

Research Article

THE STUDENTS' PERCEPTIONS ON THE USE OF GENRE-BASED APPROACHES FOR TEACHING WRITING AT UNETI

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ABSTRACT

The Vietnamese Ministry of Education and Training has reformed English textbooks concentrating on the four skills: speaking, listening, reading and writing for university students. With writing skill, students are asked to write different kinds of text. However, since the school year 2005 – 2006, students have been asked to do multiple choice tests on their final exams. The final tests and all the exams in most of high schools and universities in Vietnam have the same formula: grammar and vocabulary section, reading comprehension section and writing section. In writing section, students are asked to "rewrite" some sentences in another way but keep exactly the same meaning as the given ones. They are also asked to do the word order in jumbled-word sentences or fill in the blanks with verbs or verb phrases. The purposes of the final exams and the new textbooks are different. Therefore, most of the time in class, a large number of teachers have to focus on intensive writing skills to help their students pass the exams and also to secure their own positions.

Keywords: writing skills; genre-based approaches; problem solving model; bottom-up process.

INTRODUCTION

After doing our research on teaching writing by using genre-based approaches from 1st July to 10th December (See appendix A), we found out that our students were eager to write with genre-based approaches. The research was basically developed on both the problem solving model (Markee, 1997 p. 66) and the social interaction model (Markee, 1997 p. 61). Ninety students, potential adopters or resisters, were invited to take part in this action research with help and encouragement of the researcher (inside change agents and implementers) and the two teachers (inside change agents and implementers) who were asked to join the research. The results were analyzed through the two questionnaires for teachers and students, the two pre-tests, the two final tests and class observation records done by the researcher. This innovation would be considered as a bottom-up process. The research was done without any support from outside change – agents or agreements from the leader of the school.

DEFINITION OF TERMS

Genre-based approach: The genre-based approach focuses on the purpose of writing and its effect on form. In this regard, functional linguistics is a key influence. Functional linguistics stress that language is a social phenomenon and as such is shaped by the purposes to which it is put and the audiences to which it is addressed.

Grammar translation method: Learners receive systematic instruction in the grammar, vocabulary and pronunciation of the language from their teachers. They are given opportunities to practice the new features of the language introduces. The teachers present and provide practice in the target grammar.

Students at UNETI: Students at UNETI means that they have finished high school (from grade 10 to grade 12). At elementary school, they studied English from grade 3 to grade 5, one forty-five-minute period a week. This subject is optional. At secondary school, they studied English from grade 6 to grade 9 as a compulsory subject. They had three forty-five-minute periods a week. One school year includes 33 weeks. At high school, they study English from grade 10 to grade 12 as a compulsory subject. They have three forty-five-minute periods a week. One school year includes 33 weeks.

LITERATURE REVIEW

A definition of an innovation: "Some writers treat innovation and change as different processes, whereas others view them as synonymous. Researchers who distinguish between these terms argue that innovation is a species of the genus change, in which change is an ongoing, almost unconscious process that involves reworking familiar elements into new relationships; innovation on the other hand, is a willed intervention, which results in the development of ideas, practices, or beliefs that are fundamentally new (Miles 1964; A. Nicholls 1983). I accept that innovation in education should be a conscious intervention." (Markee, N. 1997) I myself consider innovation as an intentional effort to change a current problem in a certain context to get a better result through applying new ideas that potentially help. The innovation is preferably successful. If it is not successful, the implementer should know that he needs to try other approaches to solve the problem.

A successful or unsuccessful innovation: A successful or unsuccessful innovation depends on many factors influencing it “at different stages and at different levels” (Shamin, 1996). Firstly, “As a socially situated activity, its success is affected by ethical and systemic constraints, the personal characteristics of potential adopters, the attributes of innovations and the strategies that are used to manage change in particular contexts.” (Markee, 1997, p.41) “How teachers as the end users of an innovation perceive its feasibility is a crucial factor in the ultimate success or failure of that innovation.” (Li, D., 2001) Markee and Li mentioned the way the teachers, the implementers, carry out the innovation, which is an important factor influencing the success or failure. Whereas, Zhang Tingguo (2002) said, “No approach of management could provide a complete explanation or give a perfect “recipe” for successful management of change. Management is concerned with people, who are so diverse and varied that no two combinations of individuals will ever be the same. So, in managing change, it is wise for us to take different approaches to cope with different problems.” (Tinguo, Z., 2002) This is a big problem each implementer has to face. The implementer needs time, enthusiasm, and intelligence to use various approaches to make the innovation successful. Secondly, Training teachers is also another factor that makes an innovation successful or unsuccessful as Shamin said “an innovation can be successfully implemented by training the teachers in a different “mind-set”. Teachers, who are often described as “agents of change”, need to be made aware, as a necessary part of their initial training, of the potential problems arising out of a dissonance between the culture of their learners and the assumptions of an innovative methodology.” (Shamin, F., 1996) The teachers, the implementers, should be aware of the existence of the dynamics of change, the potential barriers to change such as the learner resistance, the relative isolation of their classrooms and schools. If they are not prepared or trained to know these problems, they may be usually left totally exhausted in trying to overcome this resistance or barriers while at the same time losing faith in the benefits of the innovation. Trained teachers may know what to do to solve problems and difficulties during the innovation because they may know that learner resistance and other barriers normally occur in any innovation. Learner resistance to the innovation is just one of the manifestations of the phenomenon which was described as that the affinity between teacher and learners’ expectations of the etiquette of their behavior in the classroom and the culture of the community made them easily reject the innovation and the assumptions of the innovative methodology have been proved to be a major barrier to the effective implementation of the innovative methodology. Thirdly, here are three observations made about introducing educational change in general.

“The need for behavioral change is not limited to teachers. Students, parents and communities also have to change for the successful implementation of an innovation.”

“It is easier to implement a change that is congruent with the ways of thinking and believing and the norms of interaction prevalent in the culture of the community.”

“An innovation, if it clashes radically with the culture of the community, should be adapted to the local culture before being introduced. Conversely, acceptance by clients should be gained through different methods before the change is introduced.”

(Shamin, F., 1996)

Cultures and innovation: Talking about cultures of learning, Tudor said, “Students’ culture of learning plays a powerful role in guiding their behaviors in the classroom as well as their evaluation of the actions and behaviors of other participants. The second is that participants may not be explicitly aware of the principles on which they are operating. Their culture of learning may thus constitute a powerful but potentially - hidden agenda, one which underpins their actions, but which they may not have analyzed explicitly.” (Tudor, I., 2001) Therefore, the implementer should learn what is happening between the students in the class room to find a proper methodology. However, he should not wait until finishing learning the classroom to decide how to teach because Holliday said “The relationship between learning and teaching is essentially a dialogue.” (Holliday, A., 1994) The implementer begins teaching and learns about the class room. Then, he decides to adapt a teaching methodology and evaluate the changes to it and the classroom changes it brings about. This is an everlasting and continuous process on innovating.

The models of the innovation: For many special reasons, this innovation was carried out with special consideration in which the board of T.A. high school was treated as a complete outsider. However, they are fully respected by participants of this innovation in terms of their observation of the high school regulations, planned courses and textbooks. The following models of innovation should be considered:

The social interaction model: Here are some reasons why I choose this model: Firstly, that the social interaction model explains what motivates clients’ actual adoption behaviors, “not how to manage change per se” make it different from other models. “The social interaction model has no strategy of change or leadership style associated with it.” Another aspect of this model is that “the most important insight that this model offers change agents is the claim that diffusion is nothing less than a form of communication.” This mechanism is also responsible for the spread of language teaching-related innovations. (Markee, N., 1997) Genre-based approaches were chosen because they are becoming more influential in language teaching. They have been used in Thailand, Canada, Australia, Hong Kong, and China. The researcher hoped that due to the social interaction model, other teachers know and use them when teaching at UNETI and elsewhere.

Problem-solving model: Markee said that “a problem-solving model coupled with a normative-reeducative strategy of change is theoretically the most popular approach to promoting change in education.” (Markee, N., 1997) Markee added, “Change becomes a bottom-up, not a top-down phenomenon.” (Markee, N., 1997) As White, R.V. said, “If an innovation is indigenous to an institution, the process will tend to be from the bottom-up.” (White, R.V., 1988) In this approach, teachers themselves act as inside change agents who use action research to articulate a problem. We, the teachers and the researcher, want to improve our writing class room practice and engage students in the writing process of our class room. We can innovate without the help of outside change agents.

Roles of stakeholders: Stakeholders are people involving in an innovation. They put their views about innovation because everyone has views on education, having been through it themselves. Lambright and Flynn (1980) suggest that “stakeholders relate to each other as adopters (or resisters), implementers, clients, suppliers and entrepreneurs (change agents)” (Markee, N., 1997)

Adopters: An adopter is whoever decides to adopt an innovation, to accept the change. "Five different types of adopters can be superimposed on this diffusion curve: innovators, early adopters, early majority, late majority, and laggards." (Markee, N., 1997 p. 58). In this innovation, adopters were the researcher, the two teachers invited to take part in the innovation, students in 1st class and 2nd class.

Resisters: A resister is whoever rejects an innovation; refuses to adopt the ideas of change agents and does not want to change. They were some students in 1st and 2nd class.

Implementers: An implementer is whoever has to implement innovation. They were the researcher and the two teachers invited to take part in the innovation.

Clients: Students in class 1st and 2nd class were clients in this innovation.

Suppliers: They were the researcher and the two teachers invited to take part in the innovation.

Entrepreneurs (change agents): Change agents are those who are responsible for managing the innovation. In this innovation, the change agents were the researcher and the two teachers invited to take part in the innovation.

Summary: The social interaction model and the problem-solving model were used because they suited the specific culture of UNETI. The researcher hoped to have a successful innovation to help the students write effectively and get in the habit of writing.

REVIEW OF LITERATURE

A definition of writing and its importance: One way of viewing writing, called cognitive view, is to see writing as decision making. When we write something, whether it is an email message, a letter or an essay, we are engaged in making one decision after another. We decide what to begin the text with, whether to include or leave out an idea that comes to mind, whether to begin a new paragraph or continue the same one, what information to place in the beginning of a sentence and so on. Successful writing is the result of making the right decisions most of the time the act of composing and revising. "The ability to write effectively is becoming increasingly important in our global community and instruction in writing is thus assuming an increasing role in both second and foreign education" (Alderson and Bachman, 2002). Bazerman (1989) stated that "writing makes things happen in the social world, and much of that social world is embodied in previous pieces of writing". In addition, Alderson and Bachman (2002) confirmed that "the ability to speak and write a second language is becoming widely recognized as an important skill for educational, business and personal reason." Nunan (1995) also said "language exists to fulfill a range of communicative functions and that these functions will be reflected in the shape of the language itself" (Nunan, 1995). Therefore, "writing will be an essential component in the learning program." "There are many types and many reasons for learning to write" (Tribble, 1999)

Students' worries while writing and ways of solving these: "If writing ability is seen as an inherent and relatively unchangeable talent, students tend to be more anxious and to think less of themselves as a writer." (Palmquist & Young, 1992 in Alderson and Bachman, 2002: 25) Many people think of writing in just this way: "My life will be miserable until I get this paper written, but I don't know what to write" (Bazerman, 1989). Students in a recent ESL class of Raimes wrote about the times when they wrote in English. "They felt worried, embarrassed, hampered by barriers, restrictions and fears. They felt their voice was monotonous". This was owing mainly, it seems, not to the difficulty of writing itself but to the difficulty of doing it in a new language. (Raimes in Jack C. Richards & Willy A. Renandya, 2002) Joellen Simpson stated that as any writing teacher has experienced, students are frequently worried about the prospect of writing in English. They worry about paragraph writing almost as much as about longer research papers in English. They worry about expressing their ideas clearly within the boundaries of correct usage, grammar, spelling, and punctuation. Often in the first years of their language learning, there is little focus on the creative aspects of writing because exams focus on grammar, spelling, or punctuation. Because of this, students develop a fear of writing and think that everything they write is riddled with errors. These fears hinder them and frequently make their writing process slow and also unsuccessful. (http://exchanges.state.gov/education/engteaching/pubs/BR/functionalse4_11.htm) These feelings seem true because "writing is clearly a complex process and competent writing is frequently accepted as being the last language skill to be acquired." (Nunan, 1995 P.91) For those students who have the same ideas, Michaels (2004) suggested that the only way to do it is to do it: by writing, writing and writing. Think of writing as a muscle that needs lots of exercise. Spinelli (2004) gave us a rule "the golden rule of writing is to write what you care about. If you care about your topic, you'll do your best writing, and then you stand the best chance of really touching a reader in some way." When you get started writing, "ideas are the cheapest part of the writing. They are free. The hard part is what you do with ideas you've gathered" (Yolen, 2004).

Concerns about the genre-based approach: Hammond (1989) demonstrated that an analysis of the generic structure of children's writing can provide valuable insights into what makes good and poor writing. Commenting on Hammond's research, Nunan (1995 P.90) said there are several practical implications of this research into children's writing. In the first place, young writers (and readers) need to be exposed to a range of different types of text. However, in addition to this, they need to be shown how the different text types are characterized by different generic structure (in the case of narratives, the orientation-complication-resolution structure). They should also give the opportunity to compare different versions of a text and help to see how the way in which information is organized within a text will partly determine its effectiveness. Reppen discusses the genre-based approach, which in recent years has received a lot of attention from researchers as well as practitioners. A genre-based approach provides students with ample opportunities to become aware of the different purposes of written communication and the different ways information is organized in written texts. Unless students are exposed to these different text types and are given sufficient practice in these types of writing, their written products will leave much to be desired. In his paper, Reppen describes an action research study in which he teaches fifth-grade students using a methodology that combines the principles which underlie the genre-based and the process approaches to teaching writing. The results of his study show that his students react positively to this instructional procedure, with most of them becoming more aware of the different conventions used in different genres. (Richards & Renandya, 2002. p.304) Reppen said in his research about a

genre-based approach to content writing instruction that “just as students learn to control different oral registers; they must also be able to write in different ways for different purposes. Writing research has shown that students need to be exposed to and have practice with various genres in addition to narrative writing (e.g., Bereiter & Scardamalia, 1987; Langer, 1986; Marten, 1989; Perera, 1984). This is important for English L1 students and crucial for English L2 learners. Simply allowing students to write a lot will not necessarily provide sufficient practice in the types of writing valued for academic learning.” Other researchers (Chritie, 1992; Martin, 1989) have argued for the importance of language form and structure as an integral part of meaningful language use, a view that is being seen as increasingly more important for academic L2 contexts. Poynton (1986), for example, explored the types of writing elementary grade students do and highlights the importance of helping students to realize the different purposes of writing. This metalinguistic awareness empowers students and gives them tools to manipulate information and accomplish different purposes through writing. For the L2 Student, many writing conventions will remain a mystery unless teachers are able to bring these forms and patterns of language use to conscious awareness. By providing students with the language to talk about texts, they can better understand how to make a piece of writing more effective and appropriate to the communicative purpose. This helps students increase their writing skills and become more effective during peer editing and revision. (Reppen in Richards & Renandya, 2002, pp.321-322) Randi Reppen also found out that when writing as individuals, students had a strong desire to turn any task into a story. However, as the instructional period progressed, they struggled to overcome this tendency. Students became aware that different tasks demanded different texts. The explicit practice and guided support provided during the instructional period allowed students to be aware of the different ways to construct texts. The results of his study indicated that genre-based approach may offer ESL students valuable practice in various school-valued ways of writing while they learn content material and work through steps in the writing process. The role of genre in content writing instruction should emerge naturally from the material. Caution should be exercised not to turn genre instruction into a formulaic type of instruction in which students are simply instructed to manipulate certain features. Rather, students must learn to respond to the informational and organizational demands of various settings. Instruction needs to provide a scaffolding so that students can progress toward more academically valued ways of writing, learn content material, and have a better chance to experience success in school. (Reppen in Richards & Renandya, 2002, p 326) Ken Hyland (2003) said teachers who take a genre orientation to writing instruction look beyond subject content, composing processes and textual forms to see writing as attempts to communicate with readers. They are concerned with teaching learners how to use language patterns to accomplish coherent, purposeful prose. The central belief here is that we don't just write, we write something to achieve some purpose: it is a way of getting something done. To get things done, to tell a story, request an overdraft, craft a love letter, describe a technical process and so on, we follow certain social conventions for organizing messages because we want our readers to recognize our purpose.

These abstract, socially recognized ways of using language for particular purposes are called genres. In the classroom, genre teachers focus on texts, but this is not the narrow focus of a disembodied grammar. Instead, linguistic patterns are seen as pointing to contexts beyond the page, implying a range of social constraints and choices that operate on writers in a particular context. The writer is seen as having certain goals and intentions, certain relationships to his or her readers, and certain information to convey, and the forms of a text are resources used to accomplish these. In sum, the importance of a genre orientation is that it incorporates discourse and contextual aspects of language use that may be neglected when attending to structures, functions, or processes alone. This means that it can not only address the needs of ESL writers to compose texts for particular readers, but it can also draw the teacher into considering how texts actually work as communication. Ken Hyland added, Writing instruction begins with the purposes for communicating, then moves to the stages of a text which can express these purposes. Teachers can help students to distinguish between different genres and to write them more effectively by a careful study of their structures. In the writing classroom, teachers following a genre orientation draw on the work of the Russian psychologist Vygotsky (1978) and its interpretation by Bruner (1986). This stresses the view that learning occurs best when learners engage in tasks that are within their Zone of Proximal Development (ZPD), the area between what they can do independently and what they can do with assistance. Learning evolves from verbal interaction and task negotiation with a more knowledgeable person, and the teacher has a central role in "scaffolding" this development. Ken Hyland also said Genre pedagogy is underpinned by the belief that learning should be based on explicit awareness of language, rather than through experiment and exploration, so teachers provide students with opportunities to develop their writing through analyzing "expert" texts. Genres are both what students actively do with language and how they come to understand the ways it works; however, this "reproductive" element has been criticized as running the risk of a static, decontextualized pedagogy. This is, of course, a danger of all pedagogies, but untrained or unimaginative teachers may fail to acknowledge variation and choice in writing and so neglect the important step of contextualizing the language so that genre models are presented as rigid templates and forms represented as linguistic abstractions. When this happens, the explicit teaching of genres can impose restrictive formulae which can shackle creativity to prescribed structures (Sawyer and Watson, 1987). Students might then regard genres as sets of rules, a "how-to-do" list, or what Freedman (1994: 46) calls "a recipe theory of genre. There is therefore a tension between expression and repression in genre teaching that is not fully resolved. It is clear, however, that learners must know how to employ conventional patterns and the circumstances where they can change them as much as they need ways of drafting and editing their work. For teachers it is important to foster creativity while acknowledging the ways language is conventionally used to express meaning. (Ken Hyland, 2003)

Lesson plan for genre-based approach teaching

Genre: Narrative

Time: eight forty-five-minute periods:

The first four periods: week 1 and week 2 (from 15th to 27th October, 2019)

Building the knowledge of the field:

Activities:

- Teacher chooses and gives some reading texts relating to the field his students are going to write to build knowledge of the field. (See Appendix I)

Modeling the genre:

Activities:

- Give students three narrative texts and help them do as below.
- Put a box around the location of the introduction of the setting and characters (orientation), the location of the complication (a problem arises) and the location of the resolution (the problem is solved).
- Ask students to identify:
 - The tense used in the texts
 - Descriptive adjectives and adverbs used in the texts
 - Personal pronouns
 - Direct speech
 - Connecting words indicating time relationships

Joint construction of a text:

Activities:

The teacher and the students jointly construct a text in narrative genre in the field they have been studying.

Notes:

- The teacher is the main writer meanwhile students contribute ideas and vocabulary.
- The teacher demonstrates the writing process to students
- The teacher provides students with reminders of the specific features of narrative genre.

The second four periods:

week 3 and 4 (from 29th October to 10th November, 2019)

Building the knowledge of a similar field (narrative genre):

Activities:

- Teacher asks students to discuss in groups of four to build knowledge of the field they are going to write.
- Teacher gives students checking questions to check whether the information they have just gathered is enough.

1.	Who was in your story?
2.	When did it happen?
3.	Where did it happen?
4.	What happened? Give a summary
5.	Why did it happen?
6.	How did you and the others feel?

Drafting, revising, conferencing:

Activities:

- Teacher asks students to work individually to write their narrative texts and help them with the “text type box” and typical language features below:

“Text type box”

ORIENTATION (introduction of setting and characters)	
COMPLICATION (a problem arises)	
RESOLUTION (the problem is solved)	

Typical language features used in narrative:

- Simple past
- Descriptive adjectives and adverbs
- Personal pronouns
- Direct speech
- Connecting words indicating time relationships

Editing and publication of the final draft:

Activities:

The teacher asks students to:

- Focus on sentence grammar
- Check their writing by the editing check list below:

EDITING CHECKLIST

(Jill Singleton, 2005)

Look at each sentence.

1. Does every sentence have a subject and a verb?
2. Are there any run-on sentences?
3. Are there any fragments?

Look at each verb.

1. Do all of the verbs agree with their subjects?
2. Are all of the verbs the correct tense and form?

Look at the punctuation and capitalization.

1. Does each sentence begin with a capital letter?
2. Does each sentence end with the correct punctuation?
3. Is there a comma after each transition?
4. Is there a comma in each compound sentence?

Look at the words.

1. Is each word spelled correctly?

Genre: Personal Recount

Time: eight forty-five-minute periods:

The first four periods: week 5 and 6 (from 12th to 24th November, 2007)

Building the knowledge of the field:

Activities:

- Teacher chooses and gives some reading texts relating to the field his students are going to write to build knowledge of the field. (See appendix J)

Modeling the genre:

Activities:

- Give students three account texts and help them do as below.
- Put a box around the location of the introduction and background (orientation), the location of the recount of events in Chronological order and the location of the reorientation.
- Ask students to identify:
 - The tense used in the texts
 - Descriptive adjectives and adverbs used in the texts
 - Personal pronouns
 - Direct speech and indirect speech
 - Connecting words indicating time relationships

Joint construction of a text:

Activities:

The teacher and the students jointly construct a text in personal recount genre in the field they have been studying.

Notes:

- The teacher is the main writer meanwhile students contribute ideas and vocabulary.
- The teacher demonstrates the writing process to students
- The teacher provides students with reminders of the specific features of recount genre.

The second four periods:

week 7 and week 8 (from 26th to 8th December, 2019)

Building the knowledge of a similar field (personal recount genre):

Activities:

- Teacher asks students to discuss in groups of four to build knowledge of the field they are going to write.
- Teacher gives students checking questions to check whether the information they have just gathered is enough.

1. Who was in your story?	
2. When did it happen?	
3. Where did it happen?	
4. What happened? Give a summary	
5. Why did it happen?	
6. How did you and the others feel?	

Drafting, revising, conferencing:

Activities:

- Teacher asks students to work individually to write their personal recount texts and help them with the “text type box” and typical language features below:

“Text type box”

ORIENTATION (introduction and background)	
RECOUNT OF EVENTS in Chronological order	
REORIENTATION	

Typical language features used in narrative:

- Simple past
- Descriptive adjectives and adverbs
- Personal pronouns
- Direct speech and indirect speech
- Connecting words indicating time relationships

Editing and publication of the final draft:

Activities:

The teacher asks students to:

- Focus on sentence grammar
- Check their writing by the editing check list below:

EDITING CHECKLIST

(Jill Singleton, 2005)

Look at each sentence.

1. Does every sentence have a subject and a verb?
2. Are there any run-on sentences?
3. Are there any fragments?

Look at each verb.

4. Do all of the verbs agree with their subjects?
5. Are all of the verbs the correct tense and form?

Look at the punctuation and capitalization.

6. Does each sentence begin with a capital letter?
7. Does each sentence end with the correct punctuation?
8. Is there a comma after each transition?
9. Is there a comma in each compound sentence?

Look at the words.

10. Is each word spelled correctly?

Lesson Plan for Grammar-Translation Method Teaching

UNIT 1: FRIENDSHIP C. WRITING

Educational Aim:

- 1/ Knowledge
to guide students to write about a friend, real or imaginary .
- 2/ Skills .

writing about one's appearance
 3/ Attitude
 to help students be interested in the writing skill.

Teaching aids

Teacher : pictures, books, chalks.
 Students: books, notebooks, pictures

Teaching steps

- 1/ Greeting
 + checking up students' attendances.
- 2/ Check up:
 - check up their notebooks.
- 3/ New lesson: Writing

Teacher's activities	Students' activities
<ul style="list-style-type: none"> - asks ss to read the guidelines carefully. - asks ss to give the meanings of the guidelines. - Asks ss to choose one of the closest friends that you know much about him/her. - Asks ss to work in pairs and rearrange the ideas - Goes around to help them when necessary. - Asks ss to check the writing with a partner. - corrects the mistakes - Check the writing - Gives the remark <p>IV/<u>HOMEWORK</u>:</p> <ul style="list-style-type: none"> - learn the new words by heart. - prepare the next part "Language Focus" 	<ul style="list-style-type: none"> - read the guidelines carefully - give the meanings of the guide lines. - Choose one of the closest friend to write - Work in pairs and rearrange the ideas in suitable order. - Give your friend's name, age, sex, and home address, when and where you met him or her. - Write about his/ her appearance: height, hair, eyes, face, clothes. - Why is he/ she your friend? - How does he/ she behave? - What do you like about him/ her? - Tell one thing that happened(may be funny) when you were together

UNIT 2: PERSONAL EXPERIENCES

C. WRITING

Educational Aim:

- 1/ Knowledge
 to guide students to write about a friend, real or imaginary .
- 2/ Skills
 writing about a past experience
- 3/ Attitude
 to help students be interested in the writing skill.

Teaching aids,

Teacher: pictures, books, chalks.
 Students: books, notebooks, pictures

Teaching steps:

- 1/ Greeting
 + checking up students' attendances.
- 2/ Check up:
 - check up their notebooks.
- 3/ New lesson: WRITING

Teacher's activities	Students' activities
<ul style="list-style-type: none"> - asks sts to read the instructions in the book carefully. - Explains the instructions if necessary "write a letter to your pen friend telling her/him about one of your most memorable past experiences." - Asks sts to read the questions in the book, and write the letter based on the questions. "What it happened. Where it happened. How it happen. Who was involved How the experience affected you. - Goes round to help them when necessary. - Asks ss to check the writing with a painter. - corrects the mistakes - Checks <p>IV/<u>HOMEWORK</u>:</p> <ul style="list-style-type: none"> - read each TASK. - learn the new words by heart. <p>prepare the next part "Language Focus"</p>	<ul style="list-style-type: none"> - read the instructions carefully - tell about one of the most memorable past experiences - read the questions in the book - write the letter based on the questions. - check the writing with a painter - write the letter on the board - corrects the mistakes

UNIT 3: A PARTY D: WRITING

Aims:

to help students understand and write a letter of invitation

Teaching aids:

Teacher: color chalks, books, ...

Students: books, notebooks, papers...

Teaching steps:

1/ Check up students' attendances.

2/ Check up the new words.

3/ New lesson: WRITING

Teacher's activities	Students' activities
<p>TASK 1</p> <ul style="list-style-type: none"> -requires students to work in pairs. -calls students to ask and answer the questions. - introduces a letter of invitation. <p>Teacher can speak Vietnamese.</p> <p>TASK 2</p> <ul style="list-style-type: none"> - requires students to read each word in the box. - asks students to read the letter and complete it. <p><u>* Answer:</u></p> <p>1/ at my house 2/ to come 3/ refreshments 4/ to cook 5/ winners 6/ by Monday</p> <p>TASK 3</p> <ul style="list-style-type: none"> - requires students to write a letter of invitation - asks and calls students to answer. - help students to write - check up them. <p><u>Homework</u></p> <ul style="list-style-type: none"> - complete the letter - prepare the next part " Language Focus" 	<ul style="list-style-type: none"> - work in groups. - ask and answer the questions(sgk) - listen and repair. - read each word . - read the letter carefully. - complete the letter of invitation with the words/ phrases in the box. - check again - write a letter of invitation, following the guidelines (sgk) - write and check up in pairs, in groups.

RATING CRITERIA AND A RATING APPROACH:

The researcher corrected mistakes selectively only in certain areas: tenses, word order, and logical organization. The researcher used analytic scoring approach, which involves the rater assessing students' performance on a variety of categories. The rubric scoring scale (See appendix P) employed in this study is the analytic scoring scale. In analytic scoring, scripts are rated in several aspects of writing or criteria rather than given a single score (Hughes, 2003; Weir, 1990; Weigle, 2002). In other words, the scripts might be rated on such features as content, organization, cohesion, unity, vocabulary, grammar, sentence and structure, and mechanics. Such schemes thus provide more detailed information about a test taker's performance in different aspects of writing. Despite disadvantages, analytic scoring has a number of advantages. First, analytic schemes are seen as far more useful tool for training and standardization of new examiners, as inexperienced raters can more easily understand and apply the criteria than holistic scales (Weir, 1990; Weigle, 2002).

Second, analytic scoring schemes are devised in an attempt to make the assessment more objective because they encourage the raters to be more explicit about their impressions (Weir, 1990). Third, analytic scoring schemes are particularly useful for L2 student writers as well because they are known of their products in different aspects of their abilities. Then, the student writers will take more care of those if they discover their lack of knowledge on those areas (Weigle, 2002), so a scoring scheme in which multiple scores are given to each script tends to improve reliability (Hughes, 2003; Weir, 1990; Weigle, 2002). The analytic scoring scale will be adapted from the authors in order to help the trained raters to be as clear as possible when they rate the essays. This also helps limit the subjective features in rating. Second, the rubric scoring at the Faculty of Foreign Languages has been used so far is in the scale of analytic scoring. Finally, in terms of detailed information for the data analysis, analytic scoring scale is the most popular among the described types of rating scales.

	Maximum score	Actual score
Content - 2.5 points The essay fulfills the requirements of the assignment. The essay is interesting to read. The essay shows that the writer used care and thought.	0.5 1.0 1.0	____ ____ ____
Total	2.5	
Organization - 4.5 point The essay follows the outline, and it has an introduction, a body, and conclusion. Introduction: The introduction ends with the thesis statement. Body Each paragraph of the body discusses a new point and begins with a clear topic sentence. Each paragraph has specific supporting material: facts, examples, quotations, paraphrased or summarized information, etc. Each paragraph has unity. Each paragraph has coherence. Transitions are used to link paragraphs. Conclusion: The conclusion summarizes the main points or paraphrases the thesis statement, begins with a conclusion signal, and leaves the reader with the writer's final thoughts on the topic.	I 0.5 I 0.5 0.5 1.0 0.5 0.5 0.5 0.5	____ ____ ____ ____ ____ ____ ____ ____
Total	4.5	
Grammar and Sentence Structure-2.5 points Estimate a grammar and sentence structure score.	2.5	
Total	2.5	
Mechanics-0.5 points Punctuation: periods, commas, semicolons, quotation marks (0.3), Capitalization (0.1), spelling (0.1)		
Total	0.5	
Grand Total	10.0	

CONCLUSION

This innovation was just an innovation for extra-curricular writing activities because of the administrative obstacles as mentioned on pages 7 and 8. The research was done with only two teachers and ninety students. Its results were not highly reliable. There should be more teachers, more classes, and more students getting involved in the process of research, about 10 to 12 teachers with 450 students.

In terms of Vietnamese customs, teachers are highly respected, so students sometimes dared not give any complaints about the teachers' methodology. They may have given good comments in the questionnaires, so the questionnaires to the students may not be so reliable. This is Hawthorne effect. This research was one of the new versions that helped teachers at UNETI with a new effective method to improve students' writing abilities and interests. Although the research had some limitations, it still had remarkable results in the writing classes.

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APPENDIX A:

RESEARCH SCHEDULE AND CONCLUSION

No.	Activities	Dates
1.	Designing and piloting the questionnaire to teachers and the questionnaire to students	1st July, 2019
2.	Designing and piloting 2 pre-tests & 2 final tests	15th July, 2019
3.	Preparing piloting the teaching plan and the class observation check list	1st August, 2019
4.	Inviting two teachers to teach the two classes	8th September, 2019
5.	Informing students from 1 st class and 2 nd class that they are chosen to take part in the research	10th September, 2019
6.	Administrating the questionnaire to teachers	11th October, 2019
7.	Meeting students and talking about genre-based approaches	13th October, 2019
8.	Teaching writing by using genre-based approaches and observing classes.	From 15th Oct to 8th Dec, 2019
9.	Administrating the questionnaire for students	10th December, 2019
10.	Data analysis and report writing	12th to 31st December, 2019

APPENDIX B:

TEXTBOOK, UNIT 2, WRITING SECTION

WRITING
Writing a Personal Letter Describing a Past Experience

a) Complete the following letter with the words from the box.

thanks	social	luckily	abroad	carefully	dish
mutual	together	funny	host	embarrassed	happened

Hue, March 22, 20__

Dear John

Well, I'm fine, and thanks a lot for the photos. You look great at the commencement exercises. You want to know my latest news? OK. A (1)_____ thing happened to me last weekend. I had a (2)_____ gathering with one of my best friends coming back to the country from another one. I was the (3)_____ of a reunion dinner at a restaurant in my neighborhood. I had also invited a few of our (4)_____ friends and we had been having a really good time (5)_____ talking about our old school days and future plans until we finished the last (6)_____. My friend from (7)_____ was the first to say goodbye because he had to get up early the next morning for a long trip to Ha Long Bay. Then the remaining friends stood up to say (8)_____ and goodbye to me. It was the time that I had to pay the bill, and you know what (9)_____? I could not find the money that I had (10)_____ put in the pocket before I left for the dinner.

I felt extremely (11)_____ and confused. I called my sister. (12)_____, she was still awake and she quickly came to solve the problem. Later on, I found out that I had put the money in the pocket of another pair of pants! Well, it was a really embarrassing experience, wasn't it? Have you ever had such an experience? Write to me when you have time, OK?

Name _____

b) Now write a letter to tell your friend the most embarrassing experience of yours in the same way.

30

APPENDIX C:

A questionnaire to teachers:

Dear teachers and colleagues,

I have been teaching at UNETI for over ten years. I'm trying to find out some effective ways to help my students with writing and activate their interests in writing. Therefore, I am doing a research on using genre-based approaches to teach writing. I have a strong feeling that genre-based approach help my students improve their writing skills and activate their interests in writing. As a result, your own ideas and experience towards this matter are very important and helpful. Please take a little time to complete the questionnaire below:

According to you, what skill is the last language skill to be acquired?

- Speaking
- Reading
- Listening
- Writing

In your opinion, how important is writing for students?

- Not very important
- Necessary
- Important
- Very important

What approach do you often use to teach writing?

- The Product Approach
- The Process Approach
- The Genre Approach
- Others: _____.

Do you use pre-writing activities in your writing classes?

- Always
- Usually
- Sometimes
- Never

Do you help your students to acquire the appropriate cognitive schema or knowledge of the topic before they write?

- Always
- Usually
- Sometimes
- Never

Do you help your students with appropriate vocabulary before they start to write?

- Always
- Usually
- Sometimes
- Never

Do you use post-writing activities in your writing classes?

- Always
- Usually
- Sometimes
- Never

What kinds of activities do you use when teaching writing?

- Games
- Writing diary
- Writing stories or the end of a story
- Others: _____.

Do you use reading texts in your writing classes?

- Always
- Usually
- Sometimes
- Never

Do you help your students become aware of the text type of the text they are going to write?

- Always
- Usually
- Sometimes
- Never

Do you show your students how the different text types are characterized by different generic structures?

- Always
- Usually
- Sometimes
- Never

Do you help your students see how the way in which information is organized in a text?

- Always
- Usually
- Sometimes
- Never

Do you work with your students when they are writing, encouraging them to revise and edit their work as they go along?

- Always
- Usually
- Sometimes
- Never

Do you use the curriculum cycle of Derewianka (Derewianka, 1991) to help students when teaching in class?

- Always
- Usually
- Sometimes
- Never

Do your students collaborate on writing tasks?

- Always
- Usually
- Sometimes
- Never

Do your students mark their own or each other's writing?

- Always
- Usually
- Sometimes
- Never

What text type are your students interested in?

- Narrative
- Recount
- Instruction
- Others:

What difficulty do your students meet when they write in English?

- Language problem
- Writing technique problem
- Classroom problem
- Topic problem

What should your students do to improve their writing skills?

NARRATIVE READING TEXTS

THE WOMAN AND THE HEN

A hen laid an egg every day. Her mistress thought if she gave the hen more food it would lay twice as many eggs. So she did. The hen grew fat and stopped laying eggs at all.

(Adopted from The Ant and the Pigeon of Lev Tolstoy)

THE WOLF AND THE CRANE

A wolf was choking on a bone and could not cough it up. He called a crane and said:

"Now then, crane, you have a long neck. Put your head down my throat and pull out the bone. I will reward you."

The crane put in his head, pulled out the bone and said:

"Now give me the reward." The wolf gnashed his teeth and snarled:

"Isn't it enough that I didn't bite off your head when it was between my teeth?"

(Adopted from The Ant and the Pigeon of Lev Tolstoy)

MYSTERY IN THE DARK

Laura closed her book, stood up, and stretched. It was ten o'clock and she had been studying in the library for three hours. It was time to go to the dorm and relax. While she walked across the dark college campus to her dormitory, she thought about a hot bath and some good music. When she arrived at her floor of the dorm, everything was quiet. No one was in the hallway. "That's funny," she thought. "Where is everybody?" She unlocked the door to her room and opened it. She expected to see Kim, her roommate, but the room was dark. She reached to her right to turn on the lamp on her desk, but her hand only brushed the air. The lamp was gone. "That's strange," she thought. She turned to the left and dropped her books on the chair that was always by the door. This time, she heard her books fall to the floor. The chair wasn't there either. Now seriously worried, Laura reached for the light switch on the wall to her left. When the light came on, she gasped!

(Singleton, 2002)

APPENDIX D:

PERSONAL RECOUNT READING TEXTS

Teacher and students' attitude towards genre-based approach in class:

Teacher	Students

APPENDIX F:

Pre-test 1

Time duration: 45 minutes

Write a story (300 words) about one of your past experiences.

APPENDIX G:

Pre-test 2

Time duration: 45 minutes

Write a personal recount (300 words) about your scary or funny experiences.

APPENDIX H:

Final test 1:

Time duration: 45 minutes

Write a narrative (300 words) about an unforgettable birthday party.

APPENDIX I:

Final test 2:

Time duration: 45 minutes

Write a recount (300 words) about one of your sweet memories when you were a child.

APPENDIX L:

Questionnaires to students:

Dear students,

To provide teachers of English at UNETI opportunities to serve all of your needs and interests in learning English, especially writing, please complete all the answers of the following questionnaire:

What was your most difficult skill in learning English at high school before this innovation?

- Listening
- Speaking
- Reading
- Writing

According to you, what was the most important skill in learning English at high school?

- Listening
- Speaking
- Reading
- Writing

What did you like to do in your writing class?

- Do gap filling drills
- Do sentence building drills
- Do sentence transformation drills
- Write a complete text with your teacher's help

Were you interested in the genre-based approaches your teacher used in your class?

- Extremely
- Very
- Not much
- No

Did pre-writing activities your teacher used in class help you with your writing?

- Extremely
- Very
- Not much
- No

Were you in the habit of building the knowledge of the fields you were going to write?

- Always
- Usually
- Sometimes

- Never

Were you interested in the reading texts relating to the chosen genre your teacher gave you to read and examine the key features of the genre?

- Extremely
- Very
- Not much
- No

Do you think that the characteristic structure of each chosen genre helped you organize your text well?

- Extremely
- Very
- Not much
- No

Do you think that the typical language features of each chosen genre helped you write correctly and fluently?

- Extremely
- Very
- Not much
- No

After two months learning writing with your genre-based approach teacher, you feel

- Very motivated
- Motivated
- So so
- Less motivated

After two months learning writing with your genre-based approach teacher, you think writing is

- Very difficult
- Difficult
- Not really difficult
- Easy

How do you feel when your teacher asks you to write a narrative or a recount?

- Very worried
- Worried
- Not really worried
- Happy

Do you think that learning writing with a genre-based approach teacher is enjoyable?

- Strongly agree
- Agree
- Not sure
- Disagree