about methods of cooking better. (Wanida)

Yes, because the picture can make the reader understand and cook the food easy.  
(Tanawan)

[Yes] ... because sometimes you cannot understand the method written in the recipe correctly. Moreover, the pictures will help you what to do next. (Pranatda)

Yes, in my recipe have a lot of picture. I thought I can show the method very well and want to show something that foreigner don't know, such as dark brown sugar, evaporated skimmed milk. And I thought one picture can explain more than word. (Sunisa)

In addition to showing the methods of cooking, many students suggested that the pictures can attract the readers' attention and motivate or inspire them to cook the dessert.

Examples from students' reflections are:

I decided to add the pictures because it made this food to be interested more. The reader get more the methods of cooking and can understand and cook it. (Upsorn)

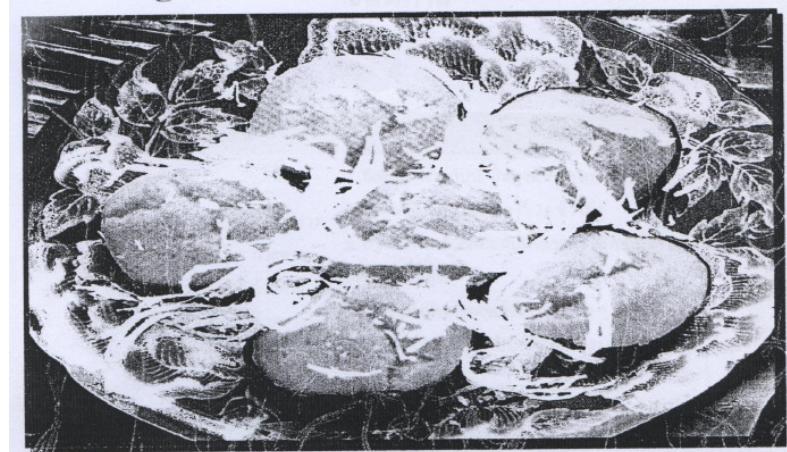
Yes, I did. Because I thought the picture could attract the reader and the reader would have an inspiration to cook this food. By the way, the reader also easy to understand it, too. (Malee)

Yes, I did. Because the picture can attract the audience who interested in cook and make the reader were understand how to cook. (Kanitsa)

In the students' text, it was found that all students provided a picture of the dessert in their recipe to show what the finished dessert should look like. Excerpt 14 is a representative example:

Excerpt 14: Anchalee

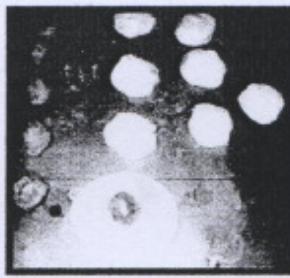
*Sugar Palm Cake (Khanom Taan)*



It was also found that some students occasionally presented pictures to illustrate the methods of cooking. For example, in excerpt 15, Wanida presented a picture to show the readers how to wrap the stuffing when cooking “Khanon Kai Hong” or “Swan Eggs.”

Excerpt 15: Wanida

8. Flatten a flour ball. Place stuffing in the middle and wrap it into a ball again. Make sure you don't see the stuffing when you finish.



#### 8.2.4.2 Organization

Most of the students produced an outline for writing their recipe. A few of them produced a detailed outline including headings for the types of content to present, as well as detailed information in each section (e.g. Anchalee and Upsorn). Most preferred writing a rough outline (e.g. Chananya and Maneeya), presenting only the headings (e.g. ingredients, methods, title, and suggestions) and without providing detailed information. These students seemed to use the outline as a template to reminding them about what content needed to be presented in each section.

Based on the students' outlines, the content and its organization are as follows: title of the dessert, picture of food, menu information, ingredients, cooking methods, cooking utensils, and menu suggestions.

Most students began their outline with the name of the dessert. Many of them provided its Thai name (written phonetically using English characters) with its translation in English, for example, Anchalee: “Sugar Palm Cake” or “Khanon Taan,” Winai: “Thong Yod” or “Golden Egg Yolks Drops.” A few students provided only the Thai name, e.g. Malee: “Look Choop” or the English translation, e.g. Yarinda: “Mango Sticky Rice”. Some

students just wrote the word “title” or “name” in their outline, e.g. Tanawan, Pradit, Chananya.

A picture of the dessert immediately followed the name of the dessert in the students’ outlines. Students who provided additional menu information placed this immediately after the picture of the food. Most students, however, did not provide menu information.

The contents following the picture are the list of ingredients and methods of cooking. For the in-depth outline, the details of the ingredients and methods of cooking are provided.

The list of ingredients provided in the outline is arranged in the order of use in the cooking process. The methods of cooking are arranged in chronological order, as indicated by the numbers. In the rough outlines, only the headings were found, without any information .

The few students who included a list of utensils for cooking gave this information after the section with the cooking method. In half of the outlines, the menu suggestions are presented at the end of their recipe.

Examples of students’ outlines are (see Appendix 12 for more examples):

Anchalee	
Title	Sugar Palm Cake (Khanon Taan)
Goal	A picture of Khanon Taan
Materials	<ol style="list-style-type: none"> <li>1) 4 and <math>\frac{1}{2}</math> cup rice flour</li> <li>2) 1 cup ripe sugar palm fruit</li> <li>3) 4 and <math>\frac{1}{2}</math> cup coconut milk</li> <li>4) 3 cup sugar</li> <li>5) 3 cup scraped coconut</li> <li>6) 1 tps. salt</li> </ol>
Method	<ol style="list-style-type: none"> <li>1) Crush the sugar palm fruit with water in a bow. Put all of juice in a filter cloth bog and squeeze. Leave it in refrigerator for 24 hours</li> <li>2) Boil coconut milk with sugar. When it's boiling, turn off the fire and leave it cool off.</li> <li>3) In a big bow, mix sugar palm meat from step 1 with rice flour and coconut milk from step 2. Knead well. Make sure it is really soft. Leave it outside for 4 hours.</li> <li>4) Cut banana leave and make a small cup from it. Pour the mix in banana cups or ceramic cups.</li> <li>5) Mix scraped coconut with salt and dress it over top.</li> <li>6) Steam on boiling water for 15 minutes.</li> </ol>
Tips	<ol style="list-style-type: none"> <li>1) When the dough is ready, you will see bubbles on it.</li> <li>2) Make sure you don't leave the dough outside too long because it will be sour after you cook.</li> <li>3) Add 1 and <math>\frac{1}{2}</math> tbps. baking power to safe time and make it fluffy, with this amount you can make 150 small cups.</li> </ol>

## Upsorn

Ingredients: water chestnuts, water, tapioca flour, sugar, red food coloring, coconut milk

Methods of cooking:

1. To slide each chestnut and drop the red food coloring.
2. To drop the chestnuts in and shake the bowl around to coat the chestnuts with flours.
3. To boil a pot of water.
4. To add sugar and water to make syrup. Microwave the cup for 3 – 4 minutes depending on your microwave.
5. To pour out water from the bowls. Add half of the syrup to make one serving. Serve with crushed ice!!

Cooking utensils: knife, disks, bowls, strainer, pot, Microwave

Tips and substitution: I really appreciate frozen coconut milk when it comes to preparing desserts. You can get by with the can coconut milk. But frozen coconut milk tastes a thousand times better.

## Chananya

Title \_\_\_\_\_

picture

Information

### Ingredient

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

### Direction

- 
- 
- 

Menu suggestion

Maneeya

Picture

**Title: LOD-CHONG NAM KA-TI (Pandan Noodles with Coconut Milk)**

**Ingredients**

(Ingredients that we prepare)

**Method**

(Method about 8 steps)

**Suggestion**

(About Thai dessert)

Ladda

Title

Picture

Ingredient

- 
- 
- 

Method

- 
- 
- 
- 

### **8.2.5 Language use**

In their context analysis, almost all students reported in the present simple tense in writing a recipe, as some of them regarded present simple as a timeless tense. Other language features mentioned are: use of general participants, description of participants (e.g. shape, size, colour of ingredients), vocabulary related to food, action verbs showing the method of cooking, linking words showing the sequence of cooking, details of the method of cooking (e.g. use of adverbs telling when and how to cook), use of imperative sentence structures, and pronoun to address the reader. Some of them reported in the context analysis that

language use is formal, but some thought that it should be informal, even though the notion of formality and informality was not discussed in the class.

It was found that the students normally described between two and seven of the language features in their responses. A few of them described the language use with some examples of those features. For example:

1. Present simple tense
2. Action verb (put, pour, boil)
3. Linking words (Next, first, then)
4. Detailed information of how, where, and when (gradually, immediately)

(Pongsakorn)

Most of them only reported the features of language use, but did not provide examples. For example, Chananya: "Formal language, present tense," Pradit: "informal language, present simple tense," Wannee: "formal, short sentence not have subject, vocabulary about food and use present simple tense," Suwatcha: "Linking words to do with time, Mainly action verbs, a whole class of things, simple present tense, detailed, factual description of items, detailed information of how; where; when".

Excerpt 16, taken from Wanida's recipe, is a representative sample of the students' text to show various language features used in writing:

Excerpt 16: Wanida

**Ingredients**

3/4 cup lime water  
1/2 cup steamed and mashed pumpkin  
3 cups sticky rice flour  
1 and 1/2 cup rice flour ...

**Cooking instructions**

1. Mix two kinds of flour altogether. Knead it with pumpkin and gradually add lime water and milk while you knead it....
8. Flatten a flour ball. Place stuffing in the middle and wrap it into a ball. Make sure you don't see the stuffing when you finish....

From this extract, the word "ingredients" refers to generalized items, or items involved, indicating the whole class of things. These generalized items referring to the specific things could be seen throughout the excerpt, e.g., "lime water," "pumpkin," "sticky rice flour," "rice flour," "milk," "and flour ball." The detailed description which indicates the amount of the specific items was also given, e.g., "3/4 cup," "1/2 cup," "3 cups," and "1 and 1/2 cup." Mostly the readers following the recipe were not mentioned, e.g., "Mix two

kinds of flour....” Occasionally, pronoun “you” was used to refer to the readers in general, for example, “you knead...”, “you finish”. Next, it should be noticed that numbers were used as linking words to show sequence of cooking, e.g., “1,” “8.” The verbs used in this recipe mainly showed the action of cooking and they were written with present simple tense, e.g., “mix,” “you knead,” “add,” “flatten,” “place,” and “wrap.” Regarding the cooking procedures, the detailed information on how, when, and where was also provided. The word “gradually” showed how to add lime water; “in the middle” indicated where to place the stuffing; and “while you knead it” told the reader when lime water and milk should be added.

## **8.3 Five-paragraph essay**

### **8.3.1 Social situation**

The students’ reflections showed that they were aware of the social situation of a five-paragraph essay as either academic writing or the expression of the writers’ opinion on a topic.

A small number of the students explained the situation in which a five-paragraph essay is academic writing, e.g. Pongsakorn: “the context of five-paragraph essay is an academic essay which informs the idea of the writer.” Pranatda added that the essay is written “for education in the school or universities.” From these responses, these students recognized that a five-paragraph essay as an assignment produced in an academic or educational context. However, most described a five-paragraph essay as one written to express a writer’s opinion on a topic, e.g., Anchalee: “five-paragraph essay is to give my opinions and ideas about the topic,” Wanida: “five paragraph essay show only the writer’s ideas about problem or situation,” Ladda: “five paragraph essay show only the writer’s ideas about something.” These students, generally, realized that the social situation in which a five-paragraph essay is written is one in which they want to show their opinion on the topic; however, they did not mention anything about an academic essay at university.

### **8.3.2 Writer–readers and their relationship**

Almost half of the students discussed their understanding of writers and their readers in their reflections. However, only one student gave a short response in explaining her understanding of the writer–reader relationship in her context analysis.

The students were aware that the writers of the five-paragraph essay include students and people in general. All of them realized that the writer of the essay was “the student,” for example Kamolwan, Yarinda, Wannee. As clarification was not given, this might refer to students in general. However, one student, Suchada, identified herself as the student who wrote the essay: “second year student [her name surname].” A few students thought that the writers of the essay might be the students or any people, e.g. Nongluck: “it can be the student or general person who interested in topic,” Tawanan: “the student, the general people.”

Regarding their readers, the students thought different groups of people might read their essay including the teacher, classmates and students, educated people (including academic readers and experienced people), people in general and family members. Although a few perceived that only one group of those people might read their essay e.g. Maneeya: “readers are people in general,” Wassana: “They are the teachers”, most recognized that various groups of people might read it. For example, Wilai: “teacher and experience people,” Nantiporn: “it may be a teacher, educated people or the people who interest in the topic,” Pongsakorn: “the reader might be a teacher or a student,” Tanawan: “the five paragraph may be general people, the student or the teacher,” Kamolwan “the teachers or academic readers … friends.” These responses seemed to suggest that the students viewed the teacher as the primary reader, as the teacher appears in almost all the students’ lists. One student, Yarinda, explicitly stated in her reflection that the teacher is her primary reader; friends, family members were secondary readers: “the reader is the teacher and the secondary readers are might be friends and family.”

Only Kamolwan provided a short response in the context analysis explaining her understanding of the relationship between writer and readers: “Between the teacher and student”. It might be inferred that both parties have a formal relationship with asymmetrical status.

### **8.3.3 Communicative purpose**

Based on the reflections, the students’ awareness of communicative purposes may be generally classified into three groups: 1) to explain the topic or detail information related to the topic, 2) to explain their opinion and to provide information or details to support

opinion, and 3) to express the writer's opinion and try to persuade readers to agree with or believe the writer's idea.

A few students explained that their purpose of writing is mainly to explain the topic or give information or details related to the topic provided. Based on their essay, they wanted to explain the topic or to provide information or details related to public transport in Bangkok. In their reflections, they mentioned giving background information, and the advantages and disadvantages of public transport in Bangkok. Obviously, these students did not mention their opinion towards the topic. Examples from students' reflections are:

... five-paragraph essay want to explain the topic. In the topic of public transport in Bangkok. I think the reader want to know the purpose of this essay, tell about the advantage and disadvantage, tell background information and have a good statement that begins the introduction. Have a good conclusion. (Rungtip)

the writer's purpose in five paragraph essay is to explain the information to the reader (Wanida)

The majority of students explained that the purposes of writing a five-paragraph essay are to explain their idea/opinion and to provide information/details to support the opinion. First, they said that they wanted to show their opinion or what they think towards the public transport in Bangkok. However, in their reflections, only some of them provided more specific details of what their opinion was, that is, they explained whether they had either a positive or negative opinion of public transport in Bangkok. Another purpose of writing was to provide details to support their opinion or ideas. Some of them gave explanations in general, without any details. Some were more specific, describing supporting details such as facts, examples, description, experiences, or explanation. The following are representative comments:

Five-paragraph essay shows the writer's opinion, the main idea and supporting details. (Natcha)

First, purpose of five-paragraph is to express idea about the topic to the reader in an engaging way ... I think the readers expect me to give the explanation of the topic. They want me to express them about my opinions and ideas; furthermore, they want me to give details supporting my ideas. I must to use facts, examples, description and experiences. I must to explain them that why I think like that. (Anchalee)

The five-paragraph essay, the purpose is to explain about your idea or opinion on a topic. ... In the essay, the reader expect to read about the information of the Public

transport, kind of Public transport, the reason why decide to use it and how the public transport better than using a personal car. (Chananya)

The purpose of five-paragraph essay is to present the writer's idea ... to tell about the information which the writer would like to present and explain ... The readers expect to read the background, the event and the information of the story that is written. The details must clear and support the main idea. (Kamolwan)

the purpose of five-paragraph essay tells the information that the writer want to show, describe, and present ... The readers expect to know and understand the main ideas that the writer wants to tell the reader. The reader would like to get more information and the writer's ideas. Then, what the reader expect to read in the essay is main ideas of the writer that is minibus's problems of minibus service in Public transport. It is the problems that the writer presents. (Upsorn)

A few students (e.g. Pongsakorn and Narong) understood that the purposes of writing an essay are to express their opinion on the topic and to persuade readers to agree with or believe in the writer's idea. However, Narong provided more detailed description, saying that he wanted to express his negative opinion towards public transport in Bangkok and wanted to persuade readers to agree with him and avoid using it. Below are extracts of their comments:

The purpose of a five paragraph essay is to inform the readers what opinion of the writer is. Other purpose is persuading the reader to believe the opinion.  
(Pongsakorn)

... in five-paragraph essay, the main idea and supporting idea are in the same way and there is no opposing idea. Five-paragraph essay had made a decision already and if I say in the easier way this essay is cheer the writer's idea so the writer's purpose is to show his/her supporting ideas and also persuade the reader to agree with his/ her idea. ... I think the reader will expect to read about how bad of public transports are. They want to know the reasons, writer's ideas, the fact that support in the essay. Then the reader will know and avoid them. With the details in essay the reader expect the writer to give the suggestions and invitation the reader to cancel this public transport. (Narong)

### **8.3.4 Content and its organization**

#### **8.3.4.1 Content**

In their reflections, students discussed different elements of the essay such as the thesis statement in the introduction, the body paragraphs and conclusion, and described their awareness of the content and the functions of the different elements of the essay.

First, their reflections revealed that their awareness of the functions of the thesis statement slightly varied: to express the main idea, to help reader understand the essay, and to explain the body paragraphs.

Most students reported that a thesis statement is important because it summarizes the main idea of the essay. Writers express their opinions or ideas towards the topic through this thesis statement. Many of these students mentioned their controlling ideas in the thesis statement. They seemed to be aware that these decide the content of the essay and narrow down the scope of the topic that the writers want to discuss, and indicate the information they would discuss in the body paragraphs. Examples of students' reflections are as follows:

The writer needs to write a clear thesis statement with concrete controlling ideas because it covers the ideas in the essay and it summarized what the entire essay is about. It focuses the readers' attention on the main point of the essay. (Anchalee)

... thesis statement tells reader about the writer purpose and guides the reader about the details of [essay]. The function of thesis statement is to summarize what is the essay about. It contain the topic and controlling ideas for the whole essay. It should be clear and express an opinion. (Kamolwan)

The writers need to write a clear thesis statement with concrete controlling idea in the introduction paragraph. It is important because a thesis statement usually comes at the end of the introduction. It summarizes what the entire essay is about. (Malee)

Thesis statement that comes at the end of the introduction. It summarizes what is the essay about and contains the topic and controlling idea. (Suchada)

It's important because the thesis statement is usually one sentence that give the writer's purpose for the essay. A thesis statement will contain controlling ideas that control the content of each paragraphs of essay. The thesis statement must relate with conclusion in different words. So, thesis statement should be clear and have limited points, not too broad or too narrow. (Tanawan)

A few students viewed the importance of the thesis statement from the readers' perspective. They suggested that the thesis statement is very important because it guides readers to follow the essay by focusing their attention on the main idea made by the writers; it helps them understand the essay easily. Examples from the reflections are:

In the introduction paragraph, writer needs to write a clear thesis statement with concrete controlling ideas. It is important because the intro paragraph is the main to introduce and lead anyone to the essay. If the writer write a clear thesis statement with concrete controlling ideas, the reader will understand the essay easily. (Yarinda)

Writer need to write a clear thesis statement with concrete controlling ideas in the introduction paragraph. It is important because it focused the readers' attention on the main point of the essay. (Winai)

Some of the students explained that the function of the thesis statement is to show the main idea of the essay and explain the body paragraphs. Those students mentioned about writing a thesis statement with controlling ideas to illustrate the main idea in the essay. The thesis statement should also clearly identify the point or the content that the writer wanted to discuss in each body paragraph. Examples from the reflections are:

In the introduction paragraph, writer needs to write a clear thesis statement with concrete controlling because the reader expects about the contents of the essay. The clear thesis statement contains all topics of body paragraphs. (Pongsakorn)

In the introduction paragraph, the writer needs to write a clear thesis statement with concrete controlling ideas. It is important because it will help the reader can understand the essay better. Especially, in the body paragraphs that the writer wants to tell the reader. (Upsorn)

According to the students' text, most students could write a good thesis statement that narrowed down the topic and expressed the writers' opinion of this topic. Many students wrote a thesis statement with the controlling ideas that directed the issues to be discussed in the body paragraphs (see excerpt 17). Many students wrote a thesis statement to show their opinion, but controlling ideas were not given (see excerpt 18).

Excerpt 17: (Winai)

It is inconvenient to go by bus because there are bad drivers, traffic jams, and crowded.

Excerpt 18: Natcha

The bus is one of the public transport, but I feel awful when I take it.

However, based on the students' drafts, many had problems in writing an effective thesis statement for the essay. A few students wrote a thesis statement that explained just the factual information on the topic, rather than expressing the writer's opinion (see excerpt 19). In some thesis statements, the writers' opinion was not clearly expressed (see excerpt 20).

Excerpt 19: Rungtip

But the Bangkok has only good, that is there are a lot of excellent and modern public transport systems, such as the bus, taxi, Samlor, skytrain and underground.

Excerpt 20: Wannee

There are several causes that public transportation in Bangkok has many kinds.

Next is the students' explanation about body paragraphs. All of them reported that the function of the body paragraphs of the essay is to explain, define, clarify and illustrate the main idea of the essay, and could provide detailed information to support the main points presented in the introduction. One student, Upsorn, used specific details in her essay to illustrate her understanding. She said that she provided three reasons in the body paragraphs to explain why she thought using a minibus is dangerous for the passengers. Almost all students suggested that the information in the body paragraphs would convince readers that the writer's opinion was worthwhile, that is, the writers' idea is valid/strong/reliable and is well supported by the details in the body paragraphs.

In general, students were confident that the details presented in body paragraphs could achieve the purpose of illustrating the main idea of the essay. Most of the students further explained that each body paragraph begins with a topic sentence that explains what the paragraph is about. Supporting details are then provided to support the topic sentence. Some of them added that the supporting details used in the paragraph could be examples, facts, or personal experiences. Some of these students said that they ended the paragraph with a concluding sentence that summarizes the content they had already mentioned in that particular body paragraph.

Representative examples from the reflections are as follows:

The purposes of the body paragraphs are to explain, define, clarify, and illustrate the main idea of the essay, and to persuade the readers the writer's ideas and opinions are worthwhile. Yes, I do. Because my body paragraph contain:  
The topic sentence that clearly states the content of each paragraph. It supports and expands on an aspect of the thesis statement.  
The supporting details that clearly explain the controlling idea that direct the paragraph. I use facts and examples to give details supporting my ideas, too.  
The concluding sentence that brings the ideas at my paragraph to a close.  
(Anchalee)

The purpose of the body paragraph is to explain, define, clarify and illustrate the main idea of the essay, and to persuade the readers that the writer's ideas and opinions are worthwhile. I think I achieve its purpose. I have a clear topic sentence in each paragraphs, and I have to supporting details which are contained the personal experiences in each paragraph too. I think it is enough details to persuade the reader that my opinions are valuable. (Pongsakorn)

In the purpose of the body paragraphs, the writer wants to tell the reader why using minibus is dangerous. So the writer explains three reasons why minibus is dangerous. However, every body has to take the bus to where they want to go.

Although, it is not safe enough for passengers but they has to go. And I think my paragraph can achieve its purpose. (Upsorn)

The functions of body paragraphs are explain, define, clarify, and illustrate the main idea of the essay, and to persuade the readers that the writer's ideas and opinions are worthwhile. And the body paragraph should contain the followings: the topic sentence, the supporting details (supporting sentences) and the concluding sentence. (Chananya)

The purpose of the body paragraphs are to explain the controlling idea and give details supporting particular idea. It also persuade the reader to read about the writer's idea and opinions. (Kamolwan)

The purpose of the body paragraph are to tell the information, facts, examples and etc which related to thesis statement. The body paragraph should consists of the information that can explain the thesis statement; the writer can gives facts, example or experience of the writer to show the reader and I think my body paragraph achieve this purpose. (Panita)

The findings from the students' text revealed that the majority of students wrote body paragraphs that supported the writer's opinion stated in the thesis statement. In general, many students began each body paragraph with a topic sentence indicating the main idea of the paragraph, followed by supporting details. The concluding sentence was usually not given. A representative sample from the students' text is below:

#### Excerpt 21: Wilai

The bus is very dirty. There are some rubbish in every seats all the times such as bottle, plastic bag and bubble gum. That makes the passengers feel bad. Air conditioner often breakdown. The window of the bus is always in bad condition that mean you breathe the bad air all the times.

According to the thesis statement of this essay, Wilai stated that "The reasons why people in Bangkok do not use the bus are unsafe, not enough for people, and dirty." Excerpt 21 was taken from the third body paragraph explaining that people did not use buses for travelling because they were dirty. Wilai began this paragraph with a topic sentence, namely "The bus is very dirty." The rest of this paragraph was detail to support her opinion.

Some students occasionally included a topic sentence, supporting details, and a concluding sentence when writing the body paragraphs of the essay. This is illustrated in excerpt 22, taken from the first body paragraph of Kamolwan's essay:

#### Excerpt 22: Kamolwan

In, Bangkok, there are many taxi but they have an expensive fare. Many people usually take taxi to go to anywhere because it is more convenient and more private than other public transports. I think it is more expensive than other ones. The cost

starts from 35 ₩ and if you call to taxi hotline (1691 or 1661), you must pay 20 ₩ for service charge. So, it is too expensive for the people who is hurried but have a little money.

According to Kamolwan's text, the purpose of her essay was to explain the negative points of taxi, as she stated in the thesis statement that taxi had many disadvantages. Excerpt 22 described that travelling by taxi was expensive. The first sentence was a topic sentence. It stated that, in her opinion, taxis had expensive fares. Next were the supporting details, as she discussed the amount of money that passengers needed to pay. The last sentence was a concluding sentence, as she restated that travelling by taxi was too expensive for some people.

However, some students occasionally produced body paragraphs discussing content was irrelevant to the main idea stated in the thesis statement. For example:

**Excerpt 23: Pranatda**

Moreover, the traffic jam in Bangkok is very terrible. The increase in numbers of vehicles is the main cause of this problem. I can see many types of cars moving very slowly on almost every road in Bangkok. They can make me stick in the same position quite a long time instead of moving forward. To illustrate, when I went to school in the morning, I could not avoid the traffic jam.

This excerpt was the conclusion of Pranatda's essay. In the thesis statement she wrote that she wanted to explain the reasons why she did not use public transport for travelling in Bangkok. However, in excerpt 23 (the second body paragraph), she mainly explained the causes of traffic jams, provided descriptions of traffic jams in Bangkok, and described her experience of getting stuck in traffic. The content in this body paragraph does not relate to the main idea expressed in the thesis statement.

Regarding conclusions, all students reported that the function of a conclusion is to summarize the main ideas and provide the writer's final thoughts. First, a conclusion summarizes the writer's main ideas, as discussed in the body paragraphs and is the last opportunity for them to restate their opinion in the essay. Some said that it helps the readers to have a better understanding of what the essay is about and in addition, the writers have the opportunity to show their final thoughts. Many of them offered a recommendation or prediction about the ideas or issues discussed in the essay. Some offered solutions to the issue they presented. For example, based on the conclusion of his

essay, Pongsakorn summarized the beneficial effects of public transport and recommended that the Bangkokians should be proud of the benefits of public transport.

Some representative examples are as follows:

The function of the concluding paragraph is to summarize the main ideas in the essay. According to the text, I summarize that the public transport have beneficial effects definitely. And I also add the recommendation about the ideas that Bangkokians should be proud of the beneficial effects. According to the reasons, I think I achieve its purpose. (Pongsakorn)

The function of the concluding paragraph is to summarize the main ideas. So it will help the reader to understand better about the main ideas of the essay that the writer want to tell. Moreover, it makes the reader recommend about what the ideas is presented in the essay. And I think my concluding paragraph can achieve its purpose. (Upsorn)

Function of the concluding paragraph is summarizing the thesis statement and the body paragraph. The [writer] should summarize again to tell the reader about the concluding, making recommendation about the ideas, or making a prediction about ideas in the essay and I think my concluding paragraph achieve its purpose. (Panita)

The function of the concluding paragraph is summarizing the main idea of the essay in order to make the reader understand more clearly. Most of the concluding paragraph consists of the solution, the suggestion, the prediction, or the warning. It depends on the writer. And I think that my concluding paragraph achieves its purpose because I brief my main ideas and also give the reader the solution and the suggestion. (Tida)

The function of the concluding paragraph is to conclude the idea of the essay and making recommendations, may be offering the solution of the problems of public transport. I think I achieve its purpose. (Ladda)

The function of the concluding paragraph is to summarize the main ideas in the essay. It gives the essay its final shape, and it gives writers a last opportunity to show their ideas by making recommendation, advice, a solution to the problems or a prediction about the issues discussed that writer has gained from writing the essay. I think my concluding paragraph achieve its purpose because it brings the essay to a close by summarizing the main ideas in the essay, and also gives the reader suggestion by offering solution to the problem discussed in the essay. (Malee)

From the students' texts, in the conclusions the students restated the main idea that they had discussed in the essay. Generally, many students restated their opinions or ideas of the thesis statement. They also offered their final thoughts; mostly, these were recommendations connected to the main points discussed in the essay. Below is a representative example:

#### Excerpt 24: Malee

In conclusion, public transport are the best way for everyone who want to go out. With many good reasons, they save energies, reduce pollution and safe. If you have a chance to come to Bangkok, you should try to use public transports once then you will know how good they are.

Excerpt 24 was the conclusion of Malee's essay. In the thesis statement she maintained that people in Bangkok use public transport because it "save[s] energies, reduce[s] pollution, and also [is] safer than using private vehicle." From the extract, the first two sentences reaffirmed this main idea. After that she gave her final thoughts by suggesting readers use public transport when travelling in Bangkok.

However, the findings from the students' text showed that some did not produce a conclusion that restated the main idea of the essay. The content of the conclusion was irrelevant to the writer's main idea expressed in the thesis statement. On some occasions, a completely new idea was discussed. Below is a representative example:

#### Excerpt 25: Pornpanit

Today Bangkok is the world of hi-technology that influence everything include public transport. It makes you comfortable and convenient for working life in a big city.

Excerpt 25 is the conclusion of Pornpanit's essay. In the thesis statement, she stated that public transport is the best way for travelling around Bangkok because "the cost is reasonable;" it also "save[s] time and decrease[s] traffic jam problem." In the first sentence she mentions "hi-technology" in Bangkok and its influence in public transport. This sentence was irrelevant to her thesis statement of this essay. In the following sentence, she further suggested that public transport is "comfortable and convenient for working life in a big city." This sentence presented completely new ideas not discussed in the thesis statement and the body paragraphs.

### **8.3.4.2 Organization**

Almost all students made an outline for their essay; only one started writing the drafts without an outline. Some were written by using complete sentences, and it was more likely for students to use complete sentences when describing a thesis statement, topic sentences for body paragraphs, or a conclusion, but phrases when describing supporting details for the body paragraphs. Only one student, Pongsakorn, used only key words and phrases in his outline.

Following the students' outline, the content they presented is organized in the sequence as follows: the essay title, a thesis statement, three body paragraphs, and a conclusion. For each body paragraph, topic sentence is presented first, and is followed by a list of supporting details.

The students started their outline with the title of the essay. Most used a very broad title similar to the writing prompt provided, for example, "public transport" or "public transport in Bangkok". Only a few made adjustments to illustrate their main idea in the essay, e.g., Pongsakorn: "The beneficial effect of public transport in Bangkok," Malee: "Good reasons of public transport." Some of them provided a title that narrowed down the focus of the topic but did not illustrate the writer's opinion, e.g., Natcha: "Public transport in Bangkok 'When I get on a bus,'" Upsorn: "Public transport: mini-bus service."

The next part of the outline is a thesis statement. As discussed in previous content section, the students were aware that the thesis statement presents the main idea of the essay. Investigating the thesis statement in their outline, most could write an effective thesis statement. Their thesis statement could narrow down the broad topic of public transport, and indicate the particular aspect of the topic they writers wanted to discuss and, importantly, express the writer's opinion of the topic, for example Uprosn, Kamolwan, Anchalee, Winai.

However, many students have problems in writing a good thesis statement. As they had learned, a thesis statement is one sentence that expresses the writer's opinion of the topic, but some expressed their main idea in several sentences, rather than a single sentence, e.g. Natcha, Malee, and Chananya. Some students' thesis statement did not provide the writer's clear idea, e.g., Maneeya, Yarinda. A few students had a more serious problem, in that they wrote a thesis statement to describe the topic of public transport, rather than expressing their ideas on the topic, e.g., Wanee, Rungtip. The findings showed that some students had difficulties in translating their understanding of the thesis statement into an effective thesis statement expressing their main idea for the essay.

The following part of the students' outline is the details of the three body paragraphs. In each paragraph, the writers generally began with a topic sentence followed by supporting details. Most of the students could write topic sentences to express the main ideas to discuss in each paragraph. However, some students occasionally wrote topic sentences that

only describe fact, not opinion, e.g., Natcha (topic sentence in body paragraph II), Wannee and Winai (topic sentence in body paragraph III). Also, some students occasionally produced a topic sentence explaining content irrelevant to the main idea of the essay expressed in the thesis statement, e.g., Yarinda and Wannee (topic sentence of body paragraph III). After the topic sentence, detailed information to support the topic sentence is provided. From the students' outlines, the students used personal experience, facts, and examples as details to support their ideas.

The conclusion is the last part of the students' outlines. The students generally wrote one or two sentences to summarize the main points they had presented in the body paragraphs. Thus, in the conclusion, the students restate the main idea they had presented in the essay. However, a very small number of students (e.g. Wannee) produced a concluding sentence unrelated to the ideas discussed in the essay. Regarding the final thoughts presented in the conclusion, students reported in their reflections that they provided these in the conclusion. However, their final thoughts were not found in the outline, despite appearing in most of the students' final drafts.

Examples from students' outlines follow (see Appendix 13 for more examples):

Upsorn

Outline

Title: Public transport: Minibus service  
(Minibus service of Public transport in Bangkok)

Introduction: Using mini-bus is dangerous because of the problems of the equipment, the problem of the driver and other passengers.

Body paragraph I:

Topic sentence: Problem of the equipment are about the coachwork.

Details: Why the accidents always happen so easily

Body paragraph II:

Topic sentence: The driver became one of the problems that cause the accidents because the mini-bus drivers are always irresponsible

Details: 1 The mini-bus drivers are always irresponsible  
2 Any man can be the driver. They do not have to apply for it or be trained to be the mini-bus driver.

Body paragraph III:

Topic sentence: Other passengers can be harmful too.

Details: 1 Some dips use the overcrowding to be the benefit of their job  
2 Some passengers are obscene.

Conclusion: They should improve their service as to save people's lives.

Anchalee

## Outline

Title: Public transport in Bangkok

### Introduction

Thesis statement: The skytrain (BTS) and underground (MRT) rail are very useful such as reaching destination on time, having good service and reasonable fare for customers.

### Body paragraph I

Topic sentence: First of all, people can reach their destination on time.

Details:

1. The trains arrive on time.
2. connect many of main areas of the city.
3. can use a combination of transport to go faster.

### Body paragraph II

Topic sentence: Service is very efficient.

Details:

1. offers facilities in the stations.
2. there is a wide range ticket available.
3. Staffs are friendly and helpful

### Body paragraph III

Topic sentence: The fare is reasonable

Details:

1. It is not too expensive
2. It has many choices. The single journey ticket, the stored value card.

Conclusion: In conclusion, Bangkok is a car city so the rail systems are essential for many reasons such as reaching destination on time, having good service and reasonable fare for customers.

Chananya

## Outline

Title: Public transport in Bangkok

### Introduction

Thesis statement: Nowdays, Public transport is very famous especially in Bangkok. The convenience and comfortable of the public transport, the reasonable price, and saving the time are all reasons why people decide to use public transport.

### Body paragraph I:

Details:

First of all, living in a big city like Bangkok. It is very convenient and comfortable to take the public transport.

1. There are many kinds of them such as bus, taxi, BTS and subway.
2. It is very easy to get on the bus in everyway.
3. You can decide which way of public transport that you can take depends on your convenient.

### Body paragraph II:

Details:

The reasonable price is one of the reasons that people are use public transport

1. Even the people who have their own car use public transport
2. The price of gasoline is very expensive
3. Decrease their expense for gasoline

### Body paragraph III:

Details:

The problem of getting to school or work late because of the traffic jam.

1. The traffic jam is one of the popular problem in Bangkok.
2. You will get trouble if you go to school or work late.
3. BTS or subway can help you avoid the traffic jam
4. Best way to saving the time and take the time only 5 minutes per each station

### Conclusion:

Indeed, the convenience and comfortable, the reasonable price, and saving the time are all reasons that people decide to use public transport.

Pongsakorn

## Outline

Title The beneficial effect of public transport in Bangkok

### Introduction

Thesis statement/ born in Bangkok/ many experience about public transport/ many traffic jams make some benefit without awareness of people

### Body paragraph I:

Topic sentence: an endurance of people

Details: 1 To wait the bus for long time  
2 To stand on the bus for long time  
3

### Body paragraph II:

Topic sentence: good judgement of people

Details: 1 Decided to change the way to get the destination  
2 Calculate the bus fare  
3

### Body paragraph III:

Topic sentence: diligence of people

Details: 1 get up early  
2 To get the destination on time  
3

conclusion: benefit

	Wannee
	Outline
Title:	Public transportation in Bangkok
Introduction	
Thesis statement:	There are many kinds of public transportation in Bangkok.
Body paragraph I:	
Topic sentence:	Bangkok is a big city.
Details:	1 people want to go to Bangkok for ... 2 transportation that they can choose. 3 students that study in university
Body paragraph II:	
Topic sentence:	Bangkok is a business city.
Details:	1 Seelom and Khawsan Roads. 2 Many cars in the roads. 3 in the morning and in the evening.
Body paragraph III:	
Topic sentence:	There are many problems from public transportation in Bangkok
Details:	1 air pollution 2 traffic jam 3 people stresses and tried
Conclusion:	Transportation in Bangkok are good and bad in the same time.

### **8.3.5 Language use**

The students described the language features used in writing a five-paragraph essay, including formal language, tense – present and past – and using appropriate vocabulary.

In their reflections, more than half of the students described the use of only one of these language features in writing. Despite the fact that the notion of formality of language use was not taught in the class, almost all of these students indicated the use of formal language, but they did not provide further detailed information. For example, Upsorn, Malee, Maneeya, Sunisa thought the language use was “formal language”; Natcha thought “The language use in the writing must be formal language.” One student, Anchalee, explained the use of present simple tense in writing and why she used it: “present simple tense because it is my ideas and my thoughts.”

Many students explained the use of formal language and other language features, namely the use of tense and use of appropriate vocabulary. However, detailed explanation and examples from their essay were not given. In their responses, some students mentioned about the use of formal language and appropriate tense, e.g. Kamolwan: “formal language, present tense,” Wanida: “They always use formal language and present simple tense for write the text,” Ladda: “They often use formal language and present simple tense,” Wanee: “formal language and present simple tense or past simple tense.”

In addition, some students mentioned the use of vocabulary and other language features in their list. For example, Nongluck: “formal style, choose the word appropriately for writing the essays,” Tanawan: “Formal language, formal vocabulary, present tense and past tense,” Pongsakorn: “In my opinion, it used past simple tense a lot in five-paragraph essay because the writer may write their personal experience.... The writer has to use the right words to express their ideas.”

Examining the students’ texts, use of present tense, past tense, and vocabulary related to the topic were found. First of all, the students had a clear idea of how present tense and past tense should be used in writing. They used the present simple tense when they expressed their opinion on the topic (see excerpts 17 – 20, Section 8.3.4.1). In addition, when the writers used facts in general as supporting details in body paragraphs, present simple tense was used. For example:

Excerpt 26: Kamolwan:

In, Bangkok, there are many taxi but they have an expensive fare.... The cost starts from 35 ₧ and if you call to taxi hotline (1691 or 1661), you must pay 20 ₧ for service charge....

Excerpt 26 was taken from one of the body paragraphs in Kamolwan’s essay. In this paragraph, she intended to say that travelling by taxi is expensive. It can be seen that she used present simple tense (i.e. “starts,” “call,” and “must pay”) when she provided factual information about the taxi fare to support her idea.

In contrast, when the students described their past experience as supporting details to support their main idea in the body paragraphs, past simple tense was employed. For example:

Excerpt 27: Pongsakorn

For example, I used to stand on the bus for two hours, when I was on Rajchadamnern Road.... As soon as I got off the bus, the bus moved suddenly.

In this excerpt, Pongsakorn used his past experience as supporting detail for one of the body paragraphs. It may be noticed that he used past simple tense in writing (i.e. “used to,” “I was,” “got off,” and “moved”).

Regarding appropriate vocabulary, investigation of the students’ texts showed that vocabulary relevant to public transport was used in the essay, e.g., Kamolwan: “taxi,” “taxi hotline,” “service charge,” “passenger,” Anchalee: “skytrain (BTS),” “underground (MRT),” “single journey ticket,” “1 Day-Pass,” Malee: “tuk-tuk” (the auto rickshaw), “bus.”

## **8.4 Letter of application**

### ***8.4.1 Social situation***

Based on their context analysis, the students thought that the social situation for writing a letter of application for an international exchange programme was that they saw the advertisement. For example, Anchalee wrote that “this text is written when someone want to apply for this program.” Pongsakorn described the situation as: “applying for the international exchange program.” Similarly, Chananya explained that the situation is to “apply this international program.” Thus, the students are aware that they wrote a letter in response to a specific social situation, that is, an application for a student exchange programme.

### ***8.4.2 Writer–readers and their relationship***

According to their context analyses, the students were recognized as the writers of the letter, the readers were mainly the committee of the student exchange programme, and both parties had a formal relationship.

Based on the responses in the context analysis, it was clear that the letter was written by the student, and many students gave further explanation of the writers. Some further explained that the writers are those students interested in applying for the student exchange programme, e.g. Anchalee: “The students who want to spend a semester or a year abroad in Korea,” Maneeya and Natcha: “Student who interest in this program,” Panatda: “Student

who would like to apply this program.” A few of them were more specific in describing that the writer is a second to third year student, e.g., Upsorn: “Student, People study second – third year under [graduated].” In addition, Kamolwan was the only person who identified herself as the writer by writing down her name in the context to indicate the writer.

The students realized that the readers of the letter of application would include Ms Sirikwan Chantarat, the committee, and the teacher. Almost all of them reported that the readers of their letter would be Ms Sirikwan Chantarat, the person who they addressed in the salutation of the letter, the committee of the student exchange programme. One student, Winai, thought the readers were Ms. Sirikwan Chantarat and the teacher.

Most of the students thought that the relationship between the writer and the reader is formal. Some of them thought that it was the relationship between the students and the committee of the programme. A few students realized that social status of the writer and readers are unequal, that is, the readers have more power in this situation. For example, Pongsakorn and Natcha said that “The writer is lesser social status than the readers.” However, a few of them viewed the relationship of the writer and the readers as “student-teacher” and both parties have different social status.

#### **8.4.3 Communicative purpose**

Generally, the students were aware that the purpose of the letter of application is to elicit a positive response from the committee of the student exchange programme. However, their awareness of their awareness of communicative purposes, based on their reflections, may be classified into four groups: 1) to apply of the programme, 2) to promote the candidate and apply for the programme, 3) to get an interview, and 4) to promote candidate and get an interview.

Two students recognized that the purpose of letter of application is to apply for the student exchange programme. The letter would help persuade the committee to select them to participate in the programme, that is, they thought they would be selected to be an exchange student based on this letter. Examples of these students’ reflections are:

The purpose of writing is to persuade them to choose me to be an exchange student.  
(Upsorn)

This letter is written to candidate for student exchange and study abroad programme. (Jaran)

A small number of students explained that the purpose of letter of application is to promote the candidate and to apply for the programme; the letter would promote the writer as a suitable and appropriate candidate for the student exchange programme. Like the previous two students, these students realized that another purpose of the letter is to apply to the programme, that is, the committee would select them to participate in the programme by considering the letter written by the applicants. For example:

The purpose of writing is to present information about myself in order to persuade Ms Sirikwan Chantarat take me in this programme. (Anchalee)

There are two purposes of the writing which are applying for the student exchange and promoting the candidate. (Pongsakorn)

The purpose of writing are promoting a candidate and apply of the student exchange. (Natcha)

These findings seemed to show that small number of students did not have a clear understanding of the process of application, as they thought that the committee would immediately select the students to participate the programme based on the letter. It might be assumed that small number of students did not notice the application process (see Appendix 2) and did not realize that writing a letter of application comes at an early stage in the application process. .

Almost half of the students were aware that the purpose of the letter of application is to obtain an interview. According to their reflections, the students understood that the letter of application that they had written in response to the student exchange programme advertisement would help them obtain an interview for the programme. It seemed that these students understood that they would not be selected to be exchange students immediately after sending out the letter for consideration; rather, a successful letter would earn them an interview, which forms the subsequent stage of applying for the programme. Some of representative examples are:

The purpose of writing is to get an interview for the position that the writer applied for. (Malee)

Purpose of writing is getting an interview. (Sunisa)

The purpose of the application letter is to ask for the consideration to choose for an interview ... (Yarinda)

Purpose of this text is to write in order to get a job interview. (Wilai)

The purpose of writing is get an interview. (Tanawan)

The purpose of this writing is to get an interview. (Narong)

Many students in the class said that the purposes of the letter of application are both promoting the candidate and getting an interview. Its first purpose is to promote the candidate, that is, to show the committee that they are suitable and appropriate candidates for the programme. In their reflections, some of them were more specific in explaining that they needed to present selected information of themselves, for instance educational background, experiences, skills and abilities, and personality, to demonstrate that these were relevant to the qualifications listed in the student exchange programme announcement. The second purpose is to obtain an interview for the programme, the subsequent stage in the process of application. It seemed that this objective would be achieved if the writer could accomplish the first purpose. Examples from the students' reflections are:

The purpose of writing a letter of application is to promote myself by using the information such as educational background, personality, experience or abilities that can make me get an interview. (Kamolwan)

The purpose of writing are promoting myself and get interview section for student exchange program at Korean Universities for academic. (Maneeya)

The purpose of writing a letter application is the writer wanted to promote her/himself for example, educational background, personality, experience or other information that can make he or she to get an interview. (Wanida)

As for the letter of application, it is very formal and the purpose is to present the candidate's skills and abilities or others, and to get the interview. (Tida)

The purpose of writing this Application letter is to promote the candidate and look for an interview for this program. (Pradit)

#### **8.4.4 Content and its organization**

##### **8.4.4.1 Content**

In the students' reflections, the students discussed three main issues related to the content of the letter. First, they explained the information in the letter of the application helps its communicative purpose. Second, the students discussed the most important parts of the

letter. They also described problems they had encountered related to the content of the letter that.

First, all students reported that to achieve the letter's communicative purpose they needed to present the information explaining their qualifications relevant to the requirements specified in the advertisement (see Appendix 2). All of them mentioned the presentation of their academic background. Some did not give further details of the content (e.g. Upsorn, Panita), further explained that this might include the year of study, grade point average (GPA), the name of faculty and university where they are studying (e.g. Pongsakorn, Yarinda, Nongluck).

These students also mentioned about presenting information on their skills, abilities, and experience relevant to the required qualifications (see Appendix 2). Some students were more specific in providing this explanation. For example, Yarinda and Nongluck explained that their language skills and abilities related to the use of English in communication. Pongsakorn mentioned about his experience as a teacher assistant and thought this was relevant to the required qualifications.

One student, Narong, thought that all parts of the body paragraphs of the letter, namely referring to a job advertisement (AD), offering candidate (CA), promoting the candidate (P) enclosing documents (EN) and polite ending (PE), help achieve the letter's communicative purposes because the committee would have sufficient information and know the candidate better.

The following comments are examples from students' reflections:

I think I achieve the purpose because I show my qualities as they want. The information helps me to achieve the purposes are my education, my work experience and my abilities. And I'm sure on my information are good enough. (Upsorn)

I have added and information about my educational, abilities, and skills that was [required] in the student exchange program. So I think I will have a chance to get an interview because I think the committee are interested in my outstanding skills and abilities. (Panita)

I think that I can achieve that purpose for two reasons. First, I wrote the letter in formal style of cover letter. The readers are committee, so they are higher social status than the writer. As a result, I have to wrote the letter in formal style for applying the student exchange. Second, I add an information about background of

education and my experiences in the body paragraph of the cover letter. For example, I write that “I am a second year student” and “I am a teacher assistance”. I think the information of the body paragraphs will make me achieve these purposes. (Pongsakorn)

The information helps me achieve that purpose is the information about my education, my skills, my abilities, and any other information that I promote myself. For example, I am a second-year student in Faculty of Liberal Arts and Science, [name of university]. My skills and abilities are spoken and written English and Japanese quite well. My experience is to take foreign visitors travel around Nakhon Pathom. (Yarinda)

I write this letter to presents selected information about qualifications of candidate because they would like to apply a student exchange to study at Korean Universities. I am a second years student. I got GPA at 2.85. I had good command of spoken and written English. I had ever seen an agent for study exchange in Australia. I can present the student’s qualifications completely. I think Ms. Sirikwan probably consider me at first person. (Nongluck)

I think my letter can achieve that purpose because my information are including referring to a job advertisement (AD), offering candidate (CA), promoting the candidate (P) enclosing documents (EN) and Polite Ending (PE). So the committee can read and know the information that they are expect to know from the candidate. (Narong)

The students’ awareness of the content of the letter is confirmed by their comments in reflections about the most important part of the letter of application. In the classroom, the students had learned that body paragraphs of the letter consist of several parts, i.e. referring to a job advertisement (AD), offering the candidature (CA), promoting the candidate (P) enclosing documents (EN) and polite ending (PE), as well as the content to present in each part of the letter. Nearly all students agreed that the most important part of the letter is the section in which they could detail their qualifications relevant to the requirements of the advertisement (see Appendix 2). They explained that the presentation of information on their education, skills, abilities, and experience would persuade the readers or the committee of the programme that they are strong candidates and should be given the chance of an interview. Some students (e.g. Kamolwan and Nongluck) also suggested that this part should be well written, because it was a chance to provide the readers with sufficient information and persuade them to give the writer an interview.

One student, Chananya, thought that all parts of the body paragraphs are important and related to each other. She explained that the referring to a job advertisement (AD) and promoting a candidature (CA) parts showed her interest in applying for the programme.

The promoting the candidate (P) part explains her skills and is related to the position she was applying for. The polite ending (PE) part showed that she is ready for an interview.

Examples from students' reflections are as follows:

In my opinion, I think the middle paragraph(s) of the letter is the most important because in this paragraph will explain about myself or the people who prefer themselves to be the candidates. There are many information. For example, educational background, personality, experience, abilities and skills will be written in this paragraph. If I can write it well, it will be persuade the reader in order to interest me and give me an interview. (Kamolwan)

In my opinion, the most important part of the letter is Body paragraph 2 – 3 because it tells about my informations as well, Tells my educational background, my skills and abilities, my experiences that related with my skills. Moreover the body paragraph 2 – 3 is the paragraph to promote myself for the committee's consideration. (Yarinda)

In my opinion Promoting the candidate (P) is the most important because committee consider to receive person from this part. This part is about providing the information demonstrating qualifications and abilities related to the desired position. (Wilai)

I think the promoting the candidate (P) is the most important in the part of letter. Because it is the best part of the letter that it can explain the qualifications of candidate for get the interview. The committee will consider me specially if I can present the qualification completely. If I miss one document or qualification I will miss an opportunity to get the interview I should write the letter with polite and formal word and I will not for get to write my skill and abilities. (Nongluck)

The part of the letter that the most important is the body of the letter because you can refers to advertisement and position that you would apply. In the body, you can present your information for persuade the company to let you get an interview. I can explain the education background, work experience and ability that related with qualifications of the position I wish to apply. I can mentioned that tasks or activities that helped me to develop my skills and ability. Polite ending, I can tell the company that I have preparedness for get a job interview. (Chananya)

As nearly all students reported that promoting the candidature (P) part is the most important section of the letter of application, excerpt 28 was a representative sample to show that the students presented necessary and relevant information in this part in order to convince the readers that they had the qualifications specified in the student exchange programme advertisement (see Appendix 2).

Excerpt 28: Yarinda

I am a second-year undergraduate student in Faculty of Liberal Arts and Science, [name of university]. My major is English and my minor is Japanese. My GPA is 3.29, I am confident that I have a good command of spoken and written English.

I have been a volunteer guide of Rotary Club in Nakhon Pathom, I provided information to the foreign visitors and took them to travel in Nakhon Pathom.... I used to welcome Japanese student to my school and present Thai culture to them. In addition to English skill, I have self-confidence to express myself. I am enthusiastic to learn new cultural experience and able to adjust myself to new life style.

Excerpt 28 was part of Yarinda's letter. In the first paragraph of this excerpt, Yarinda presented the information about her year of study at university, major and minor subjects and her GPA to show that she had the qualification of being a second year university student with a GPA above 2.0. Her educational background also supported her ability in spoken and written English. In the following paragraph, her experience of being a volunteer guide and a brief description of her activities showed that she had interpersonal skills and was able to participate in cultural exchange activities.

#### **8.4.4.2 Organization**

Nearly all students wrote an outline for writing their letter. One of them, Upsorn, wrote down all parts of the letter in her outline to remind herself what information to present, including sender, date, inside address, salutation, body paragraphs, complimentary close, signature, and typed name but detailed information was not given in her outline.

In contrast, the rest of them produced their outline to show the information presented in body paragraphs of the letter. According to their outline, the content included referring to the advertisement (AD), offering the candidature (CA), promoting the candidate (P), enclosing the documents (EN), and polite ending (PE). It was noticed that almost all of them tried to use the Henry and Roseberry's (2001) terms that they learned in class to describe different parts of the body paragraphs. It was also found that their body of the letter was generally divided into three parts, presenting different information. The first part mentioned the referring to the advertisement (AD) and offering the candidature (CA) moves. Next came the promoting the candidate (P) move. The students wrote about the enclosing the documents (EN) and made a polite ending (PE) in their final part.

In the first part of the outline (body paragraph 1), the students began with reference to the source of the information of the student exchange programme (referring to the

advertisement (AD) move). After that, they stated that they wanted to apply for the programme (offering the candidature (CA) move). According to Henry and Roseberry (2001), the sequence of two moves is interchangeably depending on the syntactic structure of the sentence used by the writer. The syntactic choices that some students used allow them to describe the referring to the advertisement (AD) move before the offering the candidature (CA) move (e.g. Anchalee, Chananya, Malee, Natcha). For some students (e.g. Panita, Wilai, Narong, Winai), the syntactic structure of their sentence forced them to mention the offering the candidature (CA) move before the referring to the advertisement (AD) move, but in their outline, they still mentioned the referring to the advertisement (AD) move first.

Next, the students explained their own qualifications in promoting the candidate (P) move. First, the information on their undergraduate study was presented. The content normally found was the year of study, the major subject, the minor subject, the GPA, and the name of the faculty and the university where they were studying. Later, they explained their skills or abilities. Generally, they described their experience of participating in university activities or work experience, as well as the skills they gained from those activities or experience. Common skills mentioned by the students were in language, communication, and interpersonal skills. Other abilities, for instance Thai boxing (Winai), or knowledge of Thai culture (Natcha), were also mentioned.

In the last part of the outline, the students mentioned their enclosed documents, for example TOEFL test result, photos, and transcript. After that they showed the ways they could end the letter politely: a thanking and welcoming response. Some of them either said thank you to the readers (Anchalee,) or welcomed the opportunity for an interview (e.g. Rungtip); but some used both strategies (e.g. Kamolwan, Panita).

However, it was found that a few students occasionally presented information that did not match the parts of the letter they described in the outline. For example, in the offering the candidature (CA) move, Kamolwan and Ladda explained the purpose of the student exchange programme that was written in the advertisement, rather than stating that they wanted to offer themselves as a candidate. Also, Wilai wrote “yours faithfully”, a complementary close, in the polite ending (PE) part. Despite these mistakes, it was found that in their final draft of their letter they could present appropriate content in those parts. Kamolwan and Ladda indicated their intention to apply for the programme in the offering

the candidature (CA) move. Wilai ended her letter politely by thanking the readers and welcoming a chance for an interview session.

Examples of the students' outlines follow (see Appendix 14 for more examples):

Upsorn

## **Outline**

- Sender's address
- Date
- Inside address
- Salutation
- Body of the letter:

First paragraph: Where and how I know about the program.

Which program I would like to apply for?

Second paragraph: My qualification.

How much I am interested in the program and why?

Third paragraph: My work experience.

Forth paragraph: What I have enclosed.

Ways to contact me.

- Complimentary Close
- My signature
- My typed name

Anchalee

## Outline

### Body paragraph 1

#### Features

Referring to a job advertisement

(AD)

Offering candidature (CA)

#### Content/information

I have read the information on [www.ku.ac.th](http://www.ku.ac.th) about the student exchange programme, and would like to apply for the programme.

### Body paragraph 2

#### Features

Promoting the candidate (P)

Explaining academic qualifications  
(educational background)

#### Content/information

B.A. in English, Faculty of Liberal Arts and Science, [name of the university]  
2<sup>nd</sup> year undergraduate student, Grade is 3.5

My major is English, my minor is French

Explaining relevant skills, abilities

- 3 months experience in America  
solve problem + responsibility  
enthusiastic to learn new culture  
- University activities  
communicate and deal with other people well  
co-operated with them

### Body paragraph 3

#### Features

Enclosing documents (EN)

Polite Ending (PE)

#### Content/information

I have enclosed transcript, TOEFL certificate and 2 passport sized photos for your consideration.  
I look forward to the opportunity to participate in this programme. Thank you for your consideration.

## Kamolwan

### Outline

#### Body paragraph 1

- Referring to a job > advertisement (AD)
- Offering candidature (CA) >

From www.ku.ac.th

To enhance the quality of education for all students through international exchange and to promote culture

#### Body paragraph 2+3

- Promoting the candidate (P) >
- Explaining relevant skills, abilities >

- third-year undergraduate at KU in Faculty of Arts & Science for a degree in English
- GPA 3.5
- Minor is Japanese
- have been student exchange of UCE in New Zealand
  - English skills, exchange the cultural
- Seminar for Korean culture
  - enthusiastic to learn new cultural
- be the host family for student exchange from Korea & Japan
  - interpersonal, helping, communication skills

#### Body paragraph 3

- Enclosing document (EN) >
- Polite ending (PE) >

- resume, transcript, English language test certificate, and 2 passport sized photos
- I would appreciate an interview and thank you for your consideration.

Rungtip

## Outline

### Body paragraph 1

Referring to a job advertisement (AD)

- I met an advertised on www.ku.ac.th of 26 February 2009

Offering candidature (CA)

- I wish to apply for the Student exchange program at Korea University

### Body paragraph 2(+3)

Explaining academic qualifications

- I study in Faculty of Liberal Arts and Science, [name of the university]. Second year.  
My minor was Korean. As I have taken courses in English and Japanese and good command of spoken and written English.

Explaining relevant (skills, abilities)

- Head of Backpacker Club
- Head of English relationship camp

### Body paragraph 3

Enclosing document (EN)

- I have enclosed a copy of my resume for your consideration.

Polite ending (PE)

- I would like an interview any time at your convenience.

Panita

### Body paragraph 1

Referring to a job advertisement  
(AD)

Offering candidature (CA)

I would like to apply for the program of  
exchange student announced on www.ku.ac.th

### Body paragraph 2

educational bg  
skills, abilities

2 year university student. English major  
Good command in English  
Thai food, Thai music  
Exchange student's experience  
Korean language

### Body paragraph 3

Enclosing documents (EN)

Enclosed resume, transcript, (TOELF) and  
photos

Polite Ending (PE)

I am available for an interview anytime at  
your convenient  
Thank you for your consideration.

#### **8.4.5 Language use**

According to the students' responses in the context analysis, the language features used in writing a letter of application include: formal language, polite language, action verbs, and usage of appropriate vocabulary; however, detailed explanation or examples of these language features were not given by the students.

Even though the notion of formality was not taught in class, most of the students explained that the language used for the letter of application should be "formal language" e.g. Uprosn, Chananya, Pongsakorn, Malee, Maneeya, Wanida. Some of them mentioned the use of other language features, talking about showing politeness in the letter, e.g. Yarinda: "formal language, politely", Nongluck: "formal, polite." Use of action verbs describing the writer's qualifications, and vocabulary related to the application or the writer's educational background were also mentioned by a few students, e.g., Anchalee: "using action verbs to explain," Kamolwan: "formal language, use action verb, vocabulary about this topic," Natcha: "formal language, vocabulary about educational information." Only one of them, Wanee, suggested the use of appropriate tenses in writing the letter: "formal language, past tense or present tense."

Examining the students' texts, it was found that polite language, action verbs, present and past tense, and appropriate vocabulary were used. Regarding the polite language, it could be assumed that the students were talking about choices of phrases and words used in the Opening (O) move to address the readers and the Polite Ending (PE) move to end the letter. The common salutations used in the opening move were "Dear Ms Sirikwan Chantarat." The complimentary close used in the PE move was "Sincerely yours" (e.g. Wanee). Some students ended the letter politely with the phrase "Yours faithfully" (e.g. Nongluck).

In the Promoting the Candidate (P) move, action verbs explaining the writers' activities and experience were commonly found, e.g. Natcha: "promote and exchange," "participate," Wanee: "handle," explain." The students were also aware of the appropriate tense in writing. Present simple tense was used in explaining the students' factual information, for example, Wanee: "I am a second year undergraduate student...," as well as the skills and abilities that they think they possessed, for example, Nongluck: "I have a good command of spoken and written communication in English." Past simple tense was used in describing the students' past experience, for example, Maneeya: "In 2007 I was

trainee translator . . .” In writing the letter of application, the students were able to use vocabulary to explain their educational background, for example, Natcha: “undergraduate student,” “major,” “GPA” and their skills and abilities, for example, Natcha: “enthusiastic,” Tida: “interpersonal skill and communicative skill.”

## **8.5 Argumentative essay**

### ***8.5.1 Social situation***

The responses in the context analysis suggest that the students had different views of the situation in which an argumentative essay is written. A few students recognized that the social situation for writing an argumentative essay is a written assignment, that is, they were assigned to write an argumentative essay and submit it to the teacher. For example, Yarinda explained the situation as: “the essay which sent to the teacher.”

Some students explained that the social situation for writing an argumentative essay is presenting an argument. For example, Malee’s response was: “to present an argument”; Pongsakorn wrote: “present argument for trying to request some action to be taken”; Maneeya said she wanted to “present benefits of tourism industry more outweigh than disadvantages.” These responses suggested that the students were aware of the social situation as presenting an argument or an opinion on an issue.

Most of the students considered the social situation of an argumentative essay as a “controversial issue”, seeming to be aware that they wrote their essay to discuss a topic with two sides, some people supporting views on the topic, but others maybe disagreeing. For example, Anchalee explained that she wrote an essay “to show argument about controversial issue that I agree or don’t agree”; Wilai’s response was: “Real situation. There are some people agree with tourism industry but there are many people do not agree with that.” These students seemed to realize that in expressing their view on controversial issue, different people have different opinions. They had to justify why they agree or disagree with the issue.

### ***8.5.2 Writer-readers and their relationship***

According to the context analysis and reflections, the students realized that an argumentative essay might be written by different groups of writers, for instance the students, journalists, teacher, and any people in general; and it could be read by various

groups of people, for instance educated people, classmates or other students, teacher, people in general, and family members. Regarding the relationship between both parties, the students thought that the readers had higher social status than the writers.

Almost all of the students indicated that the writer of the argumentative essay is the student. Some of them added journalist and people in general to their list of writers. Many of them considered a student as the only person writing the essay. In their responses, many of them referred to a student in general, e.g. Pongsakorn, Parawee, Punsiri, Suwimon: "student." Some of them were more specific in explanation and claim their ownership as the writer, e.g. Anchalee: "Me," Chananya: "student [name]," Suchada, Winai "[name surname]."

Some students explained that the writer of the argumentative essay might include the student and some other writers, that is, a journalist, teacher or people in general. For example, Kamolwan, Ladda, Upsorn: "students, journalist"; Tida: "students or educated person"; Malee: "Student, or teacher or journalist". There was one student who did not consider a student as a writer, but suggested that the writers might be journalists or experts of that issue, i.e. Narong: "The writers are journalist or someone who well-known about tourism industry."

Next, the students thought that the readers of an argumentative essay might include educated people, classmates or other students, teachers, people in general, and family members. Many of them realized that educated people, classmates or other students, and the teacher were the three main groups of readers, e.g. Chananya: "teacher and classmate ... and well educated people," Pongsakorn: "groups of readers of educated people ... the teacher," Rungtip: "teacher ... classmate and educated people," Wilai: "classmate in university ... student to the teacher or to the experience people," Ladda "educated people ... friends, teacher." The responses of some students indicated that two out of these three groups were the readers of the essay, e.g. Kamolwan, Wanida: "educated people ... friends," Tanawan: "teacher ... a group of well-educated persons," Maneeya: "teacher ... educated people," Winai: "teacher ... friend."

In addition, some students added either family member or general people to their list of the readers, e.g. Yarinda: "the teacher ... friends or family," Upsorn "educated people ... friends and the people who interest." Some of the students further suggested that the readers might have their own views on the issue and they might either agree or disagree

with the writer's argument presented in the essay, e.g. Pranatda: "A group of reader who is educated people ... people who agree or disagree with you," Malee: "A group of reader who is educated people ... people agree or disagree with the text."

When describing the relationship between writer and reader, most of the students' responses were: "the student to teacher" (e.g. Kamolwan, Ladda, Anchalee). Some of the responses added the notion of novice/less experienced person and expert/experienced person, e.g., Rungtip: "student – teacher, less experience – experience," Nongluck: "student to teacher, novice to expert," Natcha: "Student to the teacher or the experienced person." A few students indicated that it was formal relationship between the writer and readers, for example, Yarinda: "Formal relationship/ The teacher and the student," Tida: "Formal relationship." One of them, Maneeya, wrote "Educated people – Educated people" in describing the writer–readers relationship.

From these responses, it is implied that students felt the writer and readers have a different social status. As they generally referred to the writer as a student or novice and indicated the reader as a teacher or experienced person, students thought that the readers have higher social status. Both parties might have a formal relationship.

### **8.5.3 Communicative purpose**

In general, the students were aware that the purpose of an argumentative essay is to present their position or point of view on a controversial issue and needed to provide both 'pro' and 'con' arguments to justify it. According to their reflections, their awareness of the communicative purpose could be classified into four groups: 1) to show both sides of argument, 2) to present the writer's position on the issue, 3) to persuade readers to agree with the writer, and 4) to present the writer's position on the issue and to persuade readers to agree with the writer.

Only one student, Narong, said that the purpose of writing an argumentative essay is to present both sides of the arguments, giving readers both supporting and opposing ideas about the issue of promoting the tourism industry. After reading, the readers could make their own decision whether to agree or disagree with the issue without any influence from the writer. Below is an extract from his reflection:

The purpose of the argumentative essay is to let the reader make his/ her decision and the writer tells the reader both supporting idea and opposing idea then the

writer leaves the reader alone for he/she can make a decision that he/she agrees or disagrees with the text. (Narong)

Small numbers of students realized that the purpose of an argumentative essay is to present an argument on the topic, that is, to present the writer's point of view of the issue and provide details to support it. The students explained that they put forward their position on the issue, namely either to agree or to disagree with promoting the tourism industry in Thailand, and provide both 'pro' arguments and 'con' arguments to justify their position.

Examples of students' reflections are:

But argumentative essay is showed writer's argument and why he agree or disagree by show both sides of arguments ... [I] agree with tourism industry ...[and]... show my argument why I agree with tourism industry. (Jaran)

Present an argument of the writer ... to agree or disagree and tell about the writer's opinion, tell that why she or he agree or disagree. ... argumentative essay want to explain about proargument and conargument or opinion of the writer that agree or disagree ... (Rungtip)

A few students reported that the purpose of the argumentative essay is to persuade readers to agree with the writer's opinion. In writing an argumentative essay on promoting tourism industry issue, there are different opinions and these students thought that the argumentative essay is to convince, persuade or change the readers' opinions to agree with the writer's point of view. For example:

the argumentative essay's goal is about to convince or change the point of view of the readers (Pranatda)

... want to convince and persuade the readers (Sunisa)

The majority of students were aware that the purpose of the argumentative essay is to present their position on the issue and to persuade the readers to agree with the writer's ideas. First, the writers needed to present their position, and to state whether they agreed or disagreed with promoting the tourism industry in Thailand. Many of them further explained that they present both 'pro' arguments and 'con' arguments to support and justify their position. Having stated their position on the issue and provided both 'pro' and 'con' arguments, their argumentative essay should be able to convince readers that the writer's point of view is strong and to persuade the readers to agree with the writer.

Comments below are some representative examples:

argumentative essay is to show argument about controversial issue that why I agree or don't agree and to persuade the reader to agree with him. ... furthermore, you must give supporting arguments and opposing arguments. (Anchalee)

... the purpose of the argumentative essay is to present an argument and to persuade the readers agree with the writer. The writer has to show both side of arguments which are PRO and CON. For example, I disagree with the tourism industry. However, I have to show the benefits of its. I cannot express only one side because the reader might not believe the writer. (Pongsakorn)

... the purpose of the writer in argumentative essay is to present the idea on controversial issue and persuade the reader to agree with writer. (Chananya)

... the purpose of argumentative essay show the ideas of the writer for supporting and conflicting the ideas. Moreover, the purpose of the argumentative essay wants to persuade the readers especially the reader who thinks opposite to agree with the writer. (Upsorn)

... the argumentative essay is the writer want to present the idea about the topic and convince the readers about something to agree with the writer. (Ladda)

The argumentative essay presents the writer's opinion that agree or disagree on controversial issue, convinces the reader and tries to change the reader's mind to agree with the writer. (Natcha)

#### **8.5.4 Content and its Organization**

##### **8.5.4.1 Content**

All students were aware that after they stated their argument on the issue of tourism industry in Thailand, they needed to show both 'pro' arguments and 'con' arguments in their essay. They realized that the presentation of only one side of the argument, either supporting or opposing argument, cannot help them to achieve the communicative purpose of an argumentative essay.

In the students' reflections, they explained that presentation of both sides of arguments is important because they are aware of the influence of the social factors, namely the social situation, readers, and the communicative purpose, and these factors are interrelated. Some of them took all three factors into their consideration (e.g. Upsorn and Kamolwan), but many mentioned just two of these three social factors (e.g. Wilai, Pongsakorn, Tanawan).

The first factor is the social situation in which the essay is written. They were aware that the topic of promoting the tourism industry in Thailand is a controversial issue; it could bring both advantages and disadvantages to the country, and people may either agree or

disagree with this issue. Thus, students need to present both 'pro' and 'con' arguments to illustrate that their argument of the topic is based on a thorough investigation of both sides.

The awareness of the readers of the essay is another factor that contributes to the presentation of both sides of the arguments. As it is a controversial issue being discussed, readers might have different opinions on the topic. The students were aware that the readers might disagree with the writer's position regarding the tourism industry issue. Both sides of the arguments were needed to be presented in order to justify their position of the issue, that is, why they agree or disagree with the issue, and to help the readers thoroughly investigate both sides of the issue.

The communicative purpose of the argumentative essay is the last social factor that the students mentioned. The students stated that they presented both sides of the argument because they wanted to convince the readers to agree with the writer's position. The presentation of both sides of the arguments showed that the writer's position on the issue is based on their thorough consideration of the issue. They said if they could show that the argument from the writer's position is stronger than the opposing argument, this achieves the purpose of convincing the readers to agree with them.

The following are examples from students' reflections:

After the writers states his/her main argument, the writer would like to show both sides of the arguments because the topic is the problem which has difference opinion about it. Some people agree but some people disagree. It is important because the writers need to prove that her/his opinions are stronger than the opposite ideas. So that she/he can convince the readers. (Upsorn)

It is very important to show both side of argument. The writer has to present about his/her idea not only just his side but only the other idea that argues his/her side in order to show that his/her ideas are stronger than the argue idea and can persuade the reader to agree with the writer. (Kamolwan)

Because there are two sides argument of topic that writer write. Some people do not agree with the writer. In the text the writer should show awareness of both sides because they want to show why the argue other side. Fact, experience and statistic, all of them show why the writer agree with the topic. I think if a writer presents both supporting and opposing, the essay will be able to achieve the purpose of the argumentative essay. (Wilai)

The writers need to show their awareness of both sides of arguments because they want to convince the readers agree with the writer. For example, the text is the controversial issue about promoting tourism industry. Although I disagreed with

the topic, I had to add the some beneficial things such as the campaign about conservation. However I discredited the campaign with my proof later. If the writer added only one side of their opinions, the essay will not be able to achieve the purpose of argumentative essay because the readers might not believe the writer. (Pongsakorn)

Because there are people that agree and disagree on one topic. So the writer needs to makes the reader know the detail. The writer needs to show awareness of both sides of arguments. The writer needs to show supporting arguments and opposing arguments with refutation. It is important because it makes the reader know about advantages and disadvantage of topic. Moreover, it persuade the reader to agree with main argument of the writer. (Tanawan)

The writer need to present an idea on controversial or explain the argument. It is important because if the writer gives the reason enough for both sides that will make the reader agree with the writer that conform with purpose of the writer "To persuade the reader's to agree with the writer". And the purpose of the reader "To convince the reader to agree with the writer". (Chananya)

Because it is an argumentative essay. It is a writer's opinion only. There are the people who agree and disagree on the controversial issue. So, after the writer states his/her main argument, he/she needs to know awareness of both sides of argument. In addition, everybody can not think the same point of view. (Natcha)

Most of the students further explained that the presentation of only one side of the argument does not help the writers achieve the communicative purpose of the argumentative essay. They said if they present only supporting or opposing arguments for the topic, the writer's argument was weak and unreasonable, as they were clearly aware that the readers might well have different opinions and would not believe them. One of the students, Tanawan, confirmed that if the writer presents only advantages of the tourism industry, readers may disagree with the writer's opinion because they are told only of the positive side. A few students, e.g., Upsorn, Tanawan, Wanitcha, further commented that they do not recognize an essay with one side of argument as an argumentative essay. They thought that an argumentative essay should contain both 'pro' and 'con' arguments and show that writer's argument is stronger than the opposing arguments.

Examples from the students' reflections are:

I think the essay will not be able to achieve the purpose of argumentative essay if the writer presents either supporting or opposing argumentative because the writer has to present both supporting and opposing argument. The writer has to give the reasons why he/she agree or disagree with argument. If the writer agrees with the argument he/she should present the reasons that support his/her idea and they also present the opposing in order to show that his/her ideas are believable. (Kamolwan)

The writer can't presents only supporting or opposing argument because the essay will lose confidence. The presentation of opposing argument is showing weakness of opposing argument so it can strong support the writer's arguments. In the opposing paragraph has a refutation for support writer's arguments. (Maneeya)

If a writer present either supporting or opposing arguments, the essay will not be able to achieve the purpose of argumentative essay because it seems unreasonable and it is hard to believe. (Anchalee)

If you present either supporting or opposing argument, the reader will not believe in your essay. They will think you writing is [weak]. (Sunisa)

If a writer presents either supporting or opposing arguments, I do not think the essay will be able to achieve the purpose of argumentative essay because the essay will become the five-paragraph essay. And argumentative essay's purpose is to show that the writer's opinion is stronger than the opposing argument. (Upsorn)

If the writer present either supporting or opposing argument. The essay will not be able to achieve the purpose of argumentative essay. For example, if the writer present supporting argument only, it makes the reader know the advantage only which the opinion of the reader may disagree. (Tanawan)

I think if a writer presents either supporting or opposing arguments the essay will not be able to achieve the purpose of the text because it will not be the argumentative essay. The good argumentative essay must have both sides argument because it will have the reliability. (Tanawan)

Excerpt 29 below is a sample text taken from one of the students' drafts to show that they presented both sides of arguments in the body paragraphs of the argumentative essay:

#### Excerpt 29: Tanawan

Tourism industry makes Thailand get more income in each year from the tourist, because there are many tourists from another countries visit to Thailand. When the tourists come to Thailand, they must pay the money for the food, hotel, souvenir or other service which Thailand get income from it.

Tourism industry help the people who live around tourist attraction get the job. The most of job is service of tourist. Some people who get income from tourist, they can use it for look after their family.

Tourism industry promotes Thai culture. When the tourists visit to Thailand, they can see Thai culture. Some tourist attraction has the show of Thai culture for example, Thai classical dance, masked show or marionettes play. It makes the foreigner know about Thai culture more and more.

Many people think that the tourism industry make the environment are destroyed. The tourist makes the tourist attractions are dirty and full of garbage. However, in each the tourist attraction has the staff that control and look after strictly. Moreover, the tourist places have the strict rules that the tourist must follow strictly.

Some people think that the tourism industry damages the historical places. The cause it may be a few of tourist. However, the tourism attractions that are the historical places have the strict rules and the hard penalty for the person who breaks it. There are the staffs that check all time. Moreover, the tourist have enough more common sense that do not damage the historical places.

Excerpt 29 belongs to the body paragraphs of Tawawan's argumentative essay. In the introduction, she argued that "the benefits of tourism industry outweigh the disadvantages." Then she wrote five paragraphs to support her argument. The first three paragraphs were devoted to the 'pro' arguments explaining the benefits of the tourism industry, namely the country's increased income, job opportunities of local people, and promoting Thai culture, in paragraphs 1, 2, and 3 respectively. Later, she presented 'con' arguments. She warned that an influx of tourists might cause damage to the environment and historic sites, in paragraphs 4 and 5 respectively. After addressing the potential disadvantages of tourism industry in each paragraph, a refutation was quickly presented in order to weaken each 'con' argument.

#### **8.5.4.2 Organization**

Nearly all of the students wrote an outline to illustrate their ideas for writing an argumentative essay; only one student wrote a rough draft instead of an outline. The information found in their outline was organized in the following order: topic, thesis statement, 'pro' arguments, 'con' arguments and refutations, as well as a conclusion.

Only some of them (e.g. Malee, Maneeya, Wanida, Narong, and Tida) began their outline with the topic of their essay. Generally, their topics are similar to the writing prompts in the writing assignment. However, a few students modified the given prompt and could manage to express their position on the issue of tourism industry (e.g., Maneeya).

For most of the students, their essay started with the thesis statement. Generally, the students can write a thesis statement to express their opinion towards the topic. However, some of them did not present clear controlling ideas in their thesis statement (e.g. Chananya, Anchalee). Many of them use 'although-because' sentence structure to write their thesis statement to show their position on the issue and acknowledge the possible opposing arguments (e.g. Wilai, Maneeya, Winai, Natcha). From their thesis statements, it was found that almost all of them agreed that the tourism industry brings more advantage to Thailand, although a few students, e.g., Wilai, thought that the tourism industry causes more damage.

The next part comprises the body paragraphs of the essay, divided into two parts: the ‘pro’ arguments as well as the discussion of ‘con’ arguments, and the refutation of ‘con’ arguments. First, the students presented the supporting arguments for the writer’s position in their outline. Generally about two to four arguments were discussed in their outlines. Many of the students presented only the main idea for the argument and did not provide any detailed information (e.g. Chananya, Upsorn, Maneeya, Tanawan, Winai, Natcha). The minority of them presented both main ideas and supporting details for each supporting argument (e.g. Malee, Wanida, Wilai, Narong, Tida).

The students next presented the ‘con’ arguments and refutations to the ‘con’ arguments. To explain the opposing arguments in the outline, most of them only presented topic sentences expressing the ideas, but did not provide detailed information (e.g. Upsorn, Maneeya, Wanida, Wilai, Tanawan, Winai, Natcha). However, some of them provided both main idea for each ‘con’ argument and supporting details (e.g. Chananya, Anchalee, Malee, Narong, Tida). Almost all of them presented the refutations immediately after discussion of each opposing argument. The purpose is to weaken the writers’ opposing ideas. A few of them did not provide any refutation in their outline (e.g. Upsorn, Natcha).

Conclusion is the last part of the outline. The students generally wrote a short sentence to restate the main idea that they discussed in the essay. One student (Wanida) restated her main idea and summarized the main points that she discussed in the body paragraphs. A few of them (e.g. Maneeya, Narong) wrote a sentence to restate their main argument as well as to acknowledge the opposing arguments, but suggested that the concerns or problems could be managed or solved.

Examples of students’ outlines are as follows (see Appendix 15 for more examples):

Malee

## Outline

Topic: Do the benefits of tourism industry outweigh the disadvantages?

Thesis statement: We gained a lot of profit from tourism industry.

PRO: We gain a lot of money from tourism industry.

Details

- People have more incomes

- Country gained a lot of money

PRO: Tourism industry made our country famous.

Details

- Tourist came to Thailand every year

- Good relationship to other countries

CON: The environment was destroyed.

Details

- Bad pollution

- Wasting natural resources

Refutation: Making campaign which leading people realize their environment

CON: More crime

Details

- By robbery, rape, etc.

Refutation: The government must hire more policeman & security.

Conclusion: Tourism industry in the main benefits to Thailand

## Outline

### Thesis statement

- The benefits of tourism industry outweigh the disadvantages.

### Pro argument #1

- The tourism industry will receive more incomes from foreigner tourists.

### Pro argument #2

- To promote Thai cultures and tourist places in Thailand.

### Pro argument #3

- It will be a good relationship with other countries.

### Con argument #1

- To be understand that many tourists travel in Thailand will effect on Tourist places.

- Some tourists are neglect by throw away their garbages on the Seashore that will make the beach was very dirty.

- Ministry on Thailand tourism has been campaign about these problems by warn the tourists.

### Con argument #2

- Crimes with foreigner tourists are often happen in today.

- We could see the crimes that happen to foreigner tourists on the newspaper often.

- The Ministry of Defence have solve the problem by strict and check on many tourist places and also take care of tourists.

### Con argument #3

- Many foreigners are interested to have a business in Thailand that will cause of interfere in Thailand's business.

- Some foreigners bought the areas around tourist places to making their own business such as resort or hotel.

- The official will be careful and check on the foreigners that come to Thailand for what reason.

## Conclusion

Thai government should promote tourism industry.

Natcha

## Outline

Topic: Thai government has been promoting tourism industry as it is a significant source of revenue; however, it is frowned upon for various reasons  
Do the benefits of tourism industry outweigh the disadvantages?

Paragraph 1: Argumentative thesis statement of intent and opinion

Although tourism industry damages the environments and can be many crimes, it has many advantages because it gets lots of money and make the famous country.

Paragraph 2: PRO (1): Tourism industry gets lots of money.

Paragraph 3: PRO (2): It make the famous country by developing tourism business.

Paragraph 4-5: Counter argument about disadvantages of the tourism industry

A: Damage the environments

B: Can be many crimes

Paragraph 6: Conclusion

A: Brief summary the advantages of the tourism industry

B: A recommendation and persuade the tourist to travel in the country

Maneeya

## Outline

Topic: Thai government has been promoting tourism industry as it is a significant source of revenue

Main Argument:

Although tourism industry is a main cause of degeneration of environment, tourism industry is appropriate for promoting as an important source of state's income because it increases earning's Thai people, make Thailand into a famous country and can exchange cultural knowledge.

Paragraph 1: Tourism is appropriate for promoting

Paragraph 2 (Pro): Increase Thai's people income.

Paragraph 3 (Pro): Make Thailand into a famous tourism country

Paragraph 4 (Pro): Thai society has various cultures.

Paragraph 5 (Con): main cause of degeneration of environment.

Refutation: The Green Party, persuade the people to keep their cleanliness

: Thai Government promulgated a law of compulsion

Last paragraph (Conclusion): Tourism industry is appropriate for promoting and the problem can be solved by the rule and campaign of the Green Party.

Winai

## Outline

Introduction: Although tourism industry is increase pollution, it is important because it is beneficial for economic

PRO 1: It makes job to employee.

PRO 2: It brings modernity to country.

PRO3: It makes money to country.

CON: It increase pollution

- make campaign to tourist about pollution
- make law to build resort far the sea

Conclusion: Tourism industry is needed in our country.

### **8.5.5 Language use**

According to the students' context analysis, the language features used in writing an argumentative essay include: formal language, tense, complex sentence, conjunctions, and vocabulary. However, no further detailed explanation of these features were given in the students' draft.

Many students identified only one of these features in their writing. Even though not mentioned in the class, most of the students included the use of formal language in writing, e.g., Chananya, Rungtip, Wilai, Nongluck: "formal language," Pranatda: "formal language use," Upsorn: "They use the formal language for writing the texts." A few of them only mentioned the usage of present tense, e.g., Anchalee: "Present tense."

A few students described the use of formal language and the present tense, e.g. Wanida: "They always use formal language and present simple tense for write the text," Wilai: "They use formal language ... [and]... the present tense in writing the text."

Some of the students mentioned also other features such as the use of conjunctions showing disagreement, complex sentences, and use of appropriate vocabulary. For example, Maneeya: "Formal and told both agree and disagree, conjunction," Natcha: "Formal language, vocabulary about the topic. ... Use conjunction such as although, because, therefore, furthermore, etc.," Pongsakorn: "quite formal language, complex sentence e.g. Although \_\_, \_\_ because \_\_, using the conjunction which means contrasting such as but, however, and on the other hand."

The use of the present tense, complex sentence, conjunction, and vocabulary related to the topic were found in students' writing. Present simple tense was mainly used in the argumentative essay to express the writer's main opinion on the issue and to give general factual information as supporting detail in the body paragraphs. For example, in the body part of the essay, Wilai wrote: "Tourism industry destroys the environment of travel places.... They [qualities of water of Pa-Tong and Pattaya] are not suitable for swimming."

The findings from the texts showed that complex sentence structure was also used in writing. It was generally used by the writers to mention something that contrasts with what they were saying in the main clause. The complex sentence with 'although\_, because\_' structure was occasionally found in the thesis statement, for example, Natcha: "Although, tourism industry damages the environment and can be crimes, it has many advantages because it gets lots of money and can be the famous country." Many students sometimes used this structure when describing supporting arguments in the body paragraphs, for example, Pongsakorn: "Although travellers did not do anything wrong [by visiting natural tourist attractions, e.g. Andaman Sea], they can harm ecosystem." In many of the students' drafts, conjunctions to show contrasting ideas were also used, for example, Pongsakorn: "although," "however." At the beginning of the last paragraph of the essay, a conjunction was also used to signal the conclusion of the essay, for example, "To sum up" (Pongsakorn).

In writing an argumentative essay about the tourism industry, it was found that the students used vocabulary relevant to the topic in writing, for example, "tourism business," "tourists," "sailing and diving," "coral reefs" (Natcha), "ecotourism," "travellers," (Anchalee), "tourist attractions" (Tanawan).

## 8.6 Conclusion

The objective of the analysis of the portfolios is to reveal the students' development of genre awareness through the 15-week L2 writing course instructed by a process–genre approach. The presentation of the findings aims to show how the students recognized genres and to examine the elements of genre knowledge that they had built over time during the writing course.

The findings seem to show that the students view genre from a wider perspective. Investigating their explanation, their awareness of each genre, namely recount, recipe, five-

paragraph essay, letter of application, and argumentative essay, involves not only the formal linguistic features of the texts but their social contexts. The findings suggested that students recognize genre from multiple dimensions. They take into account all elements of genre knowledge when they describe their awareness of particular genres. Their explanations showed that they realize the social situation, the writer–readers and their relationship, the communicative purpose, content and its organization, and language use (Sections 8.1 – 8.5).

The analysis of the data showed that in general the students have learned that a text is written in response to a particular social situation and to achieve a communicative purpose in that context. For example, the students were able to explain that the situation in which a recipe was written was related to cooking and its communicative purpose was to explain to how to cook a dessert through a series of steps (Sections 8.2.1 and 8.2.3.). They have started to gain awareness of the writers and readers of the text, but they were unlikely to have full understanding of the relationship of both parties. For example, in writing a letter of application in response to the student exchange programme, the students who were interested in this programme were regarded as the writers. In general, most students thought Ms Sirikwan, the person addressed in the salutation, and the committee of the programme were the readers of the letter. However, a few students gave unclear explanations about the relationship of both parties (Section 8.4.2). They provided clear and detailed information on the content that the writer should present in the text and were confident in explaining how the content should be organized in a particular way. For example, the students were aware of the content that they should present in the promoting the candidature (P) part of the letter (Section 8.4.4.1), and the organization of the letter followed Henry and Roseberry's (2001) allowable moves learned in class (Section 8.4.4.2). Also they were aware that the content and organization of different genres varied. For example, the students could identify the differences of content presented in the five-paragraph essay and argumentative essay (Section 8.5.4.1). The students' outline also showed that the students were aware of how different types of essay are organized (Sections 8.3.4.2 and 8.5.4.2). The students had also begun to realize the use of language features in writing a particular type of text. For example, in writing a recipe, the students were able to identify a number of language features and the analysis of the written texts showed that these features were employed in their writing (Section 8.2.5).

It was noticed that the students had started to learn that the elements of genre knowledge are interrelated and inseparable; they cannot be recognized in isolation. The most explicit illustration from the students' comments is their recognition of content and the communicative purpose. In their explanation of communicative purpose, the students usually add information about the content that would help writers achieve their purposes (Sections 8.1.3, 8.2.3, 8.3.3, 8.4.3, and 8.5.3). From their description of the content of the text, the students usually mentioned about the presentation of necessary and relevant information that could help the writers achieve it (Sections 8.1.4.1, 8.2.4.1, 8.3.4.1, 8.4.4.1, and 8.5.4.1). For example, in writing a letter of application (Section 8.4.4.1), their reflections showed the students were aware that the information explaining their qualifications, for instance education, skills and abilities, would help them achieve the purpose of communication, namely to elicit positive responses from the readers.

Towards the end to the course, the students had started to realize the interrelation of multiple elements of genre. From their comments in Section 8.5.4.1, they showed their awareness of content of argumentative essay in relation to several elements of social context, for instance social situation, readers, and communicative purpose. In writing an argumentative essay, the students explained that they need to present both supporting and opposing arguments in their essay because 1) the social situation of writing is a controversial issues, 2) the readers could have different opinions and might not agree with the writers' argument, and 3) the purpose of writing is to persuade the readers to agree with the writer's position so both sides of arguments need to be presented to show that the writer's arguments are stronger than the opposing arguments.

Considering their progress in learning different elements of genre, the findings showed that students could develop explicit understanding of a few elements of genre knowledge, i.e. social situation, communicative purposes, and content and its organization. From their reflections, the students were generally aware that written texts were written in response to social situations, but some of them had difficulties in developing clear ideas of which situation. The students' responses showed that most of them could explain specific and realistic social situations in which texts were produced. The writers wrote a recount when they wanted to retell their experience (Section 8.1.1). The situation of writing a recipe was related to cooking (Section 8.2.1). The social situation of a five-paragraph essay was related to either academic writing or expression of the writer's opinion on a topic (Section

8.3.1). The letter of application was written in response to the application for an international exchange programme (Section 8.4.1). The social situation of an argumentative essay was related to expression of the writer's argument on a controversial topic (Section 8.5.1). However, some students did not develop clear ideas of the texts' social situation. For example, a few of them thought that the situation in which a recipe and an argumentative essay were written was the assignment for their writing class.

The students' responses showed that most of them have clear understanding of the communicative purpose of their texts, as they could provide detailed explanations of the communicative purpose of each genre in their reflections (Sections 8.1.3, 8.2.3, 8.3.3, 8.4.3, and 8.5.3). For example, the students generally realized that a recount was written to retell or entertain the readers, for instance about their favourite trip (Section 8.1.3). However, some of the students' awareness of their communicative purpose was slightly different from most, but they were not too different from the common communicative purposes of each genre. For example, Sunisa considered persuasion as an additional communicative purpose of a recount. A few students recognized the purpose of letter of application as applying for the student exchange programme.

Most of the students also showed that they had clear ideas on the content they needed to present in writing to achieve the purpose of communication. In their reflections, they were specific in explaining the content or information that they needed to present in different texts and how it helped them achieve the purpose of communication (Sections 8.1.4.1, 8.2.4.1, 8.3.4.1, 8.4.4.1, and 8.5.4.1). For example, in writing a letter of application (Section 8.4.4.1), they realized that the explanation of their academic background and their skills and abilities would help them achieve the letter's communicative purpose. In addition, they could explain the purposes of presenting certain information in different parts of the texts. For example, the students could explain the functions of a thesis statement, body paragraphs, and a conclusion when writing a five-paragraph essay.

The students generally realized how to organize the content for writing (Sections 8.1.4.2, 8.2.4.2, 8.3.4.2, 8.4.4.2, and 8.5.4.2). The students' outline showed that they organized the content in such the way that they had learned from the class and different texts required different of the content. They were also aware that the organization could help them achieve the purpose of communication. For example, in writing an argumentative essay

(Section 8.5.4.2), they could explain that the refutations should immediately follow the ‘con’ argument in order to weaken the writer’s opposing arguments.

However, due to the short responses and a lack of detailed explanation, the data indicate that the students did not develop a full understanding of writer–reader relationship (Sections 8.1.2, 8.2.2, 8.3.2, 8.4.2, and 8.5.2) and the language use (Sections 8.1.5, 8.2.5, 8.3.5, 8.4.5, and 8.5.5). Regarding their awareness of writer–readers and their relationship, the students’ responses showed that they seemed to be aware of the writers and the readers of their texts to some extent. For example, in writing a letter of application (Section 8.4.2), the students who were interested in the student exchange programme were identified as the writer. Ms Sirikwan, the person whom they addressed in the salutation, and the programme committee were regarded as the readers. One student thought the teacher was also the reader of the letter. However, when they explained the writer–reader relationship, they provided rather short responses that were unlikely to explain directly the relationship. For example, a few students wrote “student–teacher” when explaining the relationship between the writer and readers of the letter of application (Section 8.4.2). This might indicate the students had vague and unclear awareness of the relationship between the writer and readers.

Regarding the language use, the students’ responses suggested they were able to identify some of the language features used in writing. However, for some students, their awareness of the language features used writing a particular genre was rather vague (Sections 8.1.5, 8.2.5, 8.3.5, 8.4.5, and 8.5.5). In the context analysis sheet, the students generally reported the use of a few language features in writing a particular text, but were unlikely to give detailed explanations of why those features were used in specific examples taken from the drafts. For example, the students generally explained that language features used in writing the letter included formal language, polite language, action verbs, and appropriate vocabulary, but detailed explanation and examples of these features were not provided (Section 8.4.5). However, the analysis of the students’ drafts showed that the features described in the students’ responses were found in their written texts. This might indicate that they have started to recognize some of specific language features used for a particular text and these features were applied in their writing. Despite the fact that the notion of formality and informality in writing was not taught in the class, formal/informal language use appeared as one of the language features used in writing every text for some

students, but its explanation in the students' responses was not given. This seemed to suggest that some students had a rather vague awareness of the language features used in writing a particular text and it might be difficult for them to view them beyond this notion of formal and informal language.

From the students' responses, it could be inferred that it was difficult for the students to develop full understanding of all elements of genre knowledge when encountering unfamiliar genres. Some elements might be easier for the students to learn (e.g. social situation, communicative purposes, as well as content and its organization), and they might find it more difficult to gain a full understanding of other elements (e.g. writer–reader and their relationship and language use).

This chapter has addressed the issue addressed by research question 2 and its sub-questions. The qualitative data gathered from portfolios reveals the students' gain of genre awareness through the writing course taught by a process–genre approach. Next, Chapter 9 deals with the issue raised by research question 3 and its sub-questions by the discussion of the analysis of the data obtained from think-aloud protocols aimed at revealing students' incorporation of genre awareness in their L2 writing process.

## **Chapter 9**

### **Awareness of genre in L2 writing process**

Chapter 9 deals with research question 3 and its sub-questions:

3. Do students incorporate their awareness of genre in the process of writing?
  - 3.1 What element(s) of genre knowledge are visible throughout the composing process?
  - 3.2 Are there any differences between the two groups of students in terms of their incorporation of genre awareness in their process of composition?

The analysis of data collected from think-aloud protocols attempts to investigate the awareness of genre that students might incorporate in their process of writing in L2. The participants were 10 students; five students from the EG and five students from the CG. They were asked to compose aloud the writing tasks during their study in the second semester of the academic year 2007 – 2008. The think-aloud protocols were audio recorded. Their composing aloud for the final writing task (writing a letter of application) was used for the analysis. Details of the data collection taken from the think-aloud protocols were already described in Section 6.2.5.3.

The protocols of the final writing task were fully transcribed in both Thai (L1) and English (L2) (see Appendix 9 for transcription conventions). Later, the episodes in which the students spoke in L1 were translated into English by the researcher. In the examples of think-aloud episodes presented in this chapter, original Thai utterances alongside the English translation by the research were presented in the extracts. All the think-aloud transcripts were analysed by a coding scheme showing the processes of writing (see Appendix 10) and the framework of elements of genre knowledge (the same framework used for an analysis of the awareness of genre in the students' portfolios).

The main focus of this chapter is the incorporation of genre awareness in the process of writing by the EG students instructed by a process–genre approach. The obvious differences in the writing processes and the use of genre knowledge in process writing by the students in the CG are also highlighted and discussed. The findings will be presented according to awareness of genre visible in the different stages of the writing process. Selective examples of the think-aloud episodes are presented to illustrate the analysis of

the findings. It should also be noted that in the sample episodes, the numbers on the left of the transcript refer to line numbers in the original think-aloud transcripts. For the transcript of each participant, the line numbering starts at 1.

In reporting the findings, students' anonymity is protected by the use of pseudonyms. Common Thai first names with either two or three syllables are used for students instructed by a process–genre approach in the EG. Common Thai nicknames with one syllable are used to refer to the students taught by a process approach in the CG.

## 9.1 Task representation: Awareness of writing situation

The writing prompt given to the students at the beginning of the think-aloud session provided information on the brief description of a company, the recruitment of student trainees, relevant qualifications, application details including the documents required and contact details (see Appendix 8).

According to the think-aloud transcripts, it was found that all students in both experimental and CGs read the writing prompt at the beginning of their process of writing to identify the situation of the writing task. The episodes from the think-aloud transcripts showed that almost all students gained an understanding of the writing situation; only one student from the CG had a problem in understanding the writing task situation. However, a closer examination of the think-aloud transcripts showed that these students were slightly different at reading the writing prompt.

A few students from the EG read almost all parts of the writing prompt at the beginning of their writing process. The think-aloud episode showed that Pongsakorn read all parts of the writing prompt without making any comments during his reading. Anchalee adopted a different approach in reading. She read most parts of the writing prompt and made comments in Thai, indicating her attempt to gain understanding of the writing situation. Example 1 illustrates Anchalee's task conceptualization:

Example 1: Anchalee

- 1 **dynamic intertransport** อีม *emm* ... อ้อ ก็คือ เขาให้เสนอโอกาส *ah that is they offer*
- 2 **opportunity opportunity for second or third year university students for**
- 3 **second third year work as trainee in** ที่จะทำงาน *working* as trainee เป็น *as trainee*
- 4 **in international business department during summer vacation** ok นั่นก็คือ บริษัท

๔

5 มันเสนอให้ อันนี้ *that is this company offer this dynamic intertransport itself as*  
 6 **highly professional transport expert with comprehensive and worldwide**  
 7 **service enabling us to fulfill the customers' ever growing logistic needs**  
 8 คุณสมบัติ *qualifications* **essential qualification required** คุณสมบัติ ที่คือ *qualifications*  
 9 **include second or third year university student in any field of stu..study** อันที่  
 10 สอง ก็คือ *the second one is excellent command of spoken and written English* อัน  
 11 ที่สาม *third excellent communication and interpersonal skills* อันที่สี่ *fourth*  
 12 **competent computer skill** เอ็ง เราก็ใช้เป็น *ah I can use it* **microsoft word**  
 13 **powerpoint internet** ... ก่อนอื่นเราเก็บต้อง เขียนก่อนว่าเบอร์ เขียนก่อนว่า เขียนไม่ใช่ ก่อนอื่นต้อง<sup>ก่อน</sup>  
 14 เขียนที่อยู่ที่จะส่ง ที่อยู่แรกก่อน *first of all I have to the number first I have to write oh no*  
 15 *first I have to write the inside address my return address* ... แล้วก็ต้องเขียนที่อยู่แรกก่อน  
 16 แล้วเราเก็บ เข้าให้ส่งไปที่ไหนนั่น *I have to write my own address first then I have to where*  
 17 **do they want to send it to where interested please send you application letter in**  
 18 **English with resume photo contact** อ้อต้องส่งไปพร้อม *ah I have to sent it with*  
 19 resume กับ *and photo* สองอย่าง *two of them* อันแรกเราเก็บต้องเขียนที่อยู่ตัวเองก่อน ที่อยู่ตัวเองก็คือ  
 20 เขียนที่อยู่ตัวเองก่อนแล้ว เริ่มแรก *first I have to write my own address my address is first*  
 21 *write my own address first of all*

Example 1 showed that Anchalee read several parts of the writing prompt in which the information about brief description of company, the recruitment of the student trainees, relevant qualifications of the candidate, and the enclosing documents were given. Her comments in Thai showed her task conceptualization process was visible in the transcript and seemed to suggest that she understood the information described in those parts. According to comments in Thai (lines 1-5), she realized that Dynamic Intertransport Company was offering opportunities for students to work as trainees at the company. She was also aware of the qualifications relevant to the position, as can be seen from L1 comments (lines 8-12). Explicit evidence is in her comment: “เอ็ง เราก็ใช้เป็น *ah I can use it*” (line 12). She was aware that having computer skills was one of the required qualifications and she was able to operate the computer programmes specified in lines 12-13, i.e., Microsoft Word, PowerPoint, and the Internet. Based on her reading of the prompt episode (lines 17-18) and L1 comments (lines 18-19), Anchalee realized that the letter of application, together with her resume and photo, should be sent to the address specified in the prompt if she wanted to make an application.

From example 1, it could be inferred that Anchalee understood the task demands to some extent. She recognized that students were being given a chance to work as student trainees

at Dynamic Intertransport Company. The students who would like to apply for this position should possess the qualifications stated in the prompt. In applying for this post, the letter of the application, together with resume and photo, should be sent to the address given in the writing prompt.

On the other hand, the rest of the students in the EG and most in CG paid attention to reading most parts of the writing prompt to get information on the company, the recruitment of the student trainees, and the relevant qualifications at the beginning of their composing. They would return to reading the prompt again in later stages of writing to get more information about the application and contact details. Examples from two episodes of Chananya illustrate this point:

#### Example 2: Chananya

- 1 อี๊ม erm **dynamic intertransport pride itself as highly we are now offering**
- 2 **opportunities for second or third year university students to work as trainee**
- 3 **in international business department during summer vacation march to**
- 4 **may 2008** คุณสมบัติมีปีสอง ปีสาม นักเรียน นิสิต มีความสามารถ รู้ความสามารถในการพูดและ
- 5 เกี่ยวกับภาษาอังกฤษ และความสามารถในการสื่อสาร *the qualifications include being a second*
- 6 *or third year student ability in spoken and written english and ability in*
- 7 *communication* แล้วก็ and next ... อะไรเนี่ย what is it ... **interpersonal skills**
- 8 **competent computer skill** อี๊ม **umm pleasant personality** ok อี๊ม เดี๋ยวก่อน **umm**
- 9 **hang on ...** xxx ... ก็ต้องเขียนที่อยู่ของเราก่อนนะ *so I have to write my own address*
- 10 [house number road district] [district] Bangkok 10210 ก็เขียนเป็น *next is to*
- 11 *write ...* วันที่ใช้มีขึ้น น่าจะใช่วันที่เป็น *is it the date yes I think so the date is ...*
- 12 *วันนี้วันที่เท่าไหร่เนี่ย คุณ ห้า ใช้มีขึ้น what date is today let me have a look is it the 5th*
- 13 *xxx .....* อี๊ม umm february 2008 แล้วก็ *and then* xxx ของคนรับสมัครงานก็คือ *of the*
- 14 *company is* international business manager dynamic intertransport 313 cp tower
- 15 ชั้น floor 22 silom bangrak bangkok 10500 เป็น *that is dear sir or madam* เพราะว่าเขา
- 16 *ไม่ได้บอกว่าส่งที่ใคร ใช้มีขึ้น because they don't specify the name of the addressee do*
- 17 *they* แล้วขึ้นแรกต้องบอกว่า อย่าจะสมัครงานในตำแหน่ง *first of all I have to say that I*
- 18 *would like to apply for the position of*

#### Example 3: Chananya

- 110 to learn a new thing *a new thing ok enclose* ก็คือ *that is I have* หลักฐานที่เราต้องเอาก็
- 111 *คือ อะไرنะ what are the documents they want* **resume photo** แล้วนี่ใช่ปะ แล้วก็ *is that*
- 112 *all and then application letter in english* I have enclosed a copy of my resume
- 113 my resume and photo ... for your con-si-de-ration I

In example 2, it showed that Chananya, first paid attention to reading the writing prompt to find out that Dynamic Intertransport Company was recruiting the student trainees to work in the international business department (lines 1 – 3) and the required qualifications of the candidates (lines 4 – 8). Then she started to write her own address for the letter (lines 9 – 10) and the date (lines 10 – 13), even though she had not finished reading all parts of the prompt. This suggested at the beginning of the writing process, the information about recruitment of the student trainees and the qualifications of the candidates was adequate for her to start the process of formulating the text for the first part of the letter. She did not pay attention to the information on the application and contact details at this stage of writing.

Later in example 2 (lines 13 – 18) and example 3, she returned to the writing prompt and read the application and contact details when she thought she needed some more information during her text formulating process. In example 2 (lines 13 – 16), she returned to the prompt in order get the contact address when she was trying to write the return address for her letter (lines 14 – 15) and to get information about to whom the letter should be sent as she attempted to write a salutation for the opening (O) move (lines 15 – 17). In example 3, after she wrote most of the body paragraphs, she consulted the prompt again to find out which documents needed to be sent when she was attempting to write the enclosing the documents part. These episodes seemed to suggest that she did not read the whole writing prompt to get all information about the writing situation before she started. She rather paid attention to selective bits of information about the writing situation that allowed her to perform the task in hand and would return to the writing prompt when she needed more information for writing the other parts of the letter.

From Chananya's episodes, it could be assumed that she clearly understood the writing task demands although she might choose to pay attention to selected pieces of information on the writing situation important to the task in hand, rather than trying to understand all aspects of the writing tasks, as she could revisit the prompt and get other aspects of information when she needed it.

Nok, a student in the CG, is the only person who had difficulties in gaining a clear understanding of the writing task. He read all parts of the writing prompt, but he did not have a clear idea of the type of business that the company was operating. Examples 4 and 5 illustrate his problem:

#### Example 4: Nok

- 1 วันนี้ได้เป็น *today the writing is about* letter of application รู้สึกไม่ค่อยยกเขียน เพราะว่า
- 2 'ไม่ค่อยนั่นด้ ก่อนอื่นต้องมาดูก่อนว่า เราได้อะไรมาบ้าง *I feel I don't want to write it because I*
- 3 *don't like it very much but first I have to see what I have got* **dynamic**
- 4 **intertransport** **xxx limited** **prides itself as a highly professional transport**
- 5 **expert transport expert with comprehensive and worldwide serviced enable**
- 6 **us to fulfil the customer's ever growing logistic needs** ใจให้ *oh logistic needs*
- 7 **we are now offering opportunities for second year or third year students**
- 8 **second year student university student to work as a trainee in international**
- 9 **business department during summer vacation essential qualifications**
- 10 **required second or third year student** อันนี้นะได้ *this one should be fine any*
- 11 **fields of study excellent command of spoken and written English** *ok*
- 12 **excellent communication and interpersonal skill competent computer skill**
- 13 **office word powerpoint internet** *ok* **pleasant personality enthusiastic and self**
- 14 **motivate** **qualification** ผ่านได้หมดเลย *I think I have all these qualifications*
- 15 **interested candidate please send your application letter in english with**
- 16 **resume photo and contact details to** อีเมล เมื่อจะไม่ค่อยยกมึน ดูจากลักษณะแล้วมัน
- 17 *umm it seems it's not too difficult from the*

#### Exmaple 5: Nok

- 27 'ไป ดูว่ามันเหมาะสมกับงานที่เราสมัคร ไหม *see if it is appropriate for the job I'm applying or*
- 28 **not personal..professional transport with comprehensive worldwide service**
- 29 **enable to us enabling us to fulfil the customer ever growing logistic need** *xxx*
- 30 อะไรหละ ตอนนี้ยังไม่ค่อยแน่ใจเรื่องของงานที่จะสมัคร ไป *what is it now I'm not quite sure*
- 31 *what job I'm applying* ไม่ค่อยเคลีย บริษัทที่มันเป็นบริษัทเกี่ยวกับอะไร *it's not quite clear*
- 32 *what kind of company is it* **transport expert** มันเป็นบริษัทขนส่งหรือเปล่า ขนส่งสินค้าหรือ
- 33 อีเมล *is it a transport company does it distribute goods* *umm fulfil the customer*
- 34 **ever growinglogistics** อะไรคือ *what is logistics* การเจริญความต้องการทางด้านโลจิสติก *to*
- 35 *fulfil the need of logistic* ใจให้ *oh ...* ก่อนข้างจะจริงๆเนี่ย การเขียนมันไม่ยาก แต่ไม่เข้าใจ ไม่
- 36 เข้าใจลักษณะของงานที่ได้รับมา *it's quite the writing isn't difficult but I don't*
- 37 *understand what the job is about detail* ที่ให้มีน้อยมาก *provided is not enough*

The above episodes showed that Nok read all parts of the writing prompt before he moved on to the next processes of his writing, but he did not have a clear perception of the writing situation. In example 4, it was found that he began with the reading of the brief description of the company, followed by the recruitment of the student trainees, qualifications, and contact details. However, example 5 revealed that even though he read the description of the company, he did not gain a clear perception of what kind of business the company was operating and the job description of the student trainees as he commented in line 34 that he did not understand what 'logistics' means. This unclear perception of the company's

business and the job of student trainee led to his difficulties in developing his information on the university activities/experience relevant to the job and the company for the promoting the candidature part (see Section 9.2.2 for further discussion).

Despite his unclear perception of the company's business, from example 4, Nok was aware of the situation of the company's recruitment the student trainees, the required qualifications, and the application and contact details. It should also be noted that at the end of his reading of the required qualifications (line 14), he considered himself a suitable candidate for the application as he possessed all the relevant qualifications specified in the prompt.

Thus, the data from the think-aloud protocol suggested that all students in both experimental and CGs were aware that the situation of writing is the application for student trainee positions of the Dynamic Intertransport Company. The interested applicants should have all qualifications required by the company, and they were required to send their letters of application together with resume and photo to the address stated in the writing prompt. The data revealed that only one student, Nok, from the CG did not have a clear understanding of the company's business and the job of the student trainee, but he still realized that the situation for writing a letter was an application for the student trainee positions.

## **9.2 Idea generating: Awareness of content**

The focus of this section is to examine the students' process of generating ideas and discovering the information to write the promoting the candidature (P) move in the letter of application. The data from the EG students' reflections (Section 8.4.4.1) suggests that this is the most important part of the letter, because it provides the readers with sufficient information about the qualifications relevant to the requirements and persuades them to offer the writer an interview session. The data from the think-aloud protocols also showed the students in both groups were different regarding the incorporation of awareness of content in idea generating process.

### **9.2.1 Experimental group students**

For the students instructed by a process–genre approach, the evidence from the think-aloud protocols suggested that the students incorporated their awareness of content in their idea

generating process. That is, they attempted to discover information about education, university activities, and experience to show that they had the qualifications specified in the writing prompt, rather than stating that they possessed such qualifications without any supporting evidence.

However, regarding individual differences, it was found that these students were different in the way in which they generated the ideas for writing the promoting the candidature move. Some of them, namely Pongsakorn and Kamolwan, made a mind map to generate ideas before writing their draft, whereas the rest of them, Anchalee, Chananya, and Upsorn, preferred to develop the content and ideas while they were composing the draft.

Examples of the think-aloud episodes from Pongsakorn and Anchalee show the EG students' individual differences in the process of generating ideas:

#### Example 6: Pongsakorn

14 **bangrak bangkok 10500 source the nations february 4th 2008** ... ก่อนอื่นเราต้อง<sup>นี่มีอะไรบ้าง</sup>  
15 ทำ *first of all I have to make a mind map* ว่า *to check qua..qualifications* <sup>นี่มีอะไรบ้าง</sup>  
16 แล้วเรา *what qualifications required* เรา *มีคุณสมบัติตรงตาม I have and consider if I*  
17 *have qualifications* <sup>ในการสมัครงานหรือเป็น</sup> *relevant to the application* <sup>อีก ตามโจทย์</sup>  
18 กำหนดให้เป็น *erm according to the prompt qualifications include second or third*  
19 *year university student in any field of study* ... *สอง two excellent command of*  
20 *spoken and written english* ... *สาม three excellent communication and*  
21 *interpersonal skills* (16) *สี่ four competent computer microsoft words microsoft*  
22 *office word power point internet* (20) *ห้า five pleasant personality enthusiastic*  
23 *and self-motivated* (19) ต่อมากว่า *next draw a mind map* ว่า *เราจะประสบการณ์อะไร*  
24 *to search for my experience* *มา to support* *มา to support* *คุณสมบัติแต่ละหัวข้อ อีม*  
25 *คุณสมบัติข้อแรกคือ อีม เป็น เป็น นิสิตชั้นปีที่สองหรือสาม ข้อนี้ผ่าน เพราะว่า เป็นอยู่แล้ว อีม ข้อสอง*  
26 *each qualification* *umm the first qualification is second or third year university*  
27 *student this one is ok because I am a second year student emm two ... มีความสามารถ*  
28 *ในการพูดและเขียนภาษาอังกฤษ ข้อนี้ใช้เหตุผลว่า เอ่อ ability to speak and writing English*  
29 *for this item the reason is erm I I am studying I* *เอ่อ erm in ... เอ่อ erm kasetsart*  
30 *university* *เอ่อ erm ... แล้วกี and then my major is english my minor is chinese* *เพิ่ม*  
31 *คณะเข้าไปตรง add faculty I am studying I am studying* *เอ่อ erm I am a second year*  
32 *student and I study I am study* *studying in faculty of arts and science at kasetsart*  
33 *university* *ข้อนี้ก็น่าจะเป็นเหตุผลที่ this should be the reason to support ความสามารถใน*  
34 *การ เอ่อใช้ภาษา แล้วกีข้อหนึ่งด้วย my ability to erm use the language and the first item*  
35 *support ความเป็น that sup..support* *ว่าเป็นนิสิตชั้นปีที่สอง that I am a second year*

36 student ... ข้อสาม *the third one excellent communication and interpersonal skill* ข้อ  
 37 นี่นึกไม่ออก ข้าม *no idea at the moment pass* ข้อสี่ ความสามารถในการใช้คอมพิวเตอร์ ข้อนี้ก็  
 38 น่าจะใช้ เอ่อ ประสบการณ์ที่เป็น *the fourth one is ability to use computer for this one I*  
 39 *may use erm my experience of being a teacher assistant มา to support* ข้อที่สี่ *item*  
 40 *four ... I'm ... I am a teacher advisor teacher assistant* พูดผิด *slip of my tongue*  
 41 *teacher assistant* เอ่อ *erm who are responsible for ..... searching information on*  
 42 *internet comma type typing* เอ่อ *erm typing* เอ่อ *erm a general e-mail and a*  
 43 *document in English comma* อีม *umm ... อ่า ahh ...* แล้วก็ *and then calculating the*  
 44 *score and presenting* เอ่อ *erm the information with powerpoint* อีม นี่ก็เป็นเอ่อ สิ่งที่จะมา<sup>จะ</sup>  
 45 สนับสนุน ทักษะการใช้คอมพิวเตอร์ *erm this should support my skill of computer usage*  
 46 ข้อห้ามีบุคลิกภาพที่ดี มีความกระตือรือร้น ภาระจะเบาทักษะอะไร *five pleasant personality*  
 47 *enthusiastic what skills I should use to support* อันนี้ก็จะใช้ อีม *this one for this one I*  
 48 *may use erm ...* น่าจะเอาเป็นทำงานวันละ ทำงานสัปดาห์ละ สิบชั่วโมง สำหรับการเป็น *may be*  
 49 *working for 10 hours a week as a ta I* อีม *erm I have to work for 10 hour per*  
 50 *week pleasant personality* อีม *erm ..... ยังนึกไม่ออก อีม บุคลิกภาพ อีม จะบอกถึงงานอดิเรก*  
 51 *ที่เกี่ยวกับแฟชั่น มีความสนใจด้านแฟชั่น ทำให้มีการแต่งกาย และมีบุคลิก น่าจะใช้ได้ I can't think of*  
 52 *anything at the moment erm personality erm telling about my hobby related to*  
 53 *fashion my interest about fashion the way I dress and personality this might*  
 54 *support* ข้อห้า เอ่อ *item five erm my hobby is* แปลเป็นไทยเด็กว่า *I better change it I am*  
 55 *interesting ... I am interested in fashion* อีม *erm and cloth and garment ดิกวา is*  
 56 *better garment* เอ่อ *erm so I have a good personality and I also I'm I'm also*  
 57 *fashionable* เท่านี้ แค่นี้ก็ได้ว่าเบอะพอดแล้ว ควรที่จะเริ่มเขียนได้แล้ว ก็มาเขียน เริ่มเขียนหมายสมัครงาน  
 58 จะซิดซ้ายเป็น *I think this should be enough I better start writing the letter of*  
 59 *application left alignment is block เป็น is block pattern ที่เริ่มต้นตัว so to begin with*  
 60 *returning*

#### Example 7: Pongsakorn

100 อ่า แล้วก็ *erm and then full stop moreover I am interested in fashion* เอ่อ ก็มาดูว่า  
 101 บริษัทที่เป็นบริษัทอะไร *erm next is to have a look what kind of company is it* จะได้เขียน  
 102 *so I could write the support* เอ่อ งานขึ้นที่เราสนใจก็อุํก อีม เป็นบริษัทเกี่ยวกับธุรกิจ อีม  
 103 เกี่ยวกับ *erm the work I am interested in erm the company is dealing with business*  
 104 *erm dealing transport* เออ.. ก็ใส่แบบเดิมแล้วกัน *erm.. use that previous information I*  
 105 *am interesting in ซึ่งมันอาจจะไม่เกี่ยวข้องเท่าไหร่ แต่ก็เป็นข้อมูลที่คิดว่าดีในขณะนี้ it may not*  
 106 *be related to the company but it is the best information right now I am interested*  
 107 *in fashion and garment so I have a good personality .....*

Example 6 showed that Pongsakorn developed his ideas before writing the draft by making a mind map that illustrated the incorporation of his awareness of content in the idea

generating process. The transcript also showed that he used the qualifications from the mind map as a guideline to give him the specific direction to discover his own content and information relevant to the required qualifications.

In example 6, from his goal setting episode in the first part of the episode (lines 14 – 17), he intended to make a mind map in order to discover information about himself to explain his qualifications. Then he wrote down a list of qualifications specified in the writing prompt (lines 17 – 23) as a starting point to discover his ideas; this list could help him search evidence from his experiences to support the qualifications (lines 23 – 24). Then he started to develop ideas for writing. First he discovered information on his education, that is, major and minor of study, university and the faculty of his study, year of study (lines 25 – 33) to support the qualifications of being a second year student at university with an excellent command of spoken and written English (lines 33 – 34). Another qualification he wanted to include is his competent computer skills (lines 37 – 38). He recalled his experience of being a teacher assistant and explained the jobs that he did to illustrate his competency (lines 38 – 45). He also added that he worked for ten hours a week as a teacher assistant (lines 48 – 50) as evidence to illustrate that he was enthusiastic (lines 46 – 47), another required qualification. Lastly, he attempted to explain his pleasant personality (line 50); he decided to use information on his interest in fashion to support this qualification (lines 57 – 59). However, his comment in example 6 (lines 50 – 53) and example 7 (lines 105 – 107) showed that he was not satisfied with the information, as he felt it might not be relevant to the qualifications, but he still used this content in writing due to the time limit on composing.

Some students adopted a different strategy for idea generating process. They found their ideas or information for writing while they were actually composing, but they still incorporated awareness of the content in process of generating their ideas. Such individual differences in the idea generating process may be seen in examples 8 and 9:

#### Exmaple 8: Anchalee

47 ล้วนอันต่อมาร้ากต้องบอกใช่ปะ ต่อมาร้ากต้องเปยนว่า เราจะการศึกษาจากไหน อะ รออย่างนี้ บอก *next*  
48 *one I have to say it right next I have to write about my education telling*  
49 *background in background education* ต่อไปก็ *next is skill and ability background*  
50 *education* คือร่างก่อนว่า ร่างในกระดาษนี้ก่อน *so make a draft make a draft in this piece of*  
51 *paper with reference* ... อืม ต่อไปก็ ร่างก่อนว่า *umm next I have to say that I graduate*

52 จบการศึกษา ไม่ graduated from no I am study ดีกว่า เราซึ่งไม่จบการศึกษานั่น is better I  
53 haven't graduated yet I am I am studying I am เขานอกกว่า เขาต้องการ they said they  
54 want second or third year เราทึ่งอกไปเลยว่า so I tell them that .. I am studying about  
55 ba in english I am studying about ba in english I am studying english from คณะไป  
56 เลย faculty from faculty f-a-c-u-l-t-y arts and science art faculty arts and science  
57 แล้วก็ and then [name of the university] ... เราทึ่งอกไปว่า then I have to say that I am  
58 studying ba in English from faculty arts and science kasesart university my  
59 major เอก บอกไปเลยว่า umm I have to tell them my major is english and my minor  
60 was is french and my minor is french เช่น ก่อนหน้าก็ต้องบอกว่า oh before that I have  
61 to say that I am second year university student my current grade is อีม แล้วก็ทึ่งอกว่า  
62 เออ ยังไงดีล่ะ เอาใหม่ umm then I have to say erm what I should say start again my  
63 major is english my minor is french r-e-n-c-e ... เรานอกอันนี้เสร็จแล้วก็ I've finished  
64 saying this then ... อีม umm .... กิดไม่ออก no idea my minor is french my current  
65 grade my current grade บอกเกรดไปด้วยดีกว่า I'd better tell my grade is สาม three  
66 three point five I am a second second year uni-ver-sity student แล้วบอกว่า เออ เราอยู่  
67 สอง แล้วเขานอกว่า umm saying that erm I'm a second year the qualification ที่เขา that  
68 they require ก็คือ is excellent command of spoken english เราทึ่งอกว่า บอกว่าเราเรียนที่  
69 มหาลัย แล้วก็แบบ กิดว่า เรามั่นใจดีกว่า ก็คือ then I explain that I study at the university  
70 then I think I am confident that is as I have ก็คือ แบบว่า that is as I have taken  
71 course in english ... I am ... confident หรือ เออ ใช่ มั่นใจ really erm yes confident I  
72 am confident that I have I have confident that I have excellent excellent  
73 command of spoken ฉันมั่นใจว่ามี ฉันมีทักษะ I am confident I have skills of command  
74 spoken and written english ต่อว่า then I ต่อไปก็ต้องบอกว่า ฉันสามารถใช้มันติดต่อสื่อสาร  
75 then I have to say that I can use it for communication interper..in สื่อสาร ได้ to  
76 communicate I can I can communicate with other people excellent command  
77 competent computer skill ... อีม umm work in communicate นี่ เดียวเราค่อยมาคิดໄอี้ I'll  
78 later think about skill เราต้องไปบอกอีก อีกย่อหนึ่ง อีกย่อหนึ่งดีกว่า I'd better say it in  
79 next para in the next paragraph ... competent computer skill excellent  
80 communicate บอกอีกย่อหนึ่ง say it in another paragraph we now offering ... I I  
81 have I have two I have three months experience I have three months experience  
82 in america from work and travel program I am sure that I am sure that I have  
83 responsibility จะบอกอย่างนั้นเลยหรือ อีม should I say it like that umm ... work and  
84 travel program จะบอกยังไงดี how should I say ..... เอ้อ บอกว่า ah to say that I have  
85 over three months เอ้อ แล้วบอกว่า ารมี่ งานอะไร ah then saying that I did some work I  
86 have over three months experience in america from work and travel program  
87 program I .. ลบ delete .. over three months I have experience I have been spend I  
88 have been ..... I have been a waiter in thai restaurant r-e-s-t-a-u-r-a-n-t I have be  
89 a waitress in thai restaurant ..... ไม่ใช่ no I have been มั่นแปลกดๆ it's not quite right I  
90 worked at ดี yes I have over 3 months experience in america from work and

91 travel program I work work ก็เติม add ed มันผ่านมาแล้ว *it already happened* I  
92 worked as a waitress in thai restaurant my work experience my work experience  
93 has helped me develop develop develop skill ... develop ความสามารถ เชื้อ สายภาษาที่  
94 *skills oy langauge* I have my work experience has helped me develop skill my  
95 work experience has helped me develop skill of communicate communication  
96 communication มันช่วยเรา *it helps me* develop เออ อืม erm umm I have excellent ... I  
97 have excellent excellent อืม umm communicatate my work has helped me has  
98 helped me develop develop com.. เชี้ย ไม่เอา เปลี่ยนคิว่า *oh no I'd better change* ไม่เอา  
99 *it not skill of communicate* เปลี่ยนเป็น *change it to* my work experience has helped  
100 me develop อืม umm my com-mu-ni-cat-ion skill my work experience has helped  
101 me develop my communication skill ดิกวา *I'd better use* I enjoy I enjoy public  
102 spa.. public speaking and public speaking and ... เออ เอ่อ erm erm enthusiastic en-  
103 thu-si-as-tic to learn to learn other culture I enjoy public เชื้อ ไม่อาบัต มันไม่ได้เรียน oy  
104 *not I don't study culture* นี่ว่า ไม่ได้ไป พิดๆ ประเด็น ก็คือเปลี่ยนเป็นว่า *I can't say that it's*  
105 *not the point I'd better change it to* I enjoy public speaking and enthusiastic to  
106 deal ดิกวา *that's better with other people* people ..... ก็อ แล้วก็ and then other  
107 people ..... อืม umm ..... เสร็จแล้ว เราต้องบอกว่า *it's done next* I have to say in addition  
108 to ... to using in addition in addition to อืม erm ... เราต้องบอกว่า *I have to say*  
109 speaking and enthusiastic to deal with other people เราต้องบอกประมาณว่า *I have to*  
110 say it like in addition to ก็อ จะบอกว่าเราใช้ *that is I want to say that I can use*  
111 computer skill มีการใช้ *I can use* computer skill ได้ ก็อ *that is* in addition to using  
112 ได้มั้ย *can I use it in addition to using computer skills* in addition to using computer  
113 skill such as ... microsoft office word excel powerpoint and internet ... I am sure  
114 that I use it well ก็คือเรามั่นใจว่าเราใช้มันได้ดี *that is I am confident I can use it well* ...  
115 เสร็จแล้ว *done* ... I feel xxx I feel that I possess ... I am ดิกวา *is better I am*  
116 experience in computer skill com-pu-ter skill เรามีประสบการณ์ *I have experience*  
117 for a long time ago for long time เชื้อ มันต้อง oy *I have to say* xxx ก่อนดิ *earlier* ... I  
118 am experience in computer skills for long time xxx skill with with skill I am very  
119 skill เชี้ย ไม่เอา oy no ... เปลี่ยนคิว่า ง อ่านแล้วง เปลี่ยนใหม่เป็น *I'd better change it* it  
120 *doesn't make sense change it to* ... in addition to using computer skills such as  
121 อะ ไรอย่างนี้ *sort of things* I am sure that I use it well สามารถใช้มันได้ดี *I can use it well* I  
122 am very skilled I am very skilled with I use it well sure that I am I I เออ ดิกวา say  
123 *it again* I am sure that I use I am very skill with it เชี้ย ไม่เอา ง เยอะเกิน ไม่สำคัญ เปลี่ยน  
124 oy no *doesn't make sense not important change it* I am sure that I use it well ... I  
125 use it well เอาใหม่ *I should start over again* I have over 3 months experience in  
126 america for work and travel program I worked as a waiter in thai restaurant my  
127 work experience has helped me develop my communicating skills I enjoy public  
128 speaking and enthusiastic to deal with other people ... แล้วก็ and then ... อืม erm ...  
129 จะบอกໄง่ต่อดีล่ะ *what should I say next* (21) I worked over 3 months experience in

130 america from work and travel program I worked as a waiter in thai restaurant my  
131 work experience has helped me to develop my communicating skills I enjoy  
132 public speaking and enthusiastic to deal with other people ..... I enjoy public  
133 speaking and enthuse in addition to using computer skill such as I'm sure that I  
134 use it well นั่นมันมั่นใจว่า *that makes me feel confident that* I use it well ... I am  
135 very skilled with computer ...

Example 9: Anchalee

205 enthusiastic to deal with other people in addition to using computer skill such as  
206 microsoft office words excel powerpoint I am sure that I use it well I am very skilled  
207 I am very skills with computer from several courses at the university thus ดังนั้น *thus* I

Example 8 illustrates Anchalee's process of generating ideas and text formulating when she attempted to write the promoting the candidature part of her letter and shows that she found information to support the qualifications specified in the writing prompt. At the beginning of example 8 (lines 47-50), she realized that she needed to explain her education, skills, and abilities in this part of the letter. First, she searched and wrote down the information on her education, including the major and minor fields of study, the faculty and the university where she was studying (lines 51-67) to support the qualification of being a second year university student (lines 53-54). Then, she attempted to write a sentence to emphasize that education could enhance her English language skills (lines 67-74), as it showed that she realized that her information on education could support the requirement for an excellent command of spoken and written English.

Next, she moved on to explain her communication skills (lines 74-76, 79-80). She recalled her experience of working as a waitress at a Thai restaurant in the US, but did not give a detailed description of what she did (lines 81-91), stating that this helped her develop communication skills (lines 92-101). In addition, she used this work experience as evidence to illustrate that she enjoyed public speaking and was enthusiastic (lines 101-107).

After that, she concentrated on describing her computer skills (lines 110-111). She struggled with the linguistic choices in writing statements, saying that she was a competent computer user (lines 110-135), but she failed to describe her experience and activities to support it. However, during the text formulating process of her final draft (example 9, line 207), she added the phrase "from several courses at the university" to show that she possessed computer skills, as she attended several computer courses at the university.

The think-aloud episodes of Pongsakorn and Anchalee are examples to show that, despite individual differences in their writing processes, the students in the EG could incorporate an awareness of content in the process of generating ideas.

From the data of the think-aloud protocols, two significant features of the idea generating process of the EG students were noticed. First, the essential qualifications of the candidates were used as a guideline to explore the writers' ideas and content for writing. It gave the students the direction to find personal information relevant to the task requirements, rather than think about all aspects of their lives was and be uncertain or reluctant to select the pieces that were appropriate for the task. Another feature is that the students focused on discovering and presenting their selected and specific information of their education, university activities or experience as evidence to support their qualifications. This corresponds to their reflections on the letter of application, as they stated that such information would help them achieve the purpose of promoting the candidature part and the goal of writing a letter of application (Section 8.4.4.1).

### **9.2.2 Control group students**

The data from the think-aloud protocols illustrated that the CG students, like the EG students, develop ideas for writing the promoting the candidature (P) part after they read the writing prompt, and individual differences in the process of generating ideas were also found. Some students, e.g. Chang, Nok, and Jane, developed ideas before they started writing, while others, e.g. Gob and Yao, attempted to find ideas during their drafting.

However, a closer analysis of the think-aloud episodes of the CG students revealed that their idea generating process and the use of the requirements in generating ideas for the promoting the candidature part were quite different from the EG students.

In general, after they read the qualifications, the CG students started to consider whether they possessed any of the specified qualifications. If they thought they had any of those qualifications, they wrote them down in their drafts. After that the students explored their information on university activities or experiences and attempted to describe those in detail. It seemed that the students considered their list of qualifications and an explanation of their activities and experience as separate pieces of information, and a link between these contents was not obvious. Examples of the think-aloud episodes from Chang and Nok below show the CG students' idea generating process:

### Example 10: Chang

8 อันนี้เป็นให้เรา เราฝึกงาน *they offer the opportunity to be a trainee international business department* ช่วงนี้ ลองเขียน *now try to write mind map mind map* นี่ เราเก็จพูด 9 ถึงสิ่งที่เราจะต้องทำคือ ที่เราจะเขียน เนียนว่า เราจะเขียนงานชิ้นนี้ไปทางใด อีม อันนี้เป็นเรื่องเกี่ยวกับธุรกิจ 10 *in this I may talk about what I have to do what I have to write I am going to write* 11 *in what direction umm this is about business ...* เราเก็บอ้าง อันนี้เราอาจจะบอกว่า *I may I* 12 *may say that* อาจจะไม่ได้ใช้เป็น *maybe I don't have to use mindmap* อาจจะใช้เป็น *I can* 13 *use note taking* คือแบบว่า เรา เราต้องการที่จะ *well I I just want* เรา มีคุณสมบัติพอก็จะทำ..ทำงาน 14 *I have the enough qualifications suitable to work..work* เราเก็จเขียน *I have to write* 15 *qualification* คือบอกว่า ตัวเราเนี่ยมีอะไรบ้าง คือย่างแรก ตามที่เขาต้องการเนี่ย คือ *to say that what* 16 *qualifications I have the first one that they want is second second year university* 17 *student* อันนี้คือคุณสมบัติเรา เราเก็บอกว่า เราเก็บมากจาก อ่า *this is my qualification I have to* 18 *say that I graduated from erm liberal of arts and science major english* แล้วก็ตามที่เขา 19 บอกว่า เราเก็จพูดตามว่า แบบว่า *and according to what they want I just follow what they* 20 *said that is excellent command of spoken and written english* อกหันหนึ่ง แล้วก็ที่เขาให้ 21 *ماเหมือนกัน ก็คือ another one that they mentioned is excellent communication and* 22 *interpersonal skill* อันนี้ก็คือ ของที่เขาให้มา เราเก็จต้องเขียนลงไปด้วยว่า คือ คุณสมบัติที่เราควรมีในการ 23 *สมัคร* ที่เขาต้องการอันนี้ ก็จะมี ก็จะมีพาก การใช้คอมพิวเตอร์ *another one is I have to write* 24 *down what they mentioned that is the qualification I should have for the* 25 *application what they want is is sort of using computer com..competence* เกี่ยวกับ 26 *การใช้คอมพิวเตอร์ in using the computer* แล้วก็มีเกี่ยวกับ *another one is related to* 27 *pleasant personalityenthusiastic* แล้วก็ *and and self self motivate* nokjan เนี่ย เราจะ 28 *เขียน* เราเก็บน่าจะหาเกี่ยวกับเรื่อง เอ่อ กิจกรรมที่เคยทำในมหาวิทยาลัย เอ่อ เกี่ยวกับการ เอ่อ ต้องการไปฝึก 29 *เกี่ยวกับแผนก เอ่อ บริหารธุรกิจ เอ่อ แผนกธุรกิจ โดยเฉพาะในช่วง moreover I I will write I* 30 *should think about erm activities I did in the university erm about erm want to be* 31 *a trainee in department erm business erm business department especially during* 32 *summerบริษัท company dynamic* อีม เกี่ยวกับงานด้านนี้ เราเก็บบอกกิจกรรม ว่า เราเคยมีทำ 33 *กิจกรรมอะไรบ้าง ก็อาจจะเป็นเรื่องเกี่ยวกับว่า เป็นผู้ที่เราเคยทำนั่น ก็อาจจะมี emm related to this* 34 *type of work I should tell about the activities what activities I have done that it* 35 *might be related to I have done it might be activity* ใช่ไหม ก็จะเป็นผู้แบบว่า ผู้จัดการ 36 *เกี่ยวกับงานด้านต่างๆที่เราทำกิจกรรมอาจจะบอกว่า right it is sort of managing the work the* 37 *activities I may say that managing mu..musicmusic camp at basic club* ก็อาจจะพูดถึง 38 *ว่า เราได้จัดการเกี่ยวกับเรื่อง เรื่องอะไรต่างๆที่เราได้ทำ อะ ไรเงียบ นอกจากนี้เราอาจจะพูดถึงว่า เกี่ยวกับการ 39 *ธุรกิจ อะ ไรอย่างนี้ I may say that I could manage those sort of things moreover I may* 40 *say that sort of related to business* เราเก็บอกว่า ได้เข้าร่วมกิจกรรม *I then say that I* 41 *participated in activity participated* เอ่อ เอ่อ เกี่ยวกับโครงการพัฒนา *erm erm about* 42 *development project about* เศรษฐกิจพอเพียง *self-sufficient economic suffic..sufficiecy* 43 *economic* อันเราเก็จ เราก็จะเกี่ยวกับธุรกิจบ้าง อะ ไรอย่างนี้ เพราะเห็นว่าเราได้ทำงานมาเจี้ย *it may show**

45 *that my work is related to business in supanburi* เมื่อเราได้พูดถึงกิจกรรมมาแล้ว เราเก็บอกว่า  
46 อาจจะมีของ *as I mentioned about activities I then may say that say about my*  
47 experience เรา เราอาจจะได้เข้าอบรมเกี่ยวกับเรื่องธุรกิจอะไร *I may say that I participated in*  
48 *sort of business seminar* เราอกว่า *I can say attend to* อาจ *erm to* อาจเข้าร่วม *erm*  
49 participated to listen about business in เราอาจอกว่า *I may say that ...* อีม อีม *umm*  
50 *umm in [name of university]* อาจจะเอา ที่มันเกี่ยวข้องกับงานด้านนี้ด้วย ให้เข้าเชื่อว่าเราสนใจความ  
51 สนใจที่จะทำงานด้านนี้จริงๆ แล้วก็ *it might be related to this work it make them believe*  
52 *that I am really interested in this type of work and then experience* เสริจปุ๊บ ก็อาจมี  
53 *เรื่องของ after that it may be in..interested in* คือ มีเรื่องอะไรที่เราสนใจเกี่ยวกับอันนี้บ้าง ก็อาจ  
54 บอกว่า ช่วยในการพัฒนา *that is my interests might be related to this I may say that it*  
55 helps develop develop my my idea และก็อาจจะพูดถึงว่า *I may also say that use use it*  
56 for my future career

Example 10 showed how Chang developed his ideas for writing the promoting the candidature part after he read the writing prompt. At the beginning of the episode (lines 13-14), Chang decided to take notes as a strategy to develop the information about the qualifications and activities and experiences for writing.

He started generating his ideas by evaluating himself as a qualified candidate for the programme, as he said that “เรามีคุณสมบัติพอที่จะทำ..ทำงานได้ *I have the enough qualifications suitable to work..work*” (lines 14-15). Then, he wanted to explain that he had all qualifications required for the student trainee position (lines 13-17). Consequently, he wrote down a list of the qualifications that he thought he had in his notes (lines 16-28), that is, being a second or third year student (lines 16-19) with excellent command of spoken and written English (lines 19-21), excellent communication and interpersonal skills (lines 21-23), competent computer skills (lines 23-27), having a pleasant personality, and being enthusiastic and self-motivated (lines 27-28). It can be seen that his list of the qualifications covers all the required qualifications.

Next, he said that he wanted to further discover his university activities or experiences that were relevant to the working skills of a student trainee and the business of the company (lines 28-36). According to the think-aloud episode, he mentioned about his participation in a music camp to show his management skills (lines 33-38) and his experience of attending a self-sufficient economics seminar to show that his experience was related to business, and it might be useful for his future career (lines 39-56). This part of his idea generating aimed at exploring his own information relevant to the job of student trainee

and the business of the company, but there was no explicit link to the qualifications that he explained earlier.

Examples 11, 12, and 13 taken from Nok's think-aloud transcript showed that some students in CG generated the information on their qualifications in separation from their university activities/experience.

#### Example 11: Nok

53 position in the advertisement ต่อไปก็เริ่มพูดถึง *next I've got to talk about qualification*  
54 ของตัวเอง *of my own* มือ "ไรบ้างที่เกี่ยวกับด้านนี้" *that is related to this* มัน มันบอกยากเหมือนกัน  
55 การที่จะเลือกเวลาสิ่งที่ตนเองมีเข้ามาลงในนี้ โดยที่หัวข้อที่เราได้มันยังไม่ค่อยชัดเจนเท่าไหร่ อีม *it's it's*  
56 *difficult to say to select my own information to say when the topic I got is not*  
57 *clear* อีม เอาเป็นว่าเขียนตาม *umm ok just write it according to the qualification* ซึ่งเราไม่  
58 สิ่งที่ขาดองค์การ เราక็ได่าว่าเรามีเข้าไป *then I think I have what they want I just write it down*  
59 ok ลองดู *just give it a try* xxx student ทีอ่อนแรงก่อน ตอนแรกเรามาดูว่า *first first I have*  
60 *to consider the qualification* ที่เขาให้มานะ เราควรจะใส่เข้าไป ดูๆตอนแรกแล้ว เราว่าเรามีครบ แต่  
61 ควรจะเรียงลำดับยังไง เรียงลำดับอันไหนสำคัญมากกว่า *that they want I should explain that*  
62 *umm firstly when I have a look at it I think I have all the qualifications they want*  
63 *but how I should organise it how to organise it which one is more important ...*  
64 excellent communication interpersonal skill เรื่องของนิสัย มาใส่กับ *about personality I*  
65 *might explain it as pleasant personality* ก็ได้ เอา *then talk about computer skill* มาใส่  
66 ด้านล่างน่าจะดี อีม ก็เริ่มเลย *later that should be ok I think umm start*

#### Example 12: Nok

93 ต่อไป ที่จะยากที่สุดเลยก็คือ *next the most difficult part is the experience* ที่เกี่ยวกับงานที่เราจะ<sup>94</sup>  
94 สมัคร อันนี้แหลกค่อนข้างโหดที่เดียว เพราะว่าไม่ชัวร์ อีม เอาไว้ดีกว่า *that is related to the job I am*  
95 *applying this one is quite tough because I am not quite sure what should I do*  
96 **highly professional transport expert comprehensive** มีความเข้าใจ *the*  
97 **understanding worldwide service enabling us to fulfil customer** บริการทั่วโลก  
98 **worldwide service logistic** นี่มันตຽกศาสตร์หรือเปล่า "ไม่แน่ใจ *does it mean logic I'm*  
99 *not sure* โลจิสติก ก็จะ "what is logistic logistic need" อีม *umm offering*  
100 **opportunities for second international**

#### Example 13: Nok

143 อีม *umm ... I have ever been* ไปไม่ถูก เอาไว้ดี ขอ เอาตอนนี้ ขอเจ็บสักนาทีนึง จะรวมรวมสติใหม่  
144 แล้วคิดๆ ใหม่ ว่าจะไรที่พจะเป็นไปได้บ้าง *I don't know what to do erm now I want to keep*  
145 *quite for one minute let me concentrate and try to think again think about*  
146 *anything that is possible .....* อีม *umm ... dynamic intertransport co limited*  
147 **pride itself as a highly professional transport expert with comprehensive and**

148 **worldwide service enabling us to fulfil the customer ever growing logistics**  
149 **needs** อันนี้เป็นคำบรรยายของธุรกิจเขา *this is the description of the company offering*  
150 **opportunities for the second year student to work as trainees** อีม *umm ... I*  
151 have been the trainee have ever been ดีกว่า *is better* I have ever been the trainee I  
152 have been the trainee of the company who work about product การจัดการผลิตภัณฑ์  
153 *product management* product organisation product organisation อีม *umm I had an*  
154 experience about การแยกประเภท *sorting out* xxx เจาะจง *specify* ใช่คำนี้มั้ย *is it*  
155 classify ... ໂອ້ຍ *oy* an experience about many kinds of product and have little  
156 know about organisation อีม อีม *umm umm I wish I will work with you* I will work  
157 with you ໄມ້ດີປະໂຫຍດນີ້ຕັດອອກ *this sentence is not good cut it out* xxx xxx to work  
158 about product xxx xxx xxx product and have little know about organisation อีม ແກນີ້  
159 ແລະ ປະສົບກາຮັດໄມ້ຄ່ອຍມີເຍອະ ຂີດໄມ້ອອກ ປະສົບກາຮັດດ້ານນີ້ໄມ້ຄ່ອຍມີ ໄນຮູ້ຈະຫາປະສົບກາຮັດດ້ານໄທ່ນ  
160 ມາໄສ່ *umm that's enough I don't have much experience I can't think of anything*  
161 *else I don't know what kind of experience I should mention* I look forward to have  
162 an opportunity look

Referring back to examples 4 and 5, Nok was the only student who had an unclear understanding about the company's business and the job of a student trainee. Based on example 11, Nok was aware that, regarding the content, he needed to put down his relevant qualifications and say that he was a right person for the job because he had those specified in the writing prompt. Later, in his writing process, he wrote sentences explaining his educational background and provided a list of his qualifications (no example from think-aloud episode is given due to space limitations).

According to examples 12 and 13, Nok thought that the explanation of his experience related to the company's business was another part of the content that he should present in the body paragraph of the letter. In writing this part, he struggled to discover his relevant experience, because he did not have a clear understanding of the company business (example 12, and example 13, lines 143-150). Eventually, he managed to say he had experience of being a trainee and was quite familiar with the product, but he admitted that he did not know much about the company's business (example 13, lines 150-162). However, an analysis of the content showed that his information about his experience did not support that he was the right candidate for the student trainee post, because it was unrelated to the company's business, as specified in the writing prompt.

According to the data from the think-aloud protocols, it was suggested that the process of generating ideas in the groups of students was significantly different. It was found that the

EG students incorporated their awareness of the content of the letter and could select relevant information on their education, university activities, and experience to support that they possessed the essential qualifications specified in the writing prompt. For instance, in example 6, Pongsakorn recalled his experience as a teacher assistant and explained his responsibilities (lines 48-50) as evidence to support his computer skills (lines 37-38) and being enthusiastic (lines 46-47). By contrast, the CG students started with evaluating themselves and writing down statements to claim that they possessed these qualifications. Later, they discovered and explained their university activities and experiences in detail to suggest that they knew something about the job of a trainee or the business, but these CG students did not make the link between their university activities and experience and the required qualifications, as did the EG students. For instance, Chang (example 10) started his idea generating process by evaluating himself as a qualified candidate (line 15). He then wrote down a list of qualifications he thought he possessed in notes (lines 16-28). He later described his experience of taking part in a music camp to illustrate his management skills (lines 33-38) and attending a seminar in self-sufficient economics to show that he had knowledge related to business (lines 39-56). He did not make an explicit connection between the information about university activities and experience and his claim about relevant qualifications he possessed.

### **9.3 Goal setting: Awareness of organization**

The students' awareness of the letter's organization may also be observed by examining the transcripts of the students' goal setting episodes, i.e. the think-aloud transcripts showing that the writer verbalizes in either L1 or L2 the content that they intend to transform into the written text.

#### **9.3.1 Experimental group students**

It was found that, even though some students in the EG developed their ideas for the promoting the candidature move before their drafting, none produced a detailed outline during their think-aloud session. The examination of the think-aloud episodes showed that the students were aware of the content and its organization, as they employed an implicit mental outline during their process of composition. The students' awareness of the organization of the content of the letter, using Henry and Roseberry' (2001) terms of the moves, may be described as follows:

Return address
Date
Inside address
Opening (O)
Referring to the job advertisement + Offering candidature (AD+CA)
Promoting the candidate (P)
Enclosing documents (EN)
Polite ending (PE)
Signing off (SO)

It should be noted that the students' awareness of organization, taken from their think-aloud protocols, corresponded to their detailed outlines presented in the previous chapter (see Section 8.4.4.2) and followed allowable sequences of the moves identified by Henry and Roseberry (2001, p. 159). An example of Anchalee's episode illustrating her awareness of the organization of the letter is presented below:

Example 14: Anchalee

15 อันแรกเราต้องเขียนที่อยู่ตัวเองก่อน *first I have to write my own address*

17 แล้วก็เขียนวันที่ *then write the date*

18 แล้วก็เขียนที่อยู่ผู้รับ *then following is to write the inside address*

21-22 ต่อไป เราต้องคุยว่า เออ เราต้องส่งให้ใคร *then I have to find out I sent to whom ...* เราต้องเขียน  
หวัดดี *I have to say hello*

28-33 ก่อนอื่นเริ่มแรก เราต้องบอกเขาว่า เรารู้แหล่งข่าวมาจากไหน ก็เขียนเลขว่า อืม เออ เราต้องบอกก่อนว่า เออ คุ  
เออ บอกว่า แหล่งข่าวจากไหน แล้วเราต้องสมัครตำแหน่งอะไรให้ปั๊บ *first of all I have to say that*  
*I get the news from what source of information I have to say that erm umm first I*  
*have to say that erm look erm say that what source of information and then what*  
*position I am applying for right international department*

47-49 สำหรับตอนต่อมาเราต้องบอกให้ปั๊บ ตอนต่อมาเราต้องเขียนว่า เราจะการศึกษาจากไหน อะ ไรอ่าย่างนี้ บอก *next*  
*one I have to say it right next I have to write about my education telling*  
*background in background education* ต่อไปก็ *later it is skill and ability*

135-6 สรุปท้ายกับบอกว่า *finally saying that I have* แล้วก็บอกว่า เราฝากอะไรไปด้วย *and say that I have*  
*enclosed the stuff*

138-  
140 thank you จบหรือ *just finish it thank you for your consideration* เย้ จบแล้ว *yeah done*  
yours ด้วยความซื่อสัตย์สุจริต *faithfully yours faithfully*

140-1 แล้วก็ ลายเซ็น แล้วก็ ชื่อเรา *then my signature then my name right umm*

According to her goal setting episodes and her text formulation in the think-aloud example 14, it showed that Anchalee had implicit awareness of the overall organization of the letter and used this as a mental outline in her writing. She began by writing the return address (line 15), followed by the date (line 17), then the inside address (line 18). After that, she

attempted to write a salutation considered as an opening move (O) to greet the readers and invite them to read the letter (lines 21-22).

Next came her attempt to write the body paragraphs, consisting of several parts. In the first part of the body of the letter (lines 28-33), she referred to the source of the student trainee advertisement and stated that she would like to make an application; this is referring to a job advertisement (AD) followed by offering the candidature (CA) move. According to lines 47-49, Anchalee realized that the next part of the content should be promoting the candidate move (P), as she stated that she had to write her educational background and explain her skills and abilities to demonstrate her qualifications. The following part is enclosing the documents (EN) move, as she said she wanted to explain about the documents enclosed with the letter (lines 135-6). The next part of the letter is the polite ending (PE); the episode from lines 138-140 shows that she finished writing the body paragraph with the ending sentence “thank you for your consideration” and followed by a complimentary close “Yours faithfully.” Finally, she ended the letter with the signing off (SO) move, that is, she signed her name and also wrote it out (lines 140-141).

The students reported that the information on the education, skills, and ability should be presented in the promoting the candidature (P) move, and it was found that the organization of this part, based on their think-aloud protocols, corresponded to that in their detailed outlines in the previous chapter.

Considering the promoting the candidature (P) move, the most important and the largest part of the letter, the data from the think-aloud episodes revealed that the organization of the information on education, skills, and abilities presented in the promoting the candidature (P) move corresponded to the detailed outlines presented in the previous chapter. The students began writing this part by presenting their study at university level to show that they had the qualifications of being a second year university students with an excellent command of spoken and written English. After that, they described their relevant university activities or experiences to support the other qualifications, namely communication and interpersonal skills, computer skills, and pleasant personality, enthusiastic, and being self-motivated.

Below is an example of Kamolwan’s think-aloud episode on the organization of the promoting the candidature (P) move:

Example 15: Kamolwan

31 (17) I am a ..... a student I I am a study in in english (18) I am studying at kasetsart  
32 university for degree in the bachelor of art ..... I ..... I'm studying in english major  
33 my minor is japanese (73) I'm studying at [name of university] for degree in bachelor  
34 of arts I study I study in english major my minor is japanese I'm a third year  
35 university student ... I I am confident that I have good command in english language  
36 skill I am confident that I have good command in english language skill ... I have  
37 been a student exchange in usa during april 2006 to march 2007 ... I can adjust  
38 myself to another people and develop my eng-lish skill (21) from ... this programme  
39 (19) I have a good command in spoken and written skill (31) I had to be a public  
40 relations of english club in the first year u-ni-ver-sity student so I have to contact the  
41 other (19) I had to contact many club and or-ga-ni-sation so I am confident that I am  
42 ... to .... am ... ឃុំ umm enthusiastic and self-motivate (31) I had been a trainee guide  
43 tour in travel r-o-u last summer I my duty was to recommend the tourist about the  
44 travel in thailand and suggest the interesting place (26) I had been a trainee guide  
45 tour in travel routh last summer my duty were to recommend the foreign tourist about  
46 the traveling in thailand and suggest the interesting places ... I (19) I am con... ...  
47 so I have excellent communication and interpersonal skill ... moreover ..... I had  
48 seminar in basic com-pu-ter skill 2007 last se-mes-ter I have knowledge in computer  
49 skill and can and I am able to use these skills to help in working (43) I have enclosed

Example 15 reveals how Kamolwan organized the information in her promoting the candidature (P) move. In general, her educational background was introduced before her university activities and experience and this content was used to support her qualifications relevant to those stipulated in the writing prompt.

First, Kamolwan explained that her study at the university (lines 31-35) helped her become confident in English language skills (lines 35-36). Then, she mentioned her experience on student exchange (lines 36-37) to support her claim of adjusting to new environments and her spoken and written skills in English. Next, she explained her experience of being in public relations at a university club (lines 39-41) to show that she was enthusiastic and self-motivated (lines 41-42). After that, she mentioned her experience as a trainee tour guide (lines 42-47) as evidence to prove that she had communication and interpersonal skills. Finally, she claimed that participation in a computer seminar (lines 47-48) helped her gain knowledge and skills in computer use (lines 48-49).

This brief episode from Kamolwan's protocol is an illustration of the awareness of the organization of the promoting the candidature (P) move that the students learned in class. Generally, the students were aware that they should present information on their education before their university activities and experience. There was evidence from the think-aloud

episodes that they used this information as evidence to demonstrate their claims to the stipulated qualifications.

### 9.3.2 Control group students

According to the CG students' goal setting and text formulating episodes from the think-aloud protocols, most of the CG students' awareness of the overall organization of the letter was similar to the EG students' mental outline. Like the EG students, most of the CG students realized that the overall organization of the content in the letter of application should be as follows:

Return address  
Date  
Inside address  
Opening (O)  
Referring to the job advertisement + Offering candidature (AD+CA)  
Promoting the candidate (P)  
Enclosing documents (EN)  
Polite ending (PE)  
Signing off (SO)

Below is an example of the think-aloud episode showing most CG students' awareness of overall organization of the letter:

#### Example 16: Jane

44-45 ต้องเริ่มลงมือกับเลย *to start writing* ok ก่อนอื่นนะ ขั้นแรก เราต้องเขียนที่อยู่ของเรา *firstly the first step I have to write my address*

47-48 ย่อหน้าอัดลงมา ก็จะเป็นวันที่ *the next paragraph is the date what date is today*

51 แล้วย่อหน้าก็อัดมา ก็เป็น อ่อ เป็นที่อยู่ของบริษัท *next paragraph is the company address*

54-57 อัดลงมาก็ต้องเป็น เอ ตรงนี้เข้าไม่ได้กับกว่าให้เราส่งถึงใคร เราจะต้องอาชี้แจงว่าเราจะส่งไปให้ผู้จัดการ คงไม่รู้เหมือนกันว่าจะส่งหาใคร อืม *next is erm they don't specify whom I have to send the letter to what about I should send to the manager I don't know whom I should send it to ok* จัง เราต้องส่งไปถึงผู้จัดการ ก็เป็น *I'll send it to the manager then that is dear manager*

58-59 ย่อหน้าแรกใช้มั้ย เราต้องกว่าได้ข้อมูลมาจากไหน *the first paragraph I have to say that where I got the information*

62-63 แล้วก็ນอกกว่า *then saying that I would like to apply for apply*

67-73 ย่อหน้าอัดไป เราต้องไปเขียน เอ อ คุณสมบัติของเรา คุณสมบัติของเราต้องเราก็ต้อง เราก็ต้องกว่า เราเนี่ย กำลังเรียนอยู่ชั้นอะไร แล้วก็ มีความสามารถอะไร ย่อหน้านี้เราก็ต้องเป็นลักษณะส่วนตัวของเรา หรือว่าประวัติส่วนตัวของเรา ย่อๆแล้วก็น้อย เกี่ยวกับเรื่อง การศึกษา แล้วก็ความสามารถ *next paragraph I'm going to write erm my qualifications my qualifications are I'm going to say that I I am studying at what year and have what ability in this paragraph it should be my personal information or*

126- 128 *my brief background information about education and my ability*  
 จັນທຳຂໍອດ່ອໄປແລ້ວກັນ ເປັນທີ່ວ່າຂໍ້ທີ່ 3 *next write another one the third aspect paragraph* ທີ່ 3 ລະ  
 ກັນນະ *three then* ເປັນເຮືອງປະສາການນີ້ທີ່ເຮົາທຳອຟ່ອງມາວິທາລັບ *it is about the experience I  
 have when I am at the university*

149- 150 *ສຽງສຸດທ້າຍ ສຸດທ້າຍຂອງເຮົາ ເຮົາກີ່ຕ້ອງບອກວ່າເຮົາໄດ້ສ່າງ finally my final part I have to say that I  
 have enclosed*

157 ອະໄຮຄີລະ *what's next then* *thank you for your consideration*

162 sincerely yours

163 *ok ລົງຂໍ້ອາໄປລັບລະກັນ sign my name*

Example 16 showed that Jane started writing her letter with the return address (lines 44-45), date (lines 47-48), and the inside address (line 51). Then she attempted to write down a salutation for the letter (lines 54-57).

There was evidence from the think-aloud episodes (lines 57-58 to 157) that the content in the body part was divided into four paragraphs. In the first paragraph, she intended to explain her source of information on the post (lines 58-59) and said that she wanted to apply for this job (lines 62-63), that is, referring to the job advertisement + Offering candidature move (AD+CA).

The second and the third paragraphs contributed to her promoting the candidate move (lines 67-73). Her qualifications were explained in the second paragraph; the information she wanted to present was brief background information on her education and abilities or qualifications (lines 67-73). Then, in paragraph 3, she explained her activities or experience during her study at the university separately from paragraph 2 (lines 126-128).

In the last paragraph, she said she explained about the documents enclosed with the letter (lines 149-150), and followed this by thanking the reader (line 157). After that, she wrote “sincerely yours” as a complimentary close. This could be regarded as a presentation of the enclosing the documents (EN) move followed by a polite ending (PE) move. The final part of the letter was the signing off (SO) move, as she signed her name (line 163) to show the authorship.

However, the data showed that two of the CG students, Nok and Chang, presented the polite ending (PE) move before the enclosing the documents (EN) move. This contradicted the allowable move order suggested by Henry and Roseberry (2001, p. 159), in other

words the enclosing the documents (EN) move should be before the polite ending (PE) move. An example from Nok's think-aloud episode illustrates this point:

Example 17: Nok

159 ไม่รู้จะหาประสบการณ์ด้านไหนมาใส่ *I don't know what kind of experience I should mention*  
160 I look forward to have an opportunity look forward to have an  
161 opportunity to talk with you look forward to have an opportunity to talk with  
162 you ... แล้วก็ and then document เป็น that is I attach my I attach my my xxx attach  
163 my หนังสือ หนังสือสำคัญ ข้อมูล *documents important documents information* ..... I look  
164 forward to have an opportunity to talk with you I attach my my documents my  
165 documents to you if you want more detail I attach my my documents my  
166 documents to you if you want more detail I attach my documents to you if you  
167 want more detail จบก็จะเป็น อะไรล่ะ คำจบ คำจบ *what word should I use to end the*  
168 *letter*

This episode showed that Nok's perception of the organization of the final part of the body of the letter was different from the allowable sequence of the moves suggested by Henry and Roseberry (2001, p. 159). According to lines 159-162, he attempted to welcome opportunities for an interview. This is a strategy to end the letter politely. After that, he struggled to write a sentence to explain about the documents he enclosed (lines 162-167). This showed that Nok's perception of the organization of these two moves was the polite ending (PE) move followed by the enclosing the documents (EN) move; this goes against both groups of students' awareness of the overall organization and allowable sequence of moves.

After examining the promoting the candidate (P) move, it was found that the CG students' awareness of the organization of the content in this part was different from the EG students'. The data from the think-aloud protocols suggested that the CG students seemed to divide the content into two. In the first part, the CG students explained their education at the university level, then wrote down a list of the skills or abilities relevant to the required qualifications, but no evidence to support their claim was provided. In the second part, the students described their university activities or experiences in detail to show that their experience was relevant to the job of student trainee or the company's business. Unlike the EG students, the CG students were unlikely to use the information about the activities or experience explicitly to support the qualifications stated in the writing prompt. It seemed that the readers of the letter had to figure out how the information about the activities or

experience related to or supported the qualifications that the students claimed in the first part of their promoting the candidate (P) move.

Example 18 below is an example of the CG students' awareness of the organization of the content in the promoting the candidate (P) move:

Example 18: Jane

66 ตรงนี้น่าจะดีกว่า จะได้รู้ว่าเราสามารถมีคุณสมบัติของโครงการ ไหม *should be better so they would know if I'm applying for the right position* ok ข่อน้าอัดไป เราเก็บไว้เขียน เอ่อ คุณสมบัติของเรานี่ 67 คุณสมบัติของเรานี่คือ เราเก็บไว้ เรายังไง กำลังเรียนอยู่ชั้นอะไร แล้วก็ มีความสามารถอะไร บ่อบหน้านี่เราเก็บไว้ 68 น่าจะเป็นลักษณะส่วนตัวของเรา หรือว่าประวัติส่วนตัวของเรา ย่อๆแลกน้อย เกี่ยวกับเรื่อง การศึกษา แล้วก็ 69 ความสามารถ *next paragraph I'm going to write erm my qualifications my* 70 *qualifications are I'm going to say that I I am studying at what year and have* 71 *what ability in this paragraph it should be my personal information or my brief* 72 *background information about education and my ability* ok เดี๋ยวเราเขียนขึ้นแรก เราเก็บไว้ 73 เรากำลังเรียนอยู่ที่นี่นะ *next I first I'm going to say that I'm studying at this university I* 74 *am stu..* เราเก็บต้องบอกว่า *I have to say that I am studying* ok I am studying in kasetart 75 university university กำแพงแสน กำแพงแสน เขียนอย่างไร *kamphaeng saen kamphaeng* 76 *saen how to spell it ok kamphaeng saen* ได้แล้ว *I got it campus* ตอนแรกเข้าใจว่า เขียนเป็น 77 *I thought it was* in second year แต่เราเก็บไว้ เราจะเขียนว่าซึ่ง ใจดี ว่าเป็นนิสิตปีสอง *but I* 78 *don't know how to say that I am a second year student* อีม ลอกใน *umm copy this* 79 *part* นี่ เราเขียนอย่างนี้ได้ไหม *should I write like this* I am studying I am studying in แล้วก็ 80 *then in the second year in* ได้ไหมละ *is it alright* in liberal arts and science ok ... แล้วก็ 81 *then in the second year in* ได้ไหมละ *is it alright* in liberal arts and science ok ... แล้วก็ 82 *เราเขียนต่อไปแล้วกัน อีม จะดีไหม and I'll continue writing* *umm is it alright* ok เรารู้แล้ว เรา 83 *ต้องเขียนบอกก่อนว่า เราเรียนอยู่คุณะอะไร ไม่จั้น เพราะจะนั้น* เราเก็บต้องบอกว่า *I got it first I have to* 84 *say what faculty I am studying in so I have to say that I am studying* at faculty of 85 liberal arts and science in แล้วก็ใส่ตรงนี้ไปได้ไหมว่า *can I write it here that I am I am* 86 *studying in second year I am the student* ok I am ok ขึ้นต่อไป *so next is* I am 87 *studying in* [name of the university and the campus] แล้วก็ *then in* อีกแล้วกันนะ 88 *again in the second year* ถูกหรือเปล่าก็ไม่รู้ *I don't know if it's correct* in the second 89 *year in second year* เราเก็บไว้ เราเก็บไว้เราเนี่ยได้เรียนอะไรมาน้าา ตอนนี้ แล้วก็บอกว่าวิชาหลักของเราคือ 90 *วิชาอะไร* เราเก็บไว้ วิชาหลักของเราคือภาษาอังกฤษ เราเก็บเขียนว่า *then I just say what I have* 91 *learn now and tell them what my major is* I then explain the *my major is English* I 92 *have to write that my major* my major is english and my minor is japanese ok ที่ 93 *บอกว่า I have to say that* I อีม จะเกิดทำให้เราอึ้งใจได้ว่า เราต้องเขียนบอกว่า เราสามารถทำอะไร 94 *ได้ ตรงนี้เราเก็บไว้* เราเก็บไว้ เราเก็บไว้เราเก็บไว้เราเก็บไว้ *umm it makes me feel confident* 95 *that I have to explain what I can do here* I should explain that *I have the ability in* 96 *communication* ok แล้วก็เขียนว่า *then I have to write* from the study from the study

97 ok เราเขียนว่าอย่างนี้ดีกว่าจะ *I think it's better to write it this way that is I am* แบบ  
98 ว่ามั่นใจ *saying that I am confident I am confident that I am* ok I am I having หรือ *or*  
99 I am ดีกว่า *is better* I am excellent ok เอสเซ็คกว่า *say it this way* I am good เพราะ  
100 *because excellent* มันจะเวอร์ไป *is exaggerating* I am good command of spoken and  
101 written ก็พูด อ่าน เขียน *speak read write and listening in english and japanese* ok จริงๆ  
102 แล้ว *actually for the communication interpersonal skill* เนี่ย ถ้าเราบอกว่า เราเป็นคนมั่นใจ  
103 แสดงว่าเป็นคนที่ เขาคงคิดว่าคงชื่นอยู่กับประสบการณ์ของเรามั้ง *if I say that I am confident it*  
104 *shows that they might think it depends on my experience doesn't it communicate* ที่  
105 ดี เพราะว่าการทำงานแบบนี้มันก็ต้อง มีการเรียกว่า ภาษาที่ดี ถูกเปล่า *is good because this kind of*  
106 *work it should language use should be good* ok จึงเราก็จะบอกว่า เราบอกว่า นอกรากนี้ นอก  
107 ว่า *next I am going to say I'll say that moreover saying I am very good in computer*  
108 skill เอ่อ erm computer skill in หรือ or at okเปลี่ยนเป็น *change it to at microsoft office*  
109 ทั้งหลาย แล้วเราก็ยังมี จึงเรามาเรียบเรียง *that sort of thing if I don't have this skill I wouldn't*  
110 *write it xxx ...* จึงเราเปลี่ยน *so just change it to I am also* ดีกว่า *is better* I am also  
111 very good in computer skill very good at computer skill in microsoft office such  
112 as word แล้วก็ and excelแล้วก็ and powerpoint แล้วก็ and internet อืม *umm ...* ok แล้วที่นี่  
113 เราเก็บอกว่า เราเขียนเป็นคนที่กระตือรือร้นดีกว่า *and then I'm going to say that I am*  
114 *enthusiastic* ok I am อืม *umm* moreover เป็นคำเชื่อมกันจะดีกว่า *using it as a*  
115 *connector should be a good idea* ok moreover I am very enthusiastic to learn to  
116 learn the new thing and อะไรดีหละ *what's next* I am very enthusiastic to learn new  
117 thing and อืม *umm* self motivate จะแปลว่า ใจหละ มีความต้องการ มีป้าหมายกับตัวเรา เอ่อ อัน  
118 ไหนดีหละ เอ่อ ไม่รู้หละ *how do I translate it having a personal goal erm which one*  
119 *should I use umm I don't know* I have เขาเรียกว่า อะไรดีหละ อืม เรียกว่า อืม อืม ถ้ามีมนุษย์  
120 สัมพันธ์ดี มนุษย์สัมพันธ์ดี ก็คงจะ *what is it called erm it is called umm umm if I have*  
121 *good interpersonal skill good interpersonal skill it should be written as I have a*  
122 good เขาเรียกว่า อะไร หละ ภาษาอังกฤษ มนุษย์สัมพันธ์ *what is it called in english*  
123 *interpersonal skill just use good good friendly* ละกัน then very friendly ละกัน *then*  
124 for ใช้ได้ไหม *can I use it* for I am sure that I อืม *umm* I can do ทำ ไม่ตรงนี้เราไม่บอก *here*  
125 *why don't I tell about xxx* ok เอาแค่ *saying justfriendly* แล้วกันนะ *then ...* อืม erm ok  
126 จึงทำข้อต่อไปแล้วกัน เป็นหัวข้อที่ 3 *next write another one the third aspect paragraph* ที่ 3  
127 ละกันนะ *three*เป็นเรื่องของประสบการณ์ที่เราทำอยู่ของมหาวิทยาลัย อืม ก็คงจะเป็น *it is about*  
128 *the experience I have when I am at the university umm it might be ok* เราเก็บอกว่า  
129 ระหว่างที่เรากำลังเรียนในมหาวิทยาลัย ใช่ไหม *I have to say that during my study at the*  
130 *university right during the study I am* เราเก็บอกว่า เราทำอะไรมานั้น *I have to say*  
131 *what I have done* I am ... I am a member a member of rhetorical club แล้วก็ต่อไปคง  
132 เข้าใจมั้ง เข้าใจมั้ง เราเก็บอกว่า *and next do they understand they might understand next*  
133 *I'm going to say about rtc* อืม แล้วก็ จะเขียนต่อว่า อะไรดีหละ *umm and then what should I*

134 *say next* และกัน *is used then* I am อันนีอีตแล้ว *this is past event* I was the staff at  
135 rtc camp in 2007 and 2008 ok เราต้องบอกว่า เราไปทำอะไรมาบ้าง *I have to say what I*  
136 *have done* ok เขาที่จะได้รู้ว่าสิ่งที่เราทำมีประโยชน์ มันสามารถช่วยในงานเขาได้ *they will know*  
137 *that I did something useful it might help their work* ok ยังบอกว่า *so I should*  
138 *continue saying that in the camp* I brought the game ด้วย บอกว่า *as well I have to*  
139 *say that I made a game* made a game about xxx the word in english เอาใหม่ดีกว่า *I'd*  
140 *better rewrite it again* I made a matching ok I made a matching english word  
141 game for the kids in kanchanaburi เราเก็บอกว่าเป็นเกมที่เกี่ยวกับการจับคู่ *I have to explain*  
142 *that it is a matching game* that the kids would find the words and match with the  
143 right meaning ok เราเก็บอกว่า เราได้อะไรจากการทำกิจกรรมครั้งนี้ *I have to say as well what*  
*I*  
144 *have learned from participating in this activity* from the activity I did I can learn  
145 เพราะเราได้เรียนรู้เกี่ยวกับการอยู่ร่วมกันในสังคม *because I have learned about living*  
146 *together with other people in the society* I can learn I can learn about living in  
147 society living in societyเรื่องการช่วยเหลือ *about helping* helping helping people and  
148 giving for someone ok เรามาถึงตอนสุดท้ายแล้ว *I come to the last part*

Example 18 showed Jane's awareness of the organization of the content in the promoting the candidate (P) move. According to her goal setting episodes (lines 66-73 and 126-128), she intended to write the content presented in the promoting the candidate (P) move in three main parts: information on her education, qualifications, and university activities or experience. The information about her education and qualifications was presented in the same paragraph, and she described her university activities in another.

Jane started writing the promoting the candidate (P) move by presenting her education at university. She specified the university and the faculty where she was studying, the year of study, as well as her major (English) and minor (Japanese) subjects (lines 73-92). Then, she attempted to state that she had good command of spoken and written English and Japanese (lines 93-101). It could be implied that her major and minor fields of study helped her become confident in her language use. After that, she wrote down a list of the qualifications that she thought she possessed. She stated that she had proficient computer skills (lines 106-112), and she was also enthusiastic to have new experiences (lines 112-118). Even though she was reluctant to state that she had interpersonal skills (lines 102-106), she described herself as a friendly person to support her claim that she had interpersonal skills (lines 116-125). However, it should be noted that she just told the readers that she had these qualifications, she did not provide any evidences to support her claim.

In the following paragraph, she explained her activities and experience during her study at the university in detail (lines 126-143). She explained that during the study she was a member of the Rhetorical Club, a Thai language club at the university (lines 129-131) and was one of the staff who helped organize a camp and set up activities for schoolchildren (lines 134-143). At the end of this part, she stated that from this activity she learned about living in society and giving help to other people (lines 143-148). It may be noticed that Jane attempted to write this part to explain the university activities in which she participated and mentioned the skills and lessons she learned from participation in those activities. However, her explanation was not directly relevant to the qualifications she described in the previous paragraph.

As in example 18, Jane organized the content according to the following sequence: education, list of qualifications, and university activities and experience. It might be assumed that she presented this content separately because she viewed it as unconnected pieces of information. It was found that her information on the university activities and experiences did not explicitly support her claims for her qualifications. Readers had to figure out by themselves how the information on her university activities and experience was related to and supported the qualifications she presented in earlier part.

According to the think-aloud protocols, the organization of the promoting the candidate (P) move showed obvious differences between the EG and CG students. For the EG students, the presentation of the information about education and university activities was clearly related to the required qualifications; it was found that they used their own information as evidence to support their qualifications. Example 15 illustrated Kamolwan's attempt to use her university activities and experience to support the qualification. For instance, in lines 39-42, she explained that her experience as a public relations representative at a university club showed that she was enthusiastic and self-motivated. She later described her experience as a trainee tour guide as evidence that she possessed communication and interpersonal skills (lines 42-47).

On the other hand, CG students were likely to explain their qualifications and their activities or experience separately; thus, the students' information on the activities and experience did not function as evidence directly to support their claim to the qualifications stipulated for the student trainee positions. For instance, Jane (example 18) wrote a list of qualifications she possessed, namely competent computer skills (lines 106-112,

enthusiastic (lines 112-118), interpersonal skills (lines 116-125), but did not provide any support for this claim. In the following paragraph, she described her university activities in detail. She described participating in a Thai language club (lines 129-131, 134-143) and said that she learned about living from the society and also giving help to people (lines 143-148). However, this information did not support the relevant qualifications she claimed in the previous paragraph (lines 106-125).

## **9.4 Text formulating: Awareness of language use**

During the text formulating process, the students' awareness of the language use is noticeable. The findings from the think-aloud protocols suggest that the students from the EG were confident in using their language resources in writing. They were able to recall the syntactic structures, written expressions and vocabulary choices to write different parts of the letter to express their meaning. By contrast, the CG students seemed to be reluctant to select appropriate language for some parts of the letter where linguistic constraints were apparent.

### **9.4.1 Experimental group students**

An awareness of language use of students in the EG students is explained according to the organization of the moves of the letter, as follows: opening, referring to the job advertisement + offering candidature (AD+CA), promoting the candidate (P), enclosing documents (EN), and polite ending (PE).

#### **9.4.1.1 Opening (O) move**

In order to write a salutation for the opening (O) move, all students made the decision to select an appropriate salutation for their letter according to the information about the addressee provided in the writing prompt. Based on the think-aloud script, students recognized that the name of the addressee was not specified. Thus, the students wrote either "Dear International Business Manager" or "Dear Sir or Madam" as they thought either was an appropriate choice.

Examples 19 and 20 show examples of students' process of writing a salutation:

Example 19: Upsorn

13 ที่อยู่ เอา *address do xxx ก่อน ที่อยู่ปีน ได้ อีม อ้า first address is done erm umm แล้ว then*

14 dear ไคระ *whom* dear dear ต้อง *is it dear* ผู้จัดการฝ่ายบุคคลหรือเปล่า *personnel manager*  
 15 **international business manager** ... อ้อ *ah* dear international business manager  
 16 manager ก็คือ ผู้จัดการ *that is manager* dear international business mana..manager  
 17 comma ด้วย *too* ซึ่งมี *if there is comma* ข้างหลังก็ต้องมี *at the end I have to use comma* ที่  
 18 *when writing* faith.. yours

Example 20: Chananya

17 tower ชั้น *floor 22 silom bangrak bangkok 10500* เป็น *that is dear sir or madam*  
 18 เพราะว่าเขาไม่ได้บอกว่าส่งที่ไคร ใช้มั้ย *they don't specify the name of the addressee do*  
 19 *they* แล้วขึ้นแรกต้องบอกว่า *first of all I have to say that*

These two episodes show that the information about the addressee determined the choice of salutation that the students used in their letter. According to Upsorn's comment (lines 13 – 14) in example 19, she realized that she needed to write a salutation for the opening move, and she needed to identify the addressee of the letter so that she could write an appropriate salutation to greet the reader. From lines 14-16, she recognized that the addressee was the international business manager. Then, she realized that an appropriate salutation would be "Dear international business manager" (line 15); she immediately wrote this down in her draft letter (lines 16-17). Example 20 shows that the student might have chosen other alternatives for the salutation. From this episode, it can be seen that after Chananya finished writing the inside address, she immediately wrote "Dear Sir or Madam" as a salutation (line 17) because this is appropriate when the specific name of the addressee is not provided (lines 18-19). These two examples show that the students were confident in selecting the salutation, based on the information about the addressee provided in the writing prompt.

#### **9.4.1.2 Referring to the job advertisement + offering candidature (AD+CA) moves**

Next, the students wrote the first paragraph of the body part of the letter. This paragraph included referring to the job advertisement (AD) move and the offering candidature (CA) move. The episodes from the think-aloud showed that the students in the experimental group were confident in text formulating process as they were able to recall the appropriate language features to use in their writing. The students could recall the syntactic structures they learned in class to write down these two moves. It was also found that the sequence of these two moves was reverseable, due to different syntactic patterns used by the students. Some students referred to the job advertisement (AD) move before the offering

candidature (CA) move; but some of them began with the offering candidature (CA) move, followed by the referring to the job advertisement (AD) move.

The students' use of different syntactic structures is shown in examples 21 and 22:

Example 21: Anchalee

28 แล้วกี and comma ด้วย too ก่อนอื่นเริ่มแรก เราต้องบอกเขาว่า เรารู้แหล่งข่าวมาจากไหน ก็เขียนเลยว่า  
29 อืม เออ เราเก็ตต้องบอกก่อนว่า เออ ฉุ เออ บอกว่า แหล่งข่าวจากไหน แล้วเราเก็จจะสมัครตำแหน่งอะไร ใช่ป่ะล่ะ  
30 *first of all I have to say that I get the news from what source of information I have*  
31 *to say that erm umm first I have to say that erm look erm say that what source of*  
32 *information and then what position I am applying for right international*  
33 department แล้วกีเขียนว่า อืม *then I have to write that umm...* นึกก่อน นึกไม่ออก จะบอกเขาว่า  
34 อะไรดี *I have to think I get stuck what should I say with reference* เออ เราต้องบอกว่า  
35 *erm I have to say with reference with reference to your with reference to your*  
36 advertisement เราเจอที่ไหนอ่ย แหล่งที่มาของ *where did I found it the source of your*  
37 *advertisement with reference to your advertisement in the nations in the nations of*  
38 *in the nation of* แล้วกีเขียนไปเล่าวันที่เท่าไหร่ *then I have to write the date 4 february f-e-*  
39 b-r-u-a-r-y *4 february 2008* ก่อนอื่นเราต้องบอกถึงที่มา ก่อนกีคือ *first I have to tell the*  
40 *source of information with reference* กี แหล่งที่มาจาก *the source of information is*  
41 *from your advertisement in nations of 4 february 2008 for the position* แล้วกีบอก  
42 ตำแหน่งเลย จากแหล่งที่มาคือ จากแหล่งที่มาโฆษณาของคุณกีคือ *and then tell the position the*  
43 *source of it the source of your advertisement is with reference to your*  
44 *advertisement in the nations of 4 february 2008* เออ ส่อง *erm two two thousand*  
45 *eight for the position* สำหรับ *for for the position of trainee of trainee for the*  
46 *position of trainee* แล้วกี *and then I would like to offer* เออ เราเก็ตต้องบอกว่า ต่อไปกีนกอกว่า  
47 *เราต้องการที่ สมัครนั่น erm I have to say that next I have to say that I want to make an*  
48 *application I would like สมัครเป็นหนึ่งในผู้สมัครไปเลย to apply to be one of the*  
49 *applicants ... to offer myself as a candidate* for your consideration *เราเก็ตต้องการที่เรา*  
50 *เราเก็ตต้องการเป็นหนึ่งในผู้สมัครใช่ไหมล่ะ I want to be I want to be one of the applicants*  
51 *don't I I would like to offer myself as a candidate for your I would like to offer*  
52 *myself as a candidate for your for your c-o-n-s-i-d-e-r-a-t-i-o-n จบ อันแรกเราเก็บอกถึง*  
53 *แหล่งที่มาแล้วใช่ป่ะ done firstly I have already mentioned the source*

Example 22: Chananya

18 แล้วขึ้นแรกต้องบอกว่า อยากจะสมัครงานในตำแหน่ง *first of all I have to say that I would like*  
19 *to apply for the position of trainee in international business department during*  
20 *summer vacation* แล้วกีตามใน ตามที่บอกใน *according to according to the nations*  
21 *วันที่ date 4 2008* กีคือ *that is I wish I wish to apply the* เช่น ฉุกหรือเปล่า น่าจะ *erm do*  
22 *I leave the space correctly I think so I wish wish to apply I wish to apply for for*

23 the position ... I with to apply for the position of อะไรเป็นอย่างไร *what is it* of trainee in the  
24 (25) as trainee ต้องมี *I need* as หรือเปล่าเนี่ย *don't I* ไม่ต้องมีมั้ง *probably not* เป็น *just*  
25 write a เลขอย่างนั้น *then* position a trainee a ก็ไม่ต้องเติม *I don't have to add* s ใช่มั้ย *do I*  
26 t-r-a-i-n อีม *umm* international business department during summer vacation แล้วก็  
27 *and then* วงเล็บ parentheses *March* ถึง *May 2008* as advertised in the nations the  
28 on february 4 2008 ขึ้นต่อไปก็คือ แนะนำถึงตัวเอง ก็คือ *next is to introduce myself that is I*  
29 am a second years

Example 21 shows that Anchalee put the job advertisement (AD) move first. According to example 21 (lines 28-33), it could be seen that Anchalee verbalized her intention to explain the source of her information on the vacancies before she wanted to apply for this position.

As she had learned, one of the syntactic structures she could use was: with reference to + detailed information of job advertisement, followed by a statement to say that she wanted to make an application (see Appendix 2). The episode shows that she could recognize and reproduce this syntactic structure in her letter. From line 32, she realized that she needed to start a sentence with the expression “with reference” and explained the source of the advertisement of the student trainee (lines 34-46); after that, according to her goal setting episode (lines 46-48), she intended to write the offering the candidature move, and she could recall and produce the expression “I would like to offer myself as a candidate for your consideration” to indicate that she wanted to make an application for this position.

It was clearly seen that in order to produce this syntactic pattern she went through a number of sub-processes in writing, namely goal setting, producing a pre-text, and re-reading the written texts in both L2 and L1, in order to retrieve the syntactic structures she had learned in class and to reproduce them in her letter.

Example 22 is another example showing how Chananya wrote this part by using an alternative sentence pattern. According to Chananya’s goal setting episode (lines 18-21), she clearly stated that she intended to write the offering the candidature (CA) move before the referring to the advertisement (AD) move; this differed from Anchalee’s syntactic structure, but it presented the same message. Like Anchalee, she went through the sub-processes of goal setting, making a pre-text, making metacomment, re-reading the written texts to produce her syntactic pattern (lines 21-29).

It was noticed that in both episodes, there was no process of major revision of the written texts, and no metacomment showing moments of failure to recall appropriate choices of

expressions was found. This could imply that both students were confident in writing and had sufficient linguistic resources to produce the referring to the advertisement (AD) and offering the candidature (CA) moves for the letter.

#### **9.4.1.3 Promoting the candidature (P) move**

In writing the promoting the candidature (P) move, the students were not restricted to retrieving the syntactic structures they learned in class. Since the focus of this part was to explain their own information on education, skills and ability, and experience of university activities, the findings showed that they seemed to rely both on their own linguistic resources and the language features learned in the classroom in order to transfer this content into written language in L2.

According to the think-aloud episodes, the students were aware that they needed the present tense to explain their educational background and the qualifications and skills they had. Past simple tense was used to describe university activities or experience that they did in the past. The students occasionally used binary phrases connected with the word “and” to explain their major and minor study, activities, and qualifications. Some showed an attempt to use action verbs to describe their skills, experiences, or activities. However, the choices of vocabulary varied considerably due to the differences in the individual students’ experiences.

Examples from the think-aloud protocol showing awareness of language use in the promoting the candidature move are given in example 8 (see Section 9.2.1) and example 15 (see Section 9.3.1).

In example 8, Anchalee realized that she needed to use the present tense to explain her educational background. She realized that she could not use the past tense to explain her education, as she had not yet graduated from university, and opted to use the verb “study” in the present progressive tense to explain that she was still studying at a university (lines 52-53). After that, she explained the rest of her education, namely the major and minor studies, grade point average, and year by using the present simple tense (lines 58-67).

In the next part of this move, she explained her experience and activities and the skills and abilities she possessed. From the findings, she recognized that the past tense should be used to explain the activities that happened in the past. and the present tense was used

when she described her skills and abilities. For example, when she intended to mention her excellent command of spoken and written English (lines 66-70), she wrote a sentence using present simple tense (lines 70-74). However, she used the past tense when explaining the activities that had already happened, as can be seen when she described her experience of working as a waitress in a Thai restaurant (lines 87-91). She realized that the use of present tense perfect tense in describing was incorrect (lines 89-90), and then revised the verb she wrote and employed the past simple tense in explaining her experience (lines 89-91). Interestingly, when Anchalee tried to explain the skills that she gained from her past experience, she used the present perfect tense to suggest that the skills that she had at the time of writing had been caused by her experience in the past. This may be seen in lines 92-100, when she wrote the sentence: “my work experience has helped me develop my communication skill.”

In addition, it was found that some students occasionally used action verbs and binary phrases in their writing. In example 15 (lines 43 – 44), Kamolwan used the words “recommended” and “suggested” to describe jobs she did as a trainee tour guide. The findings show that the students sometimes used binary phrases in describing their major and minor field of study, (e.g. example 8, lines 59-60), qualifications and skills (example 15, lines 37-38, 41-42), and the activities or jobs they had done in the past (example 15, lines 41, 43-44). It should be noticed that although the use of the linguistic features and vocabulary for explaining their qualifications and skills were similar among the writers, the choice of vocabulary for their experience and activities varied considerably because of the differences between individual students.

#### **9.4.1.4 Enclosing the documents (EN) and polite ending (PE) moves**

After the presentation of the promoting the candidate (P) move, the students wrote the enclosing the documents (EN) move, followed by the polite ending (PE) move. The episodes of thinking-aloud showed that they could recognize the syntactic structure and choices of verb used in writing the enclosing the documents (EN) move. Regarding the polite ending (PE) move, the students learned in the class that there were two alternatives to end the letter politely; welcoming a response or interview, and thanking the readers (see Appendix 2). The findings showed that they used either to politely end the letter based on preference and could use the expressions they learned in the class in their writing. The

findings did not show any evidence of hesitation or reluctance regarding the use of syntactic structures and choices of vocabulary in writing these two moves.

Examples of the think-aloud protocols are illustrated in examples 23 and 24:

Example 23: Anchalee

135 สุดท้ายก็บอกว่า *finally saying that I have* แล้วก็บอกว่า เรายังคงจะไปด้วย *and way that I have enclosed the stuff I have enclosed a copy of my resume and photo for*  
137 *your consideration* (16) thus I consider that I will anticipate and meet all your  
138 expectation I will anticipate ดังนั้น *thus I look forward to consideration thank you*  
139 จบเท็จ *just finish it thank you for your consideration* เช่นเดียว *yeah done yours* ตัวบ  
140 ความซื่อสัตย์สุจริต *faithfully yours faithfully* แล้วก็ลายเซ็น แล้วก็ชื่อเรา *then my signature*  
141 *then my name* ใช่มั้ย เออ *right umm .....* เออ เจียน *erm better write outline* ดีกว่ามั้ย เจียน  
142 *writer an outline* ดูว่าขาดอะไรหรือเปล่า *to check if anything is missing*

Example 24: Chananya

110 หลักฐานที่ขาดไม่ได้ *what are the documents they want resume photo* แค่นี้  
111 ใช่ปะ แล้วก็ *is that all and then application letter in english* *I have enclosed a copy*  
112 *of my resume my resume and photo ... for your consideration* *I look forward to*  
113 *opportunity to speak with you in person* *yours faithfully yours faithfully*  
114 xxx เผื่อนชื่อ *signature* ok (40) ok ก็ต้อง ที่อยู่ของරาก่อน แล้วก็มี วันที่ แล้วก็ *first it is my*  
115 *address and then date then*

These two examples showed that both Anchalee and Chananya first wrote the enclosing the documents (EN) move (example 23, lines 135-137, and example 24, lines 110-112). It is evident that they could recall the expressions and vocabulary learned in writing this part. The syntactic structure was “I have enclosed + noun phrase + for your consideration”, and the use of “enclose” as a main verb in this expression gave the correct meaning of putting some other documents in the same envelope as the letter.

Next, they wrote another sentence to end the letter politely. From these two examples, it seems the students recognized a variety of expressions for the ending. Anchalee used thanking the reader as the strategy to end hers (example 23, lines 139), while Chananya’s ending strategy was welcoming the reader’s response or an interview (example 24, lines 112-113).

From these examples of the episodes, it may be assumed that the students possessed linguistic resources enabling them to write these two moves with confidence. They did not show any frustration in choosing appropriate language.

#### 9.4.2 Control group students

The findings from the think-aloud episodes showed that the CG students were significantly different from the experimental group students in the text formulating process of the referring to the advertisement (AD) + offering the candidature (CA), enclosing the document (EN), and PE moves, where specific syntactic structures and choices of vocabulary were used in writing. The CG students seemed to realize what they needed to write in each move, but were likely to have difficulties in finding the appropriate language for these parts as the features were not explicitly taught in their process based classroom.

According to the think-aloud episodes, when the students wrote these parts of the letter they sometimes relied on their recognition of the use of some phrases or vocabulary that they gained from the sample letters provided in the class. On other occasions, the students expressed their meaning by direct translation from their L1 into L2. It could be noticed that their use of language features sometimes was rather similar to the syntactic structures and vocabulary used by the experimental class, but some were rather different from the prototypical language examples. However, there was evidence of students' hesitation; they were not certain whether their language choices would be appropriate for writing these parts of the letter.

Representative pieces from the think-aloud episodes are shown in examples 25 and 26:

Example 25: Yao

39 business manager คุณผู้จัดการต่างประเทศ *international business manager* business  
40 manager แล้วก็บรรทัดแรก เราต้องบอกว่าเราได้ข้อมูลของเขามาจาก ไหนใช่ไหมคะ ที่จริงมันมีสำนวนที่  
41 อาจารย์ให้มา แต่ว่าจำไม่ได้ กิดอาเจ昂เองแล้วกันนะ *in the first sentence I have to tell that where*  
42 *I got their information in fact the teacher mentioned the expressions in class but I*  
43 *can't remember them I'll write my own then with reference with reference* จังอิงจาก  
44 *with reference reference reference on* ที่จริง ที่แรกใส่ previously I used at แล้ว but at  
45 เพื่อนบอกว่าไม่ได้ *my friend told me that I can't use it in* เพื่อนบอกว่าไม่ได้ *my friend told*  
46 *me that I can't use it on* ใช่ไหมคะ ไม่รู้ถูกเปล่า *I don't know if it is correct* อืยไม่ใช่ oy I  
47 *can't use on* เพราะ *because on* ใช่ *is used* xxx สุดท้ายเราต้องใช้ *so I have to use in the*  
48 nations หนังสือพิมพ์ *newspaper* nations in แล้วก็ *then on on february f-e-b-r-u-a-r-y*  
49 february วันที่ date 4 2008 ต่อไป next is about เกี่ยวกับ แป็บนึงนะคะ เกี่ยวกับเราต้องบอกว่า  
50 เกี่ยวกับการฝึกงาน การฝึกงานในบริษัท *about hang on for me I have to say about trainee*  
51 *trainee in this company* in summer เกี่ยวกับการฝึกงาน *about trainee about working* ใช่  
52 "ไหมคะ คงจะไม่ว่ากันเพราเวลาไม่น้อ *right that should be ok I don't have much time*

53 working as trainee in international business department ลอกเลย *just copy it*  
54 department during summer vacation แล้วก็นอกกว่า ฉันอยาจจะเสนอตัว ในสมัครอันนี้ *then I*  
55 *have to say I want to offer myself in this application* เราต้องบอกว่าอะไรดีหละ *how*  
56 *should I say it then* I would like I would like I would like to เสนอ offer offer  
57 offer myself to candidate candidate แปลว่าอะไร ผู้สมัครการแข่งขัน *what does it mean*  
58 candidate to your candidate ไม่รู้เป็นแบบไหน แต่ว่าคุณๆ ก็เลขลอก จำได้ว่าเคยเขียน *I don't*  
59 *know what it is but it looks familiar just copy it* I think I used to write the word  
60 candidate ฉี่ย หรือว่า อืม ละก็ oy or umm *then I think* ดีกว่า *is better* ฉันคิดว่า ลืมมี *I think I*  
61 *have*

Example 25 shows Yao's process of writing in referring to the advertisement (AD) and offering candidature (CA) moves. Due to her limited resources in terms of language features, she had to discover the syntactic structures and vocabulary by herself in order to express her intended meaning in this part of the letter. In addition, her hesitation in choosing particular language features and vocabulary is noticeable. In the first part of this episode, she realized that she needed to explain her source of information about the student trainee position, but she had to transfer her ideas into L2 by using her own linguistic resources because she could not remember the appropriate expressions to use (lines 39-43). According to line 42, she could recognize that the sentence should begin with "with reference"; this phrase could be found in the sample letters given in handouts. However, she had difficulties in selecting the appropriate preposition to use after this expression (lines 43-47). Later she mentioned specific details of her source of information about the position (lines 47-54) to finish the referring the advertisement (AD) part.

Next, according to the episode lines 54-55, she realized that she had to write a sentence to state that she wanted to make an application, but her comment "เราต้องบอกว่าอะไรดีหละ *how should I say it then*" (lines 55-56) seemed to suggest that she was not completely confident in her use of language. However, she remembered that it could begin with the phrase "I would like to offer myself" and that the word "candidate" was part of this syntactic structure too, but she admitted that she wrote down the word "candidate" in this sentence because it looked familiar, although she did not recognize its meaning (lines 56-60).

#### Example 26: Yao

148 แล้วย่อหน้าที่สี่จะเป็นย่อหน้าที่รบกวนอันสุดท้ายว่า เราส่งเอกสารอะไรไปแล้วบ้าง แล้วก็บอกว่า *and this*  
149 *paragraph is the fourth paragraph that I am going to explain what documents I*  
150 *sent I have to say I sent* แบบ *enclose I sent* แบบ *enclose I sent a-t-t-a-c-h* I attach

151 my ฉันแนบจดหมายของฉัน *I have enclosed my letter with I* แนบ enclose my application

152 ควรใช้ *I'd better use* I sent ลบแล้วมันด่านะ เดี๋ยวเขาหาว่าเป็นคนสกปรก *it's dirty when I*

153 *erase someone might say I'm dirty* I sent my application letter with resume photo

154 if you ถ้าคุณต้องการติดต่อฉัน ไม่เอาดีกว่า งั้นบอกว่า คุณสามารถติดต่อฉันได้ที่อยู่ข้างบน *if you want*

155 *to contact me no say it again* you can contact me at the above address you can

156 contact me from my address above จาก *from from my xxx* I hope I get ฉัน *I* I hope

157 ฉันหวังว่า ฉันจะได้รับโอกาส *I hope I will have an opportunity* ฉันหวังว่าฉันจะได้รับโอกาส *I*

158 hope I will have an opportunity to interview with you ok

Example 26 illustrates Yao's process of writing the enclosing the document (EN) and polite ending (PE) moves. According to her goal setting episode (lines 148-150), she was aware that she needed to describe the documents she enclosed. From line 150, the choice of the verb "attach" to refer to the documents she had enclosed seemed to suggest that she did not recognize the right word to use, because "attach" did not seem to her to convey the meaning she needed to express.

Next, her goal setting episode (lines 154-155) seems to signal that she wanted to write the PE part of the letter. From the episode (lines 155-158), it seemed to suggest that she wanted to end the letter by encouraging the reader to contact her and, welcoming an opportunity for an interview. The phrase at the beginning of her ending part "you can contact me from my address" (lines 155-156) is a direct translation of her goal setting episode in L1 into written language in L2 (lines 154-155). Also, the episode showing her re-reading the written words: "I hope I will have an opportunity" (line 157) seemed to suggest that she directly translated her thoughts from L1 into L2. Thus, example 26 shows that Yao relied on her own resources of language features to express her meanings in the enclosing the documents (EN) and polite ending (PE) moves.

The findings from the think-aloud episodes show that the CG students who instructed by a process approach had difficulties in writing the parts of the letter in which linguistic constraints were imposed (that is, referring to the advertisement (AD) + offering candidature (CA) moves, enclosing the documents (EN) move, and polite ending (PE) move). Even though the students could have learned about the use of language features in writing implicitly, the examples from the think-aloud episodes showed that the students did not have full control of the linguistic resources in writing these moves. There were moments of frustration when they attempted to make appropriate choices of language for writing. This led to the use of direct translations from L1 into L2 by some students, unlike

the EG students taught by a process–genre approach who were more confident in writing these parts of the letter because they could recall the language features used in writing.

## 9.5 Conclusion

According to research question 3 and its sub-questions, the main purposes of this chapter are twofold: 1) to find out the elements of genre awareness evident in students' L2 composing process and 2) to investigate the differences between the groups of students in the incorporation of genre awareness in the process of writing.

In brief, the data from the think-aloud protocols suggests that the students in both groups generally understood the situation of writing a letter of application and attempted to incorporate their awareness of content, organization, and language use in the process of composing in L2. However, an analysis of the think-aloud transcripts revealed that the differences between two groups of students lie in their understanding or recognition of the aforementioned elements of genre awareness. The experimental group students incorporated their clear and explicit understanding of genre awareness in the process of writing, whilst the CG students incorporated only a vague and incomplete awareness.

For the experimental group students, it may be assumed that from their reading of the writing prompt, they generally understood the situation of writing and the task before the actual process of composing began. The data obviously showed that students incorporated the awareness of content, organization, and language use in the processes of generating ideas, goal setting, and text formulating, respectively.

Despite individual differences in their idea generating processes, it was found that the students could generate specific and detailed information about their education, university activities and experience, and skills. They also realized that this content could show that they had the qualifications specified in the writing prompt.

Next, the data showed that the students did not write any detailed outlines during their think-aloud session. However, by analysing their goal setting episodes for the content they intended to write, it seemed that they employed an implicit mental outline while they were producing their draft. The overall organization of the content in their mental outline corresponded to the detailed outline that was reported in the previous chapter (see Section 8.4.4.2).

Considering the organization of the promoting the candidate (P) part of the letter, the students were aware that the information in this part was very important because it demonstrated their qualifications and skills. The evidence from the think-aloud protocols suggested that the students first described their educational background to support the stipulation of a university student with a good command of the English language. Later, they presented the information about their university activities or experience to support other qualifications mentioned in the writing prompt. It may be noted that these students presented their personal details about their education, activities, and experience in such a way explicitly to support the qualities that they claimed.

Regarding the use of language, the findings showed that the students used the language features that they learned in class in writing the letter. They could recall and use the syntactic structures and language expressions in writing the referring to the advertisement (AD) + offering the candidature (CA) moves and enclosing the documents (EN) + polite ending (PE) moves. In writing the promoting the candidate (P) move, the choice of vocabulary varied due to the students' individual experience, but they were generally aware of the use of appropriate tenses in the explanation. Also, there was evidence that some of them occasionally used some of the language features learned in class to express their own information in relation to the qualifications specified in the writing prompt, for instance action verbs and binary phrases.

Evidence from the think-aloud transcripts showed that the CG students attempted to incorporate their awareness of genre in their process of writing. However, compared with the experimental students, a closer examination seems to indicate that their awareness of genre elements of content, organization, and language use gained implicitly by the inductive learning from a process approach was rather vague and ineffective. This might have contributed to the students' difficulties in the process of composing.

Regarding the content, the CG students seemed not to generate sufficient information to support their claims to the required qualifications. That is, they were likely to begin their idea generating process by making the evaluation that they were suitable candidates for the position and made statements indicating that they possessed all the qualifications specified in the prompt. Then, they attempted to find information about their education, experience, and university activity, but this was unlikely to explicitly support their claim about the qualifications.

Next, some of the students seemed not to have a clear idea of how the different parts of the letter should be organized. In addition, the organization of the content for the promoting the candidate (P) move was rather different from the experimental group students'. The CG students seemed to divide this move into two parts, the first providing a list of qualifications, followed by a description of their experience or university activity that did not directly support their claim.

As language features were not explicitly taught and explained to the CG students, their linguistic resources were rather limited. When writing the parts of the letter where their meaning was supposed to be expressed using specific linguistic features, the students were unlikely to recall the appropriate language features and vocabulary from the class to use in writing. Accordingly, in expressing their meaning in L2, they had to rely on their limited linguistic resources or use direct translation from L1 into L2 . Thus, the choices of the language features and choices of vocabulary found in the think-aloud transcripts were rather different from those in the experimental group.

This chapter has offered answers to research question 3 and its sub-questions regarding the incorporation of genre awareness in L2 writing process by these two groups of students. The following chapter presents a discussion of the findings and implications of these results in the context of language teaching in L2, particularly in Thai higher education.

# Chapter 10

## Discussion and conclusion

The final chapter presents a discussion and conclusion of this thesis. It begins with a restatement of the research question as well as a brief overview of the literature review and methodology chapter. This is followed by a summary and discussion of the main findings. Next, the implications for L2 writing instruction are discussed, together with the contribution made by the study. The evaluation of the study is presented in the following section, and suggestions for future research are proposed. Finally, the chapter ends with a conclusion.

### 10.1 An overview of the study

As stated in Chapter 1, Section 1.2, the purpose of this research study is twofold: 1) to propose a process–genre approach to teaching L2 writing and 2) to offer empirical evidence illustrating the effects of implementation of a process–genre approach to teaching L2 writing to Thai students at university level. These two main aims of the study were formed into three main research questions and sub-questions, as follows:

1. Does a process–genre approach to teaching L2 writing enable students to produce high-quality written text?
  - 1.1 In what areas of writing do students taught by a process–genre approach show improvement in relation to the students who receive a traditional process based instruction?
  - 1.2 At the end of the course, do students instructed by a process–genre approach gain higher scores in the writing task than students who receive a traditional process oriented instruction?
2. Do students develop an awareness of genre through the 15-week L2 writing course instructed by a process–genre approach?
  - 2.1 How do students view genres at different points in time of the 15-week writing course?
  - 2.2 What elements of genre knowledge do students build over time within the 15-week writing class?
3. Do students incorporate their awareness of genre in the process of writing?

3.1 What element(s) of genre knowledge are visible throughout the composing process?

3.2 Are there any differences between the two groups of students in terms of incorporation of genre awareness in their process of composition?

In order to examine all three research questions, Chapter 2 provided an overview of the areas of research into approaches to teaching L2 writing, including the notion of writing as a product, the writer's process of writing, and the social context of writing. It also discussed the application of product and process based approaches to teaching L2 writing to the students in Thai higher education and pointed out the limitations of current approaches in teaching L2 writing to Thai students at university level.

Chapter 3 explored key issues in the L1 and L2 writing process and discussed some principles and applications of process oriented approaches to teaching writing to L2 students. The chapter began with exploring the complexity of the process of writing and discussed some of the key models for writers' mental processes in composing in L1. Research studies in L2 composing processes were also discussed to gain insightful knowledge of the complexity of composing in L2. The application of the process based approach was described to reveal how the teachers might manage the writing tasks in practice to reflect the students' complex process of writing. Also, research into the application of the process approach in teaching was presented to reveal the effectiveness of the approach in teaching writing in L2 contexts.

Chapter 4 introduced the basic concepts of genre and discussed the elements of knowledge that could contribute to the writer's genre awareness. The next part of the chapter examined three approaches to genre teaching – English for Specific Purposes (ESP), Australian Genre School, and the New Rhetoric – in terms of theoretical frameworks, genre analysis, educational context, and classroom applications. This chapter ended with a summary of the three schools of genre approaches and a discussion of their contribution to L2 writing instructions.

In Chapter 5, a discussion of the benefits and limitations of both process and genre approaches was presented to investigate their advantages and disadvantages in teaching writing to L2 students. Thus, based on different but complementary perspectives on writing, this chapter proposed a process–genre approach in teaching L2 writing and

suggested teaching methods and classroom activities to help teachers systematically incorporate the notion of writing process and genre in classroom practices.

Chapter 6 explained the research methodology and data collection methods used to address the research questions for the current study. In the first part, the rationale for selecting quasi-experimental research design, and the use of portfolios and think-aloud protocols as qualitative data collection instruments were discussed. In the next part, there was an explanation of the research context, the participants, the writing course, implementation of teaching instruction for both the EG and CGs, data collection and data analysis procedures.

## **10.2 Summary and discussion of the main findings**

Based on the research methodology explained in Chapter 6, the use of a quasi-experimental design supplemented by qualitative data was adopted to conduct this research and provide the answers to the three research questions and the sub-questions. These aimed to investigate the effects of a process–genre approach in teaching L2 writing to Thai students in a university context. The quantitative data gathered from the pre-test and post-test from the quasi-experimental study addressing research question 1, concerned with the improvement of the quality of written text. The qualitative data taken from the portfolios show the students' development of genre awareness, as addressed by research question 2. The analysis of the data collected from the think-aloud protocols provides an answer to research question 3, concerned with the students' incorporation of genre awareness in their process of composition. The summary and discussions of the findings related to these research questions are as follows:

### ***10.2.1 RQ1: Improvement of the text quality***

In order to provide the answer to research question 1 and its sub-questions, the students in both experimental and CGs were asked to write a letter of application for a pre-test and a post-test. One of the main reasons for selecting this writing task was that a letter of application is constrained by the social context. This reflects the students' realistic writing situation in a context in which the choice of language features is influenced by social factors. An indicator of high-quality text is that it uses language features appropriate for a particular social situation.

The findings from the quasi-experimental study showed that, at the end of the course, the students instructed by a process–genre approach and the students taught by a traditional process oriented approach showed an improvement in the quality of their text. According to the quantitative results from the post-test and the pre-test, both groups of students gained significantly higher scores ( $p < .05$ ) in all areas of writing, namely communicative quality, organization, content, linguistic accuracy, linguistic appropriacy, and the format of the letter. In general, on a nine-point marking scale, the average increase in the mean scores in the post-test ranged from 1.44 – 2.69. Apart from the format of the letter, the average gain of the mean scores was between 4.52 – 4.98. It may be concluded that in comparison with the mean scores of the pre-test, both approaches can help students produce a text with higher scores in all areas of writing.

When the scores from the post-test were compared for both groups of students, the findings revealed that the students learning writing with a process–genre approach made significantly greater improvement in the organization and content, as well as linguistic appropriacy ( $p < .05$ ), but they did not make greater improvement in communicative quality, linguistic accuracy and the format of the letter ( $p > .05$ ).

According to the findings, it could be claimed that a process–genre approach, with explicit teaching on writing process and textual features in relation to social context, could help Thai students at university level produce a high-quality text at the end of the course, as the findings showed the gain of mean scores in all areas of writing in the post-test.

When compared to the students instructed by a traditional process approach, the students in a process–genre class produced a text with better quality in organization, content, and linguistic appropriacy. This might be the consequence of explicit teaching on the process of writing and textual features in relation to the social context. From the theoretical perspective, explicit instruction on skills and strategies enabled the students to deal with the process of discovering ideas, drafting, and revising the written draft to express their own meaning. In addition, they were aware that their meaning was to be transformed into text with a specific form and lexical, grammatical, and organizational features, as well as content, in order to achieve its communicative purpose in a specific social context.

The results from the pre-test and post-test also showed that the application of traditional process based L2 writing instruction might also help Thai students at university level

produce a better text, as seen from the gain in mean scores in all areas of writing. The findings seem to correspond to a number of studies in Thailand (e.g. Patarapongpaisan, 1996; Vessakosol, 1989) that suggest that the students' improvement of text quality is based on explicit instruction in the development of skills and strategies to deal with the complex process of writing. They were guided through the process of exploring and organizing ideas, writing multiple drafts and making multiple revisions to ensure that they could best express their own meaning (see e.g. White & Arndt, 1991; Raimes, 1998a).

However, it was clearly noticed that, for students in the group with a process approach, their average mean score in organization, content, and linguistic appropriacy from the post-test was significantly lower than for those instructed by a process–genre approach. This might be explained by the lack of explicit explanation on the presentation of content and the use of appropriate textual features in relation to the social context. A number of scholars in L2 writing (e.g. Johns, 1995; Hyland, 2003; Ramanathan & Kaplan, 1996) argued that the major disadvantage of a process approach is its inductive view of language learning and its failure to notice the ways texts are socially influenced. From this theoretical view, the students in a process approach class were unable to produce as high quality texts as those written by the process–genre students in terms of organization, content, and linguistic appropriacy, because they might lack explicit awareness of content and language features in writing. Based on inductive learning, they might not be able to thoroughly understand the use of particular content and language features in writing for a specific situation. Hence, they might be forced to use linguistic resources from their own background in writing, which may not be contextually appropriate.

### **10.2.2 RQ2: *Students' development of genre awareness***

Regarding research question 2, the students in the experimental group were asked to file their written assignments throughout the semester into a portfolio. They were also assigned to write reflections on their written texts to show their increase in genre awareness. The findings from the analysis of the reflections and students' drafts in the portfolios showed that the students were able to gain an awareness of genre during the 15-week writing course when instructed by a process–genre approach.

Overall, the students were aware of genre from a more complex and wider perspective. The analysis of the portfolios and reflections suggested that their awareness of genres that

they had produced during the class, namely recount, recipe, five-paragraph essay, letter of application, and argumentative essay, did not include only the formal linguistic features but also the social context surrounding the texts, suggesting that they were aware of genre from multiple dimensions, including its social situation, writer–readers and their relationship, communicative purpose, content and its organization, as well as language use.

The students were aware that a specific text is written in response to a particular social situation and to achieve its communicative purposes in that context. The students had started to gain awareness of the writer and readers of the written text, but were unlikely to have a full understanding of the relationship of both parties. The students had quite clear and detailed information on the content that the writer should present in the text and were confident in explaining how the content should be organized and were aware that the content and organization of different genres varied. The students also began to realize the use of specific language features in writing different texts.

As the process–genre class progressed, the students started to realize the inter-relationship of multiple elements of genre. This is best illustrated through the students’ explanation of their awareness of communicative purposes and content in their reflections. In explaining their awareness of communicative purposes of a particular genre, the students usually explained the specific content that should be presented to help the writer achieve their purpose. When describing their awareness of content, the students usually described the presentation of relevant information that enabled the writers to achieve the communicative purposes. For example, in writing a letter of application, they were aware that they had to present the information related to the required qualification to achieve the communicative purpose of eliciting the readers’ positive response and getting an interview. In addition, when writing an argumentative essay, it was found that the students explained their awareness of content in relation to several elements of social context, namely social situation, readers, and communicative purpose. They stated that both ‘pro’ and ‘con’ arguments were presented in an argumentative essay because it was influenced by the social situation of writing, the readers of the essay, and the communicative purpose of writing.

The findings from the students’ portfolios seemed to support the genre scholars’ notion of explicit genre teaching in L2 classrooms (e.g. Feez & Joyce, 1998; Hyland, 2003a, 2004, 2007; Johns, 1997). A process–genre teaching model, adapted from Feez and Joyce’ (1998)

teaching/learning cycle and White and Arndt's (1991) model of writing, seemed to enable the students to develop a complex view of genre through a series of activities in different stages of the teaching. Building the context and analysis of the model text stages were significant for the L2 students as, before they start to write a particular genre, they were given the opportunity to explore how the social factors and the meanings were constructed in a social context, as well as to analyse the usage of specific language features, including rhetorical structure, grammatical features, and vocabulary choices, in relation to the social context. The analysis in these two stages helped students understand the relationship between the social context and textual features and become aware of genre from a complex perspective. In collaborative construction of the text and independent construction of the text stages, the students were allowed to utilize their genre knowledge in producing a target genre. In the final stage, reflection on writing, the students were given an additional opportunity to consider how social context influenced the choices of linguistic features of a text and they could investigate how a text they produced was related to different texts in similar contexts, or other texts they have produced.

Regarding the students' development of awareness of different elements of genre, the findings from the analysis of the portfolios and the students' responses in the reflections suggested that the students were able to develop a full understanding of almost all elements of genre knowledge, that is, social situation, communicative purposes, content and its organization. As stated in the previous paragraph, the students were generally aware that no element of genre awareness could be recognized in isolation. As the class progressed, students gradually developed a full understanding of these elements and had a more complex view of genre. They were aware that these elements of genre awareness were related and they started to realize that the choices of linguistic features used in writing a particular genre are influenced by the social context.

The students were also required to answer the questions in the context analysis and reflections to describe their understanding of the writer–readers and their relationship. Based on their brief responses, they seemed to be aware of the writer and readers, as they were able to identify a specific writer and readers of a particular genre, but seemed to have a vague and unclear perception of their relationship. It may be seen that open-ended questions were probably not the ideal instrument to elicit the students' awareness of this

genre element, as they were unlikely to provide lengthy and detailed responses about their understanding of writer–readers and their relationship.

Regarding the awareness of language use, students were asked to explain the language features used in writing particular genres in the context analysis. Some of them could explain the use of specific language features in writing a particular genre, although many of their responses indicated only a few specific language features without any detailed explanation of those features used in writing a particular genre. Again the open-ended questions in the context analysis did not seem to be the ideal instrument to elicit students' responses regarding the awareness of language use, as many of them were unable to provide lengthy and detailed explanation of the language features employed in particular genres. However, the analysis of the students' texts showed that the language features reported in the context analysis were found in their writing. This suggested that the students had started to recognize the language features used in writing and were able to apply those features in their own.

The findings about the students' progress of genre learning seem to suggest that it takes time for students gradually to develop awareness of genres, as multiple but inseparable elements as discussed in Section 4.2. At earlier stages of learning, it was likely that they might have gained a full understanding of some elements of genre knowledge that were explicit to them, but that their awareness of some abstract elements of genre knowledge, for instance writer–readers and their relationship, were vague and incomplete. By the end of the course, with more experience in analysing and writing different genres, the students had gradually developed a more complete understanding of all elements of genre knowledge and recognized the relationship of these elements. These results seem to correspond to Tardy's study of L2 students' development of genre awareness. In her study, she described genre knowledge "as something with multiple dimensions" (Tardy, 2004, p. 271). In the progress of learning genre, the students' awareness may be described as "fragmented nascent knowledge" (Tardy, 2004, p. 273) indicating that at the early stages of genre learning they do not have fully developed genre knowledge. As the students repeatedly experience genres in context, they gradually become expert users of genres who can recognize multiple dimensions of genre knowledge and realize the interaction and complex nature of elements of genre awareness.

Despite the findings suggesting the success of explicit genre teaching, the students' difficulties in gaining awareness of some abstract elements of genre knowledge, that is the writer–readers and their relationship, should remind L2 writing teachers about the New Rhetoric theorists' reservations about explicit genre teaching in the classroom context (e.g. Freedman, 1994b). The criticism is that teaching genre in a decontextualized classroom context is unlikely to help students understand the social functions of genres and the actual contexts in which these genres are produced, because the writing situation is created by the language teachers. Thus, to overcome such difficulties in recognizing abstract elements of social features of particular genres, the teacher may need to allocate more time and focus on the activities that enable them directly to explore and investigate the target social context in which such particular genres are produced, for example, inviting guest speakers (Hyland, 2004), conducting research into the context of target communities (Johns, 1997), and activities in social context analysis (Coe, 1994). It is hoped that such activities would help develop full awareness of particular elements of social context of target genres that are vague and abstract to students.

### **10.2.3 RQ3: *Incorporation of genre awareness in the process of writing in L2***

Regarding research question 3, the analysis of data from the think-aloud protocols illustrated that the students from the process–genre instruction group could incorporate their awareness of content, organization, and language features in their processes of composing a letter of application.

According to the reflections, the students realized that the presentation of the information about their education, university activities and experience, and skills in the promoting the candidature (P) move was important because it enabled the writer to achieve the communicative purpose of the letter of application (see Section 8.4.4.1). The findings from the think-aloud episodes showed that an awareness of content was incorporated in the idea generating process. Individual students discovered their own information about education, activities, and skills for promoting the candidature (P) part to demonstrate the qualifications and abilities relevant to the required position. It should be noted that the individuals' information was different from each other's due to different past experiences, but it was supposed to achieve the same communicative purpose of the letter of application. For example, Anchalee used her work experience as a waitress as evidence to show that

she was enthusiastic, whereas Pongsakorn claimed that he was enthusiastic by describing his work experience as a teaching assistant (see Section 9.2.1). These students had awareness that the information about their working experience could be presented to claim that they were enthusiastic, one of the stipulations of the writing prompt. However, content presented in the texts was different due to the differences in individuals' backgrounds.

Analysing the goal setting episodes showed that the students had a clear awareness of the overall organization of the application letter, as they produced texts in which organizational conventions corresponded with the detailed outlines of their letter of application presented in Section 8.4.4.2. Regarding the organization of the promoting the candidature (P) move, the students presented their individual information about educational background, university activities, and working experience in such a way explicitly to support the qualifications that they had claimed.

Finally, the analysis of episodes showing the text-generating processes revealed that the students used the appropriate syntactic structures and expressions that they learned in class in writing the parts of the letter where the writer's intended meanings were supposed to be expressed by using specific language features, for instance the referring to the advertisement (AD) + offering the candidature (CA) moves, and enclosing the documents (EN) + polite ending (PE) moves. They did not show any hesitation or frustration in selecting appropriate language for writing their details. In writing the promoting the candidature (P) move, the choice of vocabulary in writing varied considerably due the individuals' experiences. However, they were aware of the use of appropriate tenses in writing, such as usage of the present simple and past tense in describing qualifications and their past experience, respectively. Some of them occasionally used the specific language features discussed in the class in their own writing, for instance action verbs and binary phrases.

According to the findings from the think-aloud protocols, the students in the process–genre class were able to incorporate the previously learned genre awareness into their process of writing. Similarly, some researchers have argued for a genre based approach to teaching L2 academic writing because the students have acquired genre awareness through explicit genre instruction and were able to transfer genre features they had previously noticed into their own writing (Cheng, 2007, 2008). In Cheng's (2007) case study, the student instructed by genre based teaching was able to transfer the awareness of generic features of

target genre previously learned in class into his writing. Moreover, the choices of generic structures applied in the writing were based on the student's consideration of different rhetorical contexts. In addition, the findings from Cheng's (2008) case study further suggested that the genre based academic writing instruction enabled the student to discover the specific generic features of the target genres belonging to a particular discipline and to incorporate those features into her own writing of specific genres in her field.

Similar to the students in previous studies (Cheng, 2007, 2008), the students instructed by a process–genre approach incorporated the previously learned genre awareness into the process of composing the letter of application in L2. The goal setting episodes illustrated the students' incorporation of awareness of organization into the writing. The overall rhetorical structure of letter and the organization of the content in the promoting the candidature (P) move resembled the organizational features of the letter discussed in the class (see Sections 8.4.4.1, 8.4.4.2 and Appendix 2). The episodes indicating the text formulating process revealed the students' incorporation of the language features noticed in class into their writing; they could recall the appropriate expressions, syntactic structures, and vocabulary to use in writing different parts of the letter.

The episodes indicating the process of generating ideas showed the students' incorporation of awareness of content into their writing. Based on the students' reflections, they realized that they needed to present selected information demonstrating the qualifications relevant to the desired position (see Section 8.4.4.1). The think-aloud episodes showed that the students discovered the information about their education, university activities, and experience to be presented in the promoting the candidature (P) move, to demonstrate that they possessed the qualifications specified by the writing prompt. It should also be noticed that the content discovered by the individual students was rather different from each other due to differences in individuals' past experience. The presentation of the each student's individualized information in the text seemed to correspond to what Cheng called "individualized engagement with genre" (2008, p. 407) to some extent. That is, their awareness of content learned from the class led to individual students' discovery of their own information to be presented in the promoting the candidature (P) move to achieve the same communicative purpose of the letter of application.

There is also evidence that the students in the traditional process approach class could develop their awareness of content, organization, and language use to some extent and

could incorporate this awareness in their process of composing. However, the analysis from the think-aloud episodes indicated that their self-discovery of these elements of genre awareness was rather vague and incomplete. According to the analysis of the idea generating process, the students realized that they needed to present their information about education, and activities and experience, but they did not generate and present sufficient detail to achieve the purpose of the writing. The university activities and work experience described by the students were unlikely to prove that they possessed the qualifications specified in the writing prompt (see Appendix 8). In organizing, not all of the students seemed to be aware of how the overall letter should be organized. Some students presented the polite ending (PE) move before the enclosing the documents (EN) move, which contradicts Henry and Roseberry's (2001) allowable sequence of the moves of the letter of application. Also, none of them was likely to have a clear idea of how to organize the information in the promoting the candidature (P) move in such a way to help them illustrate their relevant qualifications. The findings from the think-aloud protocols showed that their claims about the qualifications they had and information about their university activities and work experience to support their claims were presented in separate paragraphs. There was no explicit link between the information about university activities and work experience and their claim about having relevant qualifications. Finally, the think-aloud episodes showing their process of idea generating revealed that their linguistic resources were limited, as they were likely to show frustration and hesitation in transferring their ideas into written language with specific linguistic features. There is evidence suggesting that they were unable to recall the appropriate expressions to use in writing some parts of the letter where the meanings are expressed by the use of specific linguistic features, that is, referring to the advertisement (AD) + offering the candidature (CA), enclosing the documents (EN), and polite ending (PE) moves. Because of the lack of full control of linguistic resources, some students used direct translation from L1 into L2 to express their intended meaning.

The results from the think-aloud protocols seem to explain why the EG students wrote the text with better quality content, organization, and linguistic appropriacy than those from the CG. An explicit teaching of process–genre knowledge helped the students develop an awareness of content, organization, and language features and they could utilize these elements of knowledge in their process of composing. Data from the think-aloud protocols seems to show that the students were confident in their process of composing the letter in

L2. Even though the students from the traditional process approach classroom were able to self-discover and become aware of the content, organization, and language features of writing the letter, it seemed that their awareness of such knowledge was rather vague and incomplete. This might contribute to their difficulties with the process of composing the letter. Thus, the letter of application that they produced in the post-test was less effective than those with process–genre instruction in terms of content, organization, and linguistic appropriacy.

The significant difference between the two groups of students is the effectiveness of the cognitive processing for solving the problem of content, organization, and linguistic features in writing. The findings seemed to suggest that the students from a process–genre class were capable of solving the content, organization, and language feature problems and were able to transform their ideas into L2 text using appropriate content, organizational, and linguistic features. Even though there is evidence that the students in the process approach classroom could undertake problem-solving activities for content, organization, and language use in their process of composing, due to their vague and incomplete awareness of these elements the cognitive processes of solving these was rather ineffective. Eventually, they were likely to end up writing down their meaning based on their own limited linguistic resources, rather than transforming those ideas into text with specific textual conventions and linguistic features appropriate for specific contexts.

The differences between the two groups of students regarding their process of composing seems to be similar to Bereiter, Burtis, and Scardamalia’s (1988) comments about the significant differences between the knowledge-telling and knowledge-transforming models, to some extent. A knowledge-telling model is used to describe inexperienced writers who routinely generate the information by retrieving the content from long-term memory without full consideration of the content and discourse features of the text. The knowledge-transforming model explains the process of composing by expert writers who fully engage in a complex problem-solving process of the content and discourse problems in relation to the goal setting and rhetorical situation of writing. As Kellogg (1994) commented, these expert writers are aware of what to say and how to say it appropriately in the rhetorical situation of the writing task.

Based on the findings in this study, the students in a process–genre class seem to share the characteristics of a knowledge-transforming model. Individual students were able to

generate relevant and individualized content about the educational background, university activities and work experience to show that they had the qualifications specified in the writing prompt (see Appendix 8). They were aware of the overall structure of the letter and organized the content in the promoting the candidature (P) move in such the way that explicitly supported their claims about their qualifications. Also, the students were able to express their intended meaning by using appropriate expressions and language features.

Students from a traditional process approach class are likely to be more advanced than the knowledge-telling model. There is evidence of problem solving activities for the content and rhetorical features. The students did not just write down the information retrieved from their background knowledge and avoid complex problem-solving activities for the content and rhetorical problems. However, neither is a knowledge-transforming model likely to explain their composing processes. Even though the students show evidence of cognitive problem-solving activities regarding the content and discourse problems, not all of the problems are successfully resolved. Regarding the content, they were aware that they needed to present the information about education, university activities, and experience in the promoting the candidature (P) move. However, they did not generate sufficient content to demonstrate that they had all the relevant qualifications identified in the writing prompt. Considering the organization, not all the students recognized the overall structure of the letter. It seemed that they did not recognize how to organize the information effectively in the promoting the candidature (P) move. They presented the information about university activities, and work experience separately from their qualifications. Thus, it was rather difficult for the readers to recognize the connection between the writer's personal information and their claims about their qualifications. There is also evidence that they were unable to recall appropriate expressions and language features to use in writing several parts of the letter. They were likely to write down the intended meanings by using direct translation from L1 into L2. Their vague and incomplete awareness of content, organization, and language use seems to be a major factor behind their failure in the problem-solving processes of the content and rhetorical problems.

Should the differences between knowledge-telling and knowledge-transforming models be represented as two extremes of a writing continuum, rather than a rigid two steps of writing expertise development, as suggested by Alamargot and Chanquoy (2001), the writing process of the students from a process–genre class is likely to be on the

knowledge-transforming end of this continuum. This is because they displayed the ability to solve the problems of content, organization, and language features and could transform their meanings into text appropriate for a specific social context. For the students from the process approach class, their process of writing might be considered somewhere in the middle, between knowledge-telling and knowledge-transforming on the continuum, because the evidence from the think-aloud episodes does not indicate that they bypass all complex solving activities in their composing, but that they struggle in the process of problem-solving activities because their awareness of content, organization, and language features is rather incomplete and ineffective.

Thus, it could be claimed that explicit instruction in a process–genre approach is likely gradually to develop the students to become knowledge-transforming writers. For a traditional process approach that relies on inductive learning of textual features, it might be difficult to move from knowledge-telling to knowledge-transforming as it is difficult for them to gain full understanding of content, organization, and language features vital to the success of problem-solving cognitive activities.

#### **10.2.4 Overall findings**

The main purpose of this study is to investigate the effectiveness of the application of a process–genre approach in teaching L2 writing to Thai students at university level. The quantitative findings suggested that the students instructed by a process–genre approach produced high-quality text at the end of the course, as the data from the pre-test and post-test show that they gained higher mean scores in all areas of writing. When compared with the students from a process approach class, the text produced by the students instructed by a process–genre approach was better in quality in the areas of organization, content, and linguistic appropriacy. The students' improvement of the text quality could be explained by the analysis of qualitative data showing the students' gain in explicit awareness of genre and the incorporation of genre awareness into their writing process.

The qualitative data collected from the portfolios showed that the explicit teaching of genre helped the students gain awareness of genres. They realized that the choice of textual features, including content, organization, sentence structure, grammatical features and vocabulary used in writing a particular genre was influenced by different elements of the social context, that is, social situation and communicative purpose, as well as the roles of

both writer and reader of the text. This shows that they were able to view genre from a wider perspective and from multiple dimensions.

In addition, the data from the think-aloud protocols showed that the students incorporated their awareness of genre in the process of composing a letter of application in L2. Their application of this awareness of content was found in the idea generating process. They were aware that finding specific information relevant to the task requirements enabled them to achieve the purpose of communication. The students' awareness of organization of the letter could be observed by an analysis of their goal setting episodes, that is, the writer's utterances indicating the content they intended to write. Finally, the episodes from text-generating processes showed that the students are able to utilize the language features learned in class to express their meaning in the writing process. Even though the students in a process approach class also showed the attempt to apply these elements of genre knowledge in writing, their vague and incomplete awareness of these elements shown in the think-aloud protocols brought difficulties to the process of writing the letter.

Thus, the findings collected from three different research methods suggest that the students' increase in genre awareness and the incorporation of particular elements of genre knowledge in their L2 composing process contributed to the students' production of high-quality text in L2. The results of this study correspond to composition scholars' suggestions about a writer's required knowledge for successful L2 writing (e.g. Hyland, 2003b; Tribble, 1996). To become successful L2 writers, the students need an adequate understanding of writing skills dealing with the complex process of writing and explicit awareness of genre that includes an understanding of the choices of textual features in writing for a particular social context.

### **10.3 Implications for L2 writing instruction**

Based on the results of the current study, implications for L2 writing instructions can be drawn at two levels of the teaching context. The first is the implications for L2 writing instruction at the government university where this research was carried out during the second semester of academic year 2007 – 2008. The second level is the implication for teaching L2 writing at higher educational context in Thailand.

### ***10.3.1 Implications for L2 writing instruction at a government University setting***

In this study, a process–genre approach was used to teach a group of second year students enrolled on the Intermediate English Writing (702232) course, a second writing unit of a series of four compulsory writing courses required by the curriculum of B.A. in English at this government university. The results show that a process–genre approach is an effective form of instruction that contributes to the development of L2 writing competence of this group of university students. In brief, this approach provides explicit instruction in process writing and genre, that is, textual features in relation to social context, and offers guidance on how to use awareness of genre in the process of writing in L2. The explicit gain of these different but relevant elements of knowledge on L2 writing enables the students to produce the high-quality short coherent texts required by the curriculum at this government university, when compared with another group of students instructed by a traditional process approach commonly used in Thai higher education.

The results imply that it should be possible and useful to implement a process–genre approach to teaching other compulsory writing courses required by the curriculum at the university. As the data from portfolios suggested that students were able to build their awareness of genres over a period of 15-week semester, it may be assumed that, should the students be provided with opportunities to explore complex and multiple dimensions of genres over a longer period of time, they would be able to build a clearer perspective of genres.

Regarding their process of L2 writing, the students would have more opportunities to practice and explore the writing skills that are effective for them to deal with the complexity of L2 composing processes. In addition, they should be able to explicitly reflect on the incorporation of genre awareness in the writing process and how it could contribute to the success of text production. With the students' gradual development of process writing and genre awareness over a longer period of time, they should become better writers with the ability to write other written texts of high quality and be better prepared for L2 writing at more advanced levels in their academic community and in the professional setting after their graduation.

### ***10.3.2 Implications for L2 writing practices in Thai higher educational contexts***

The results of this research may also provide recommendations for the reconceptualization of L2 writing practices in Thai higher educational contexts. L2 writing instruction should be able to enable the students to deal with the complexity of L2 writing. There is evidence suggesting that the students' ability to produce high-quality written texts in L2 requires the explicit awareness of textual features, social context, and process writing. Thus, a more holistic approach which provides explicit instruction in these elements of knowledge is necessary to develop L2 writing skills in students at a higher educational level. It implies that the teachers may need to move away from the use of both product based and process based approaches in classroom teaching, because neither approach is likely to help students gain a complex view of L2 writing.

An application of a process–genre approach to L2 writing in a higher educational context in Thailand in general should be beneficial, because it provides sufficient knowledge of textual features, social context, and processes of writing that is essential to deal with the complexity of L2 writing and enables them to view L2 writing from a complex and wider perspective. A process–genre approach enables the students to be aware that to produce a successful text for a particular social context, writers need skills to deal with the complexity of processes of writing and need to be aware that their meaning must be transformed into text with specific language features aimed at achieving communication in a particular context.

It is recommended that the process–genre teaching model (see Figure 12) proposed in this study should be used for teaching L2 writing in various classroom contexts at university level. Five stages for the teaching and learning mentioned in this model could be considered as guidance that allows students systematically to explore and analyse genres from different dimensions and guide students on how to incorporate multiple elements of genre in their process of composing written texts in L2 (see Section 5.3.2 for details). In classroom practice, an application of a process–genre teaching model is flexible and could be adjusted to suit different groups of students. The teaching can begin at any point of this teaching model, depending on the students' language ability and progress of learning. A variety of classroom activities in each stage of teaching are also provided; the teacher may select the activities that are suitable for the students in particular contexts of teaching.

It is hoped that an application of a process–genre approach might contribute to the development of L2 writing ability of Thai students at higher educational levels, as Tangpermpoon (2008) argued that the use of separate teaching approaches in writing classrooms may impede writing development as the students may not gain a complete view of the complexity of L2 writing.

## **10.4 Contributions of the study**

The findings of this study support the theoretical discussion of the writer's essential knowledge to deal with the complexity of L2 writing (e.g. Archibald & Jeffery, 2000; Hyland, 2003b; Tribble, 1996). Writing, especially in L2, is a complex activity and it should be viewed from both cognitive and social dimensions. The writers require and need to use the knowledge of writing processes, textual features, and social context to produce a successful text. This theoretical view is supported by the results of this study, taken from pre-test and post-test, portfolios, and think-aloud protocols, showing that the students' increase in genre awareness, that is, the knowledge of textual features in relation to the social context and the ability to incorporate this awareness of genre in the writing process, contribute to their production of high-quality written text in L2.

A number of scholars in L2 writing have called for the integration of process oriented and genre based approaches in teaching writing to L2 students, (e.g. Badger & White, 2000; Hyland, 2003b, 2004; Tribble, 1996). In theory, these two approaches are not “mutually exclusive” (Hyland, 2004, p.20). They should be considered as compensating for each other's weaknesses (e.g. Badger & White, 2002; Hyland, 2003b). However, at present very little empirical research has been carried out to investigate the integration of process and genre approaches in L2 writing classroom practices. This research study provides practical suggestions on how process and genre approaches may be systematically integrated in L2 classroom practices as well as empirical evidence to illustrate that a process–genre approach is an effective L2 writing instruction. Overall, the results from the pre-test and post-test, portfolios, and think-aloud protocols show that the students' increase in genre awareness and the incorporation of their explicit awareness of genre in their composing process contributes to the production of high-quality text in L2. Thus, the empirical research findings of this study seem to support the L2 writing scholars' claim that explicit teaching of process writing, textual features and social context contribute to the

development of L2 writing competence (e.g. Badger & White, 2000; Hyland, 2003b, 2004; Tribble, 1996).

## **10.5 Evaluation of the study**

This research study was conducted by using multiple research instruments, providing both quantitative and qualitative data. The quantitative data were obtained from a pre-test and a post-test from the quasi-experimental research design. The students in both groups were required to write a letter of application to apply for an Internship USA programme at the start and at the end of the semester, as a pre-test and a post-test respectively. The results show the students' development of L2 writing ability by investigating the improvement of text quality. The qualitative findings from the portfolios show the students' increase in genre awareness of recount, recipe, five-paragraph essay, letter of application, and argumentative essay. The qualitative data collected from the think-aloud protocols illustrate the students' incorporation of genre awareness into their process of composing a letter of application in L2. The triangulation of the data gained from different instruments provides a more complete view of the effects of using a process–genre approach in developing students' L2 writing competence.

This study aimed to investigate the application of a process–genre approach to developing the L2 writing competence of Thai students at university level in Thailand. The results should be applicable to students at other universities in Thailand and other Asian countries where the students share similar learning and linguistic backgrounds.

However, the findings of this study might not be applicable to students with different learning and linguistic backgrounds, or students at different levels of study, for instance students at primary, secondary, and postgraduate level. The quantitative data of this research should be carefully interpreted, as they were collected from the assessment of a single genre, that is, letters of application produced in the pre-test and the post-test. Also, this study does not deal with the issues related to a longer term adaptation of this type of approach in teaching, for instance the types of genres selected for teaching, students' development of genre awareness and writing skills over a longer period of time, and the reactions of teachers and students towards a process–genre approach to L2 writing instructions. Further research should be carried out to explore and investigate the practical

limitations related to the long-term implementation of this type of approach in teaching L2 writing.

Portfolios were selected as an instrument to investigate the development of genre awareness of all the students in the process–genre class because the thorough examination of the students’ entries in the portfolios, especially reflections, context analysis sheet, outline for the final draft, and the students’ text, would reveal the students’ development of genre awareness over time. However, the findings about the students’ awareness of writer–readers and their relationship, and language use seemed to suggest that the open-ended questions were not the ideal instrument to elicit the students’ lengthy and detailed explanations. The use of semi-structured interviews as an additional instrument may have provided richer responses in the students’ development of these two elements of genre awareness.

## **10.6 Future research**

The results of this study can only be generalized to students at university level. Further research should be carried out to investigate an application of a process–genre approach to teaching L2 writing to students at different levels of study, for example students in primary school, secondary school, and at postgraduate level. The results of this research should contribute to a stronger claim for the effectiveness of the approach in developing the students’ L2 writing competence, and provide more details of how students at different levels of study develop genre awareness and how they incorporate genre knowledge into their writing process.

As the quantitative results were based on analysis of a single genre writing task, the letter of application, in further research the participants should be required to write different types of academic genre, for instance an expository essay, argumentative essay, discussion essay, in the pre-test and post-test. The results should allow the research to make a claim for the effectiveness of a process–genre approach in developing the students’ writing competence and their ability to produce high-quality written texts other than a letter of application.

For further study, the researcher may select different qualitative data collection methods to investigate an application of a process–genre approach to teaching L2 writing. To examine the students’ development of genre awareness and the way genre awareness is applied in

the writing process, use of interview and stimulated recalls might be alternative qualitative data collection method to investigate these issues. The findings obtained from these methods could be used to triangulate the results of this study

The current research was carried out to study the effectiveness of the implementation of a process–genre approach to teaching a writing unit over a 15-week semester. According to the curriculum of the university, the students are required to enrol in four compulsory writing units over four semesters (two academic years). Thus, it should be useful for the teachers to conduct a longitudinal study investigating how the application of this type of approach contributes to the students’ development of genre awareness and process writing over a longer period of time, and how they use the awareness of genre and process writing they have gained in producing unfamiliar genres at a more advanced level.

An issue related to the application of this approach to teaching a series of four writing courses over two years is the selection of the choices of genres in teaching. In this research, the assumptions about what kinds of genres to teach in the classroom were based on the course description of the Intermediate English Writing (702232) unit and the typical genres that the students might encounter. However, a longer term adoption of this integrated approach into classroom practice should be accompanied by research into what kinds of genres are appropriate for students in academic contexts and useful for them after graduation.

As a process–genre approach is rather new in the field of teaching and learning L2 writing, especially in Thai higher educational contexts, further study should be conducted to investigate the teachers’ and students’ attitudes and reactions towards the application of this approach in L2 classroom teaching. The results of this attitudinal study should be useful in improving the teaching and learning of the use of a process–genre approach in L2 classroom contexts.

## **10.7 Conclusion**

According to the research rationale that motivated this research, this thesis has attempted to solve the problem of teaching and learning of L2 writing at higher education levels in Thailand. Based on the literature review in the area of second language writing research and instruction, the purposes of this research are to propose a process–genre approach to teaching L2 writing and to offer empirical evidence illustrating the effects of

implementation of this integrated approach in teaching writing to Thai students at university level.

The empirical findings of the current study suggest that an application of a process–genre approach, which provides explicit explanation on context, textual features, and writing processes, enable L2 students to produce high-quality texts appropriate to the context because they are able to view writing from both cognitive and social perspectives. The results from the portfolios show that the students gradually develop awareness of genre over time, that is, textual features are influenced by the social context of writing. This enables students to view genre from a complex and wider perspective. The findings from the think-aloud protocols further illustrate that the students are able to incorporate their awareness of content, organization, and language features in the process of composing texts in L2. The qualitative data suggest that explicit awareness of genre and the incorporation of their genre knowledge in the process of writing is a significant factor that contributes to the success in producing high-quality written text in L2 appropriate for a particular social context.

It is hoped that the findings of this study will provide insights into the complex issue of teaching and learning of L2 writing. Moreover, it is also hoped that such insights will contribute to the reconceptualization of the pedagogical practices of writing instruction in Thai educational settings and other L2 contexts.