

## Designing a genre-based lesson plan for an academic writing course

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*ABSTRACT: Although much work in the area of EFL writing has been done, in this paper, I would like to propose a genre-based lesson plan for a writing course which I have used in an EFL classroom setting. This work is different from others in some instances. Firstly, in the stages of building knowledge of field (genre) and building knowledge of a similar field, I encourage students to seek for related information for their composition through CALL resources such as websites and email. These resources enable the students to work inside and outside class settings. Secondly, at the phase of exploring genre, I ask students to work cooperatively, and this activity ends with student-student and teacher-student conferences. Furthermore, before drafting, students are required to outline their composition using a recommended graphic organizer resulting from the student-student and teacher-student conferences. Lastly, I provide a cooperative writing task and end with student-student and teacher-student conferences to maximize students' ZPD (Zone of Proximal Development). In short, in the proposed lesson plan, I include cooperative and CALL principles to complement the genre-based approach to create more interactive writing tasks.*

*KEYWORDS: Writing skills, genre-based approach, CALL, ZPD, lesson plan.*

## INTRODUCTION

It is generally agreed that writing is the most difficult skill to master for foreign or second-language learners. The difficulty is due not only to the need to generate and organize ideas using an appropriate choice of vocabulary, sentence, and paragraph organization but also to turn such ideas into a readable text (Richards & Renandya, 2002). In the context of foreign language teaching, besides that difficulty, learners experience some difficulties transferring ideas from their native language (for example, Indonesian) into the target language (that is, English). For this reason, writing is seen not only as a product but as process as well. Two influential approaches (process- and genre-based) to the teaching of writing have been proposed. Of the two approaches, in this paper, I would like focus on a genre-based approach to the teaching of writing in describing a lesson plan which I have used in an EFL academic writing course.

In foreign or second-language writing, a genre-based approach refers to teaching learners how to make use of language patterns to achieve a coherent, purposeful composition (Hyland, 2003). Hyland adds that the genre-based approach has largely drawn on the theory of systematic functional grammar originally developed by Michael Halliday. This theory addresses the relationship between language and its social functions and sets out to show how language is a system from which users make choices to utter meanings. In other words, the genre-based approach focuses heavily on the reader and on the conventions that a piece of writing needs to follow in

order to be successfully accepted by its readership (Muncie, 2002). Using the genre-based approach, a teacher is required to get learners to write or produce a text or composition (that is, an academic essay) on the basis of purpose, organization and audience (Paltridge, 2001). Thus, a genre-based approach to the teaching of writing is one in which writing is viewed as both process and product of the whole process of writing.

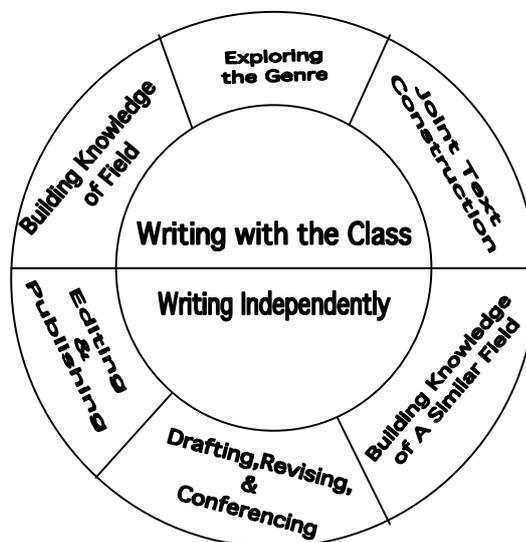
There are a number of reasons that I have incorporated a genre-based approach into writing courses. Firstly, this approach complements the process-based approach that I already employ in terms of explicit teaching about the generic structures and grammatical features of written texts. This activity is very useful for providing the students with characteristics of texts that they will compose. In other words, the teacher explicitly contributes what students are not yet able to do or do not know yet, and the students are provided with guided practice as they develop language skills for meaningful communication through whole texts. Secondly, the approach encourages joint text construction in which the teacher and the students compose the text together. This activity is in line with Vygotsky's concept called Zone of Proximal Development (ZPD) suggesting that input alone be not enough for students to write an assigned composition. For this reason, students should learn from a teacher as a more competent person. In addition, through joint text construction, teacher and students develop texts together and share the responsibility for performance until the students have the knowledge and skills to perform independently and with sole responsibility. Lastly, the approach encourages students to write a composition with regard to clear purpose, audience and organization. In other words, the students are encouraged to think of why they write a composition, who they are writing for, and to construct their writing with clear organization (Feez, 1998).

On the basis of the reasons above, in the next section, I will outline a brief, general, genre-based writing cycle and a proposed genre-based cycle for writing courses along with the modifications that I have made in my own writing classes to the genre-based approach to the teaching of writing. Such modifications include: (1) building knowledge of field (genre) and building knowledge of a similar field using CALL resources; (2) exploring genre cooperatively along with student-student and teacher-student conferences; (3) outlining a composition using a recommended graphic organizer resulting from the student-student and teacher-student conferences; and (4) applying a cooperative writing task together with student-student and teacher-student conferences.

## **A GENERAL GENRE-BASED WRITING CYCLE**

In terms of a classroom implementation, a genre-based approach is similar to a process-based approach to teaching writing. However, the genre-based approach also resembles the product approach in that a model text is analyzed on the basis of grammatical and text features. This is followed by guided writing in a joint construction stage before a final, free-writing stage (Badger & White, 2000). In short, as some authors (Derewianka; 1991; Feez, 1998; Hyland, 2003) suggest, there are two main teaching-learning cycles in standard genre-based writing teaching: Writing with the class and Writing independently. Each of these cycles has associated activities. Writing with the class involves: (1) building knowledge of the field, (2) exploring the

genre, and (3) joint text construction, and Writing independently includes: (1) building knowledge of a similar field, (2) drafting, revising, and conferencing, and (3) editing and publishing. Each stage has different purposes in terms of the writing process. Such a genre-based writing cycle can be illustrated as follows (see Figure 1):



**Figure 1. A standard genre-based writing cycle**

## **A PROPOSED GENRE-BASED LESSON PLAN FOR A WRITING COURSE**

The creation of the proposed lesson plan is based on the cycle in Figure 1, in which there are two main activities: writing with the class and writing cooperatively (a substitute for writing independently). Each main activity involves sub-activities in which students should be involved. It is essential to keep in mind that the modifications that I have made in standard genre-based writing incorporate cooperative and CALL principles for a number of reasons as will be outlined below.

### **The reasons for incorporating cooperative principles in genre-based writing**

Fundamentally, a cooperative principle stems from the Vygotskian theory widely known as the Zone of Proximal Development (ZPD) (Jacobs, McCafferty & Iddings, 2006). This notion suggests that learning is about bridging the gap between actual and potential development through interaction with an adult (for example, a teacher) or a more competent peer. In the language classroom, for instance, the ZPD notion suggests that learners can learn from a teacher or from a more competent peer. Thus, incorporating cooperative principles in a genre-based writing has some advantages. Firstly, cooperative writing can encourage students to work together and promote an equal opportunity for every student to participate in the writing process. Students can share ideas and language resources with one another throughout the writing process. Furthermore, cooperative writing builds social interaction in the classroom; students try to combine different ideas into “compact” ones so that each of their ideas can be unanimous. It also trains students to coordinate writing activities as they collaborate on the different stages involved in completing a finished writing product (that is, an essay). More importantly, cooperative writing helps low-achieving students in particular to complete a writing task (for example, an essay) using the writing process

of a better writer. Lastly, cooperative writing also encourages students to think critically, since they review and give feedback on each other's writing (Widodo, 2006, pp. 27-28). Thus, a cooperative writing task promotes students' ZPD, in which not only a teacher but also a high achieving student helps a low-achieving student.

### **The reasons for incorporating CALL principles in a genre-based writing**

Incorporating integrative CALL resources into the proposed genre-based approach offers some advantages. To begin with, students can make use of word processor tools (for example, *Spelling* and *Grammar Checker*) to do surface-level language revision for their writing drafts (Pennington, 2004). In addition, a *Thesaurus* enables students to have synonyms that they can use for a variation of lexical use. More importantly, a teacher can employ *Markup* and *Comment* in *View* and *Insert* menus for students' electronic composition revision. Secondly, with *Microsoft Office PowerPoint*, students can employ this programme for their essay outline and essay presentations. Lastly, by utilizing the internet resources (for example, websites and email), students can browse for required information to generate ideas and develop them into completed essays. Feedback can be done through email as an alternative activity, and students can submit their finished essays through email. To sum up, with integrative CALL resources in a genre-based writing class, the teacher focuses not only on helping students write better, but also on encouraging them to employ technological products (that is, word processors, the World Wide Web and computer-based communication/CMC) in order to facilitate the whole writing process (Egbert, 2005). To conclude, with such resources, genre-based writing instruction can be implemented more interestingly and interactively.

### **Steps for the proposed genre-based lesson plan**

#### ***Writing-with-the-class stage***

The writing-with-the-class stage has four main purposes: 1) activating students' schema about a topic they are going to write on; 2) encouraging students to organize their ideas about the topic; 3) providing input about the nature of a composition that the students need to write; and 4) providing scaffolding to the students about the way to write a particular composition (for example, an essay).

*Building knowledge of field (genre):* The first purpose of the writing-with-the-class phase is implemented in a stage of building knowledge of field. Activating students' schema is essential for students to know something about the topic so that they are able to develop it easily into a complete essay. Activating the schema engages student writers in a brainstorming activity that encourage them to think of what they already know about the topic they are going to write on (Anderson, 2003). To do this, a teacher might ask leading questions or provide students with some information in the form of brochures, newspapers or web-pages to read in order to help them get more information about what they already know or even what they do not know yet. Importantly, schema activation encourages students to arrive at determining a purpose, organization and readership (Paltridge, 2001). To reinforce students' schema activation, the teacher is required to get them to share what they already know so that idea-sharing among them encourages their active participation in the writing class. Thus, the stage of building knowledge of genre is fundamentally intended to activate the students' schema about the topic that they will write on.

*Building knowledge of field (genre) using CALL resources:* In the proposed lesson plan, this stage is carried out through the Internet using such CALL resources as websites and email so that no fieldwork is required. In this case, students can exploit much information on the Internet. Students are also encouraged to share ideas using such CALL resources as chatting tools or email, thereby enabling them to work inside and outside class settings.

*Exploring genre:* The second and third purposes of the writing-with-the-class stage are conducted through a stage of exploring the genre. Exploring the genre elates to two main constructs: text-types and text-forms (Derewianka, 1993; Lin, 2003). The former refer to the purpose of the writer, while the latter deal with the medium or the physical format that text-types are found in. Generally, text-types may be grouped into:

1. narratives: to tell stories to entertain readers;
2. recounts: to reconstruct past experiences by retelling events in original sequences or to tell what happened both personally and factually;
3. instructions/procedures: to show how processes or events are achieved or how something is done;
4. explanations: to tell how or why something work;
5. information reports: to present factual information about a class of things and their characteristics; and
6. arguments/expositions: to provide reasons for a state of affairs or a judgment.

For instance, text-types may be found in letters, email messages, newspaper articles, textbooks, journals, recipes, manuals, songs, novels, advertisements, notices, tickets, speeches, lectures, or menus (Lin, 2003; Paltridge, 2001).

In the classroom, the teacher provides a sample text or displays it on the screen. This activity aims at exploiting the text. To help students investigate the text, the teacher provides a certain graphic organizer (for example, mind mapping or outlining). Then the teacher asks such leading questions as:

1. What text-type is used?
2. What is the purpose of the text?
3. Who is the reader of the text?
4. How do you find such text?

The teacher further leads students to investigate the generic structures of the text. This activity is indispensable for providing students with input about the organization of a text (for example, an essay) that they are going to write. Afterwards, the teacher gets students to look over grammatical features (that is, tenses, modals, passive or active voices, or types of clauses) employed in the text. Lastly, the teacher has the students conduct peer- and teacher-student conferences about the investigation's findings in respect of the generic structures and grammatical features found in the text. To sum up, at the stage of exploring genre, a teacher provides students with input about the purpose, organization and audience of the text.

*Exploring the genre cooperatively along with student-student and teacher-student conferences:* Exploring the genre cooperatively encourages students to share ideas

about what they already know of the features of a text such as text-type, author's purpose/tone, text readership, text-form, text organization and grammatical items (for example, transitional signals which are commonly used in a certain text-type – information reports with a certain organizational pattern – comparison and contrast). In order to promote student-student and teacher-student interaction, conferences need to be carried out. These activities also aim at arriving at the same understanding of text features.

*Joint text construction:* The last purpose of the writing-with-the-class stage is conducted in a stage of joint text construction. In this case, the teacher serves as a co-writer with students. The teacher shows the students the way to write a text (for example, an essay) using a certain text-type (that is, information reports) along with a particular organizational pattern (that is, comparison and contrast). S/he reinforces the use of generic structures and grammatical features in the meantime. In other words, as previously explained, the students could learn how to write from the teacher as a more competent person. More importantly, in this activity, the teacher encourages the students to write with her/his help so that they are well prepared for writing cooperatively.

To conclude, the writing-with-the-class stage leads students to concentrate on the process and the evolving product simultaneously. Process writing, at this stage, involves brainstorming ideas using CALL resources for the topic of interest, gathering information, allowing that information to settle into some sort of overall plan or a graphic organizer, which helps students plan or outline their ideas, and share ideas with one another (Richards-Amato, 1996). Furthermore, the evolving product includes investigating a certain text-type and text-form as well as generic structures and grammatical features of the text-type. Thus, the teacher's intervention provides support for the students through explicit teaching and guided practice (Feez, 1998). In other words, the ultimate goal of the writing-with-class stage is to provide the students with the purpose, organization and audience for their own compositions (that is, an essay) so that they become successful and competent writers.

### ***Cooperative writing stage***

Similar to the genre-based writing cycle previously outlined, cooperative writing includes building knowledge of a similar field; drafting, revising, and conferencing; editing and publishing.

*Building knowledge of a similar field:* This stage is basically similar to that of building of genre at the writing-with-the-class phase. In this case, there are two main activities that the students need to go through. These are forming the group, and brainstorming and outlining ideas, as described below.

1. **Forming the group:** Before beginning the three stages of cooperative writing, the first step that the teacher needs to take is to form groups. In my experience, small groups of two or three members are most effective. Two options are possible for forming groups: teacher-chosen or student-chosen. The former depends on the teacher's decision. Groups can be formed on the basis of proficiency (for example, high-achievers and low-achievers in different groups) or aim to mix ability levels. When the latter is the case, it is important that group members be collaborative and not be dominated by the high-

achieving students. A second option is for the students to choose their own writing partner(s). Here the teacher tries to provide an opportunity for students to choose classmate(s) that they feel comfortable working with. In sum, cooperative writing involves forming groups, functioning groups, and teacher intervention in order to monitor student-student interaction within and/or among groups (Jacobs, 2006; Widodo, 2006).

2. **Brainstorming and outlining ideas:** To begin with, students feel free to select their own topics. They brainstorm ideas through any sources using web resources. To ensure that students brainstorm some information relevant to their purpose, the teacher provides a particular graphic organizer (that is, clusters), since it is believed to be effective in eliciting and communicating information (Kang, 2004). In other words, the main goals of using graphic organizers are to help students organize their ideas, to assist them to write easily and quickly, and to help them improve their grammar. At this stage, the students choose their purpose and audience. Before the students outline what they have in mind, the teacher asks them to write it on a computer using word processors in which the programme used may be either Microsoft Word or Microsoft PowerPoint. In this respect, students outline their ideas in clusters. They can use such *Drawing/Draw* facilities as *Group/Ungroup*, *Order*, *AutoShapes/Change AutoShapes*, and so forth for idea outlining. At this stage, students choose their own topic, problem, purpose and target audience. When collaborative writing is applied, they brainstorm ideas with their own group member(s) so that the ideas can be developed further. During this process, the teacher monitors students' interaction. If students have difficulty in generating ideas, the teacher can help guide them in developing an outline.

*Outline conferencing:* Once each group has outlined their ideas for the essay assigned, students have to present their outlines to the class. This activity has two aspects: presentation and feedback. This is conducted with an LCD connected to the computer so that groups can view each other's outlines. While presenting the outlines, members of other groups are provided a chance to give some comments. To assist the students to concentrate on their comments, the teacher can furnish each group with a guideline for peer, essay outline review (See Appendix 1). Basically, this activity is intended to encourage students to share and review ideas with one another and to provide an opportunity to rework their outlines before the outlines are developed into an essay. After this process is completed, the teacher can comment on each group's outline and help the students see how they can further develop their ideas into a completed essay.

*Drafting:* Once students have reworked their outlines, they are required to develop their own ideas into a complete essay consisting of an introductory paragraph, body paragraph(s), and a concluding paragraph using a certain text-type (for example, information reports) along with a particular development of an essay (that is, comparison and contrast). In this phase, the teacher should remind students about activating *Word Spelling*, *Grammar Checkers*, *Thesaurus* and the Internet. Such spelling and grammar tools help students revise language aspects automatically; the thesaurus helps the students to apply various vocabularies in order to avoid using similar words across the essay; and the CALL resources assist students to search for information required for generating ideas (that is, supporting details) in a complete version of an essay on the basis of the reworked outline.

*Draft conferencing:* After the students have written complete essays, the teacher asks them to have student-student and teacher-student conferences. This activity is also called a responding stage. Fundamentally, conferencing activity is geared for providing feedback. Commonly, it is viewed as error correction. According to Fathman and Whalley (1990, cited in Chiang, 2004, p. 99), feedback is comprised of content and form feedback. The former deals with comments on organization, ideas and amount of detail; on the other hand, the latter refers to comments on grammar and mechanics errors. Nevertheless, feedback may have additional purposes such as:

1. providing information for teachers and students;
2. giving students advice about better essay composition;
3. furnishing students with language input;
4. being a form of motivation; and
5. being able to lead students towards autonomy (Lewis, 2002).

In the proposed lesson plan, feedback is implemented using an LCD projector connected with the computer so that the students can view each other's outlines. A responding activity is further intended to encourage students to participate actively, to be involved in an authentic communicative context, and to develop critical reading skills. To facilitate peer review, review guidelines can be provided (see Appendix 2). Once the peer (student-student) conference has been done, the teacher provides feedback on each group's work, clarifies the comprehensibility of oral and written comments made, helps students focus on the general content of the essay, and assists students in decision-making for reworking the essay.

*Revising:* A further stage in writing cooperatively is revising. Students rework the essay on the basis of peer and teacher feedback given in the essay conference. They re-examine what was written to see how effectively they have communicated their meanings to the reader. It is important to note that revising does not simply involve checking for language errors, but also addresses global content and the organization of ideas so that the writer's intent is made clearer to the reader.

*Editing and publishing:* The last stage is editing and publishing. In an editing activity, the teacher encourages students to check minor mistakes related to grammar, spelling, punctuation and the like. Above all, the goal of this activity is to have an appropriately written product before students submit their essay to the teacher for a progress or process assessment. Then they are required to submit their revised essays by email to the teacher. In this case, the teacher puts their essay on a school's website outside the classroom. This is both a reward for work done well and can motivate students to try to write better.

#### ***A post-writing stage***

As a post-writing stage, assessment and evaluation need to be carried out. In this case, the teacher assesses students' compositions on the basis of the writing process done. The goal is to assess how well each student has completed his/her essay. In assessing students' compositions, the teacher has two options. The scoring may be either analytical (that is, based on specific aspects of writing ability) or holistic (that is, on the basis of a global interpretation of the effectiveness of the essay). Of the two approaches, I have found that an analytic approach is better and more reasonable for

assessing each aspect of a student's composition. In this regard, the teacher needs to have a writing marking scheme along with descriptors (See Appendix 3) for assessing the student's essay. Figure 2 shows an example of teacher assessment, which I have developed for use in my writing classroom.

No.	Criteria	Mark	R a t i n g S c a l e*				
			<i>Excellent</i>	<i>Good</i>	<i>Fair</i>	<i>Poor</i>	<i>Very Poor</i>
1.	Content	30	28-30	21-27	14-20	7-13	0-6
2.	Organization	20	18-20	13-17	8-12	3-7	0-2
3.	Language Use	15	13-15	10-12	7-9	4-6	0-3
4.	Mechanics	5	5	4	3	2	0-1
5.	Style	10	10	7-9	5-7	2-4	0-2
<b>TOTAL</b>		<b>80</b>					

Figure 2. A sample teacher assessment

Furthermore, the teacher is required to evaluate the strengths and weaknesses of the process writing activity. In this respect, the teacher needs to have teaching notes. The results of the students' compositions can be used as the overall evaluation regarding the product or student performance. Most importantly, student progress is consistently recorded to improve the teaching-learning process.

To summarize, the whole genre-based writing process in the proposed lesson plan could be illustrated as follows (see Figure 3). Furthermore, in order to easily understand the illustrated process of genre-based writing, I enclose a sample lesson plan (See Appendix 4).

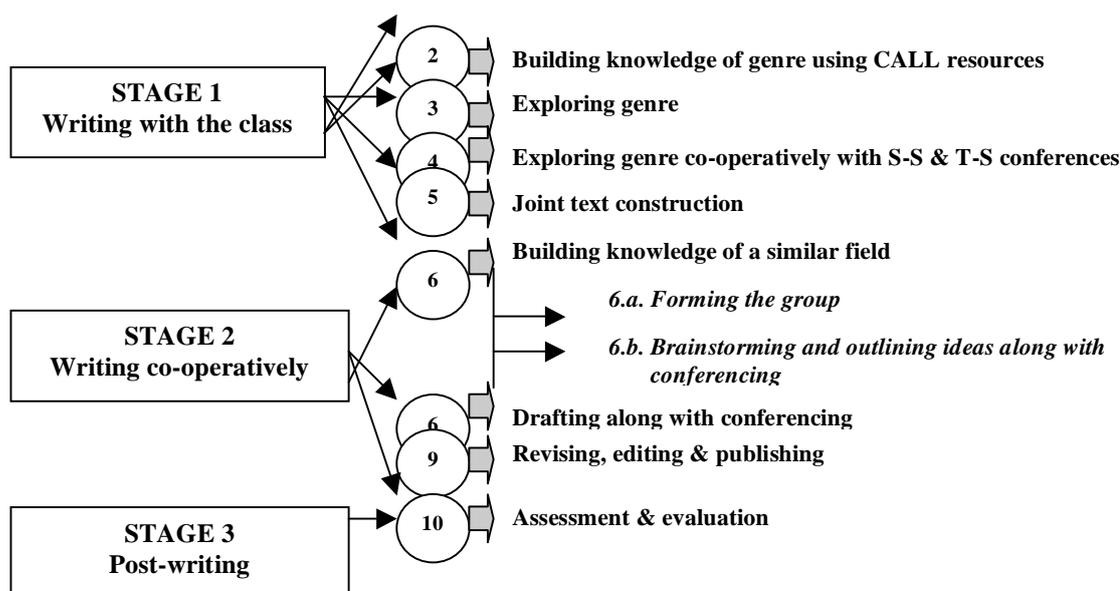


Figure 3. A proposed genre-based writing cycle

## CONCLUSIONS

Although the curriculum cycle/genre approach is time-consuming in a writing process, incorporating this approach into writing courses helps students in many ways. Firstly, the teacher guides students to brainstorm a certain topic that they will develop into a composition (for example, an essay). In this case, the teacher shows the way to generate ideas from any spoken or written sources. Secondly, the teacher informs the students clearly of the text-type that they will write or learn along with its generic structures and grammatical features. Furthermore, the teacher leads students the way to write a text as a whole using a certain text-type learned. In this case, the teacher and students write the text together. This activity builds students' idea generating skills. Thus, the genre-based approach involves both product and process writing activities in which the ultimate goal is to teach students to write better.

More importantly, I have made certain modifications to the a standard genre-based writing cycle. To begin with, in the stages of building knowledge of field (genre) and building knowledge of a similar field, I encourage students to seek for related information for their composition through the Internet in which CALL resources such as websites and emails are employed. Such resources enable students to easily get more information about the topic given by the teacher so that they can easily develop the topic into an essay outline and in turn into a completed essay. Additionally, since emails are employed, students can interact with one another and with the teacher. Such interactions can promote an interactive and interesting writing teaching and learning process. Secondly, at the phase of exploring genre, I ask the students to work cooperatively, and this activity ends with student-student and teacher-student conferences. This activity again promotes an interactive and interesting writing teaching and learning process. Further, students are required to outline their composition using a recommended graphic organizer resulting from student-student and teacher-student conferences. This activity aims at helping students organize their ideas so that they easily develop the outlines into completed essays with the help of peers and the teacher. Lastly, I provide a cooperative writing task and end with student-student and teacher-student conferences to maximize students' ZPD (Zone of Proximal Development).

In short, in the proposed lesson plan, I include cooperative and CALL principles to complement the genre-based approach to create more interactive writing tasks.

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**APPENDIX 1. SAMPLE GUIDELINE FOR PEER ESSAY OUTLINE REVIEW****A Guideline for Peer Essay Outline Review**

Planners : \_\_\_\_\_

Reviewers : \_\_\_\_\_

Topic : \_\_\_\_\_

Type of Essay : \_\_\_\_\_

1. Rate the outline you have reviewed. Check your rating.

<i>Points</i>	<i>Need to Improve</i>	<i>Average</i>	<i>Good</i>
1. General Information			
2. Thesis			
3. Body			
4. Concluding Paragraph			

2. Is the outline written in a good and parallel order?

\_\_\_\_\_

3. Are main supporting ideas clear?

\_\_\_\_\_

4. Are main supporting ideas sufficient?

\_\_\_\_\_

5. General Comments

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**APPENDIX 2. SAMPLE GUIDELINE FOR PEER WRITING REVIEW**

<b>A Guideline for Peer Writing Review</b>		
Writers : _____	Reviewers : _____	
Topic : _____	Type of Essay : _____	
<b>Form</b>		
Does the essay consist of?		
<i>Points</i>	<i>Yes</i>	<i>No</i>
1. General Information	<input type="checkbox"/>	<input type="checkbox"/>
2. Thesis	<input type="checkbox"/>	<input type="checkbox"/>
3. Body	<input type="checkbox"/>	<input type="checkbox"/>
4. Concluding Paragraph	<input type="checkbox"/>	<input type="checkbox"/>
<b>Content</b>		
1. Is general information interesting and readable? Comments: _____ _____	2. Is the thesis clear? Comments: _____ _____	
3. Does the body develop the thesis? Comments: _____ _____	4. Does the concluding paragraph summarize the body? Comments: _____ _____	
<b>Unity &amp; Coherence</b>		
1. Do all of the supporting sentences develop main ideas in each paragraph? _____		
2. Are there transitional signals (phrases or sentences) connecting sentences or paragraphs? _____		
3. Are the ideas arranged in logical order? _____		
<b>Grammar</b>		
1. Are there any mistakes in tenses? _____ _____	2. Are there any mistakes in modals? _____ _____	
3. Are there any mistakes in agreement? _____ _____ _____	4. Are there any other grammatical mistakes? Please specify. _____ _____	
<b>Vocabulary</b>		
1. Is word choice appropriate? _____ _____	2. Is word choice reader friendly? _____ _____	

### APPENDIX 3. SAMPLE DESCRIPTORS OF RATING SCALE FOR A WRITING MARKING SCHEME

Remarks	Descriptors
Excellent	<ul style="list-style-type: none"> <li>• <b>Content:</b> Very clear and substantive understanding of the topic given in terms of the length/scope of the essay, well-developed, thoughtfully and thoroughly-supported, very reasonably and relevantly-presented, excellent awareness of audience and purpose</li> <li>• <b>Organization of Ideas:</b> A very convincing and clear thesis statement, very coherent and well-organized in an introduction, development, and a conclusion with excellent use of cohesive devices (paragraphs at the essay level; sentences at the paragraph level), very appropriate and logical structure both within the essay as a whole and within the paragraph, excellent main ideas at the paragraph level, very well-informed</li> <li>• <b>Language:</b> Excellent command of English, excellent control of language usage, very frequent use of excellent complex and compound sentences without any errors, impressive range of appropriate vocabulary and idiomatic language</li> <li>• <b>Mechanics:</b> Excellent control of punctuations and spellings</li> <li>• <b>Style:</b> Evident stylistic control and display of impressive creativity and flair as well as originality throughout the essay</li> </ul>
Good	<ul style="list-style-type: none"> <li>• <b>Content:</b> Clear and substantial understanding of the topic given in terms of the length/scope of the essay, well-developed, thoughtfully and thoroughly-supported, reasonably and relevantly-presented, good awareness of audience and purpose</li> <li>• <b>Organization of Ideas:</b> A convincing and clear thesis statement, coherent and well-organized in an introduction, development, and a conclusion with good use of cohesive devices (paragraphs at the essay level; sentences at the paragraph level), appropriate and logical structure both within the essay as a whole and within the paragraph, good main ideas at the paragraph level, well-informed</li> <li>• <b>Language:</b> Good command of English, good control of language usage, frequent use of good complex and compound sentences with insignificant errors, good range of appropriate vocabulary and idiomatic language</li> <li>• <b>Mechanics:</b> Good control of punctuations and spellings</li> <li>• <b>Style:</b> Good stylistic control and display of creativity and flair as well as originality throughout the essay</li> </ul>
Fair	<ul style="list-style-type: none"> <li>• <b>Content:</b> Fairly clear and substantive understanding of the topic given in terms of the length/scope of the essay, sufficiently-developed, satisfactorily-supported and presented, satisfactory awareness of audience and purpose</li> <li>• <b>Organization of Ideas:</b> A fairly convincing and clear thesis statement, coherent and satisfactorily-organized in an introduction, development, and a conclusion with satisfactory use of cohesive devices (paragraphs at the essay level; sentences at the paragraph level), fairly appropriate and logical structure both within the essay as a whole and within the paragraph, satisfactory main ideas at the paragraph level, fairly-informed</li> <li>• <b>Language:</b> Satisfactory command of English, satisfactory control of language usage, fairly frequent use of satisfactory complex and compound sentences with a few errors, a satisfactory range of appropriate vocabulary and idiomatic language</li> <li>• <b>Mechanics:</b> Excellent control of punctuations and spellings</li> <li>• <b>Mechanics:</b> Fair control of punctuations and spellings</li> <li>• <b>Style:</b> Satisfactory stylistic control and display of creativity and flair as well as originality throughout the essay</li> </ul>
Poor	<ul style="list-style-type: none"> <li>• <b>Content:</b> Poor understanding of the topic given in terms of the length/scope of the essay, occasionally irrelevant and poorly-developed as well as supported, dissatisfactorily-presented, poor awareness of audience and purpose</li> <li>• <b>Organization of Ideas:</b> A barely convincing and less clear thesis statement, less coherent and poorly-organized in an introduction, development, and a conclusion with poor use of cohesive devices (paragraphs at the essay level; sentences at the paragraph level), less appropriate and logical structure both within the essay as a whole and within the paragraph, poor main ideas at the paragraph level, poorly-informed</li> </ul>

	<ul style="list-style-type: none"> <li>• <b>Language:</b> Poor command of English, poor control of language usage, frequent use of poor complex and compound sentences with many errors, poor range of appropriate vocabulary and idiomatic language</li> <li>• <b>Mechanics:</b> Poor control of punctuations and spellings</li> <li>• <b>Style:</b> Poor stylistic control and display of creativity and flair as well as originality throughout the essay</li> </ul>
<b>Very Poor</b>	<ul style="list-style-type: none"> <li>• <b>Content:</b> Barely clear understanding of the topic given in terms of the length/scope of the essay, irrelevant and lack of logic, little/no evidence of ability to generate ideas, little/no attempts to address appropriate audience and purpose</li> <li>• <b>Organization of Ideas:</b> A unclear thesis statement, incoherent and pointless in an introduction, development, and a conclusion without use of cohesive devices (paragraphs at the essay level; sentences at the paragraph level), inappropriate and illogical structure both within the essay as a whole and within the paragraph, no main ideas at the paragraph level</li> <li>• <b>Language:</b> Very poor command of English, very dissatisfactory control of language usage, very frequent use of very poor simple and compound sentences with numerous errors, a very considerable range of inappropriate vocabulary and idiomatic language</li> <li>• <b>Mechanics:</b> Very poor control of punctuations and spellings</li> <li>• <b>Style:</b> Hardly any stylistic control and display of creativity and flair as well as originality throughout the essay</li> </ul>

**APPENDIX 4. SAMPLE PROPOSED LESSON PLAN**

<b>Course</b>	: Academic Writing
<b>Level</b>	: Intermediate
<b>Goal</b>	: At the end of the course, the students will be able to write essay using an information report text-type.
<b>Objective</b>	: At the end of the course, the students will be able to: <ul style="list-style-type: none"> <li>○ identify the generic structures of an information report text-type,</li> <li>○ identify the grammatical features of the information report text-type, and</li> <li>○ write an essay using the information report text-type with a comparison-contrast pattern.</li> </ul>
<b>Topic</b>	: Tourist Objects
<b>Time</b>	: - <i>Meeting 1</i> : 1 X 90 - <i>Meeting 2</i> : 1 X 120
<b>Venue</b>	: Computer Laboratory

**Procedures**

Firstly, the teacher informs the activities students will carry out, introduces the type of the essay the students will write, and the CALL resources the students will use.

**A. Writing with Class (Time: 90')*****Stage 1: Building knowledge of field (Time: 35')***

- a) Ask students to name some famous domestic tourist objects, which they already know
- b) Give the students brochures about two domestic tourist objects
- c) Have the students read the brochures provided by the teacher
- d) Ask the students to select one of the domestic tourist objects in which the students in groups are interested
- e) Get the students to browse and read about the tourist object chosen to get more information about it on the Internet
- f) Have them identify the location of the tourist object chosen, its uniqueness, its facilities offered, and so on to exploit the text
- g) Ask the students to list their text investigation
- h) Have them to have a conference to present their investigation using the LCD projector to share with other groups
- i) Show two short videos about The Borobudur Temple located in Yogyakarta and The *Taman Mini Indonesia Indah* (The Indonesia's Miniature Park) situated in Jakarta to activate the students' experience and provide input about tourist objects as a whole

***Stage 2: Exploring the genre & Conferencing (Time: 30')***

- a) Display the texts about The Borobudur Temple and The Taman Mini Indonesia Indah in turn on the screen (See Pages 17-20)
- b) Ask the students to read the whole texts
- c) Ask the students to identify what information is provided in the texts using the graphic organizers 1 and 2 provided (See Pages 20-21)
- d) Ask the students the following questions about:
  - What the text-type is used in the texts?

- What is the purpose of the texts?
  - Who is the reader of the texts? and
  - How do you find such texts?
- e) Clarify the students' answers about the questions above
  - f) Ask them to identify the generic structures of the text
  - g) Have them identify grammatical features (that is, *tense/modal, passive/active voices, simple/ compound/complex sentences, independent/dependent clauses, etc.*) employed in the texts
  - h) Ask the students to have a conference about their investigations about the generic structures and grammatical features found in the text
  - i) Get the students to type the generic structures and grammatical features discussed and to save their notes in their own folders
  - j) Let the students have some questions about the generic structures of the text-type and the grammatical structures used in the texts to allow the students to consult their problems in grasping the texts as a whole

**Stage 3: Joint text construction (Time: 25')**

- a) Ask the students to write a text together on the screen. In this case, the teacher and students write an essay using a comparison-contrast pattern about the two domestic tourist objects chosen
- b) Guide the students using some leading questions and the graphic organizer 3 provided (See Page 23)
- c) Write some ideas into an essay
- d) Look carefully at the ideas, organization, and grammatical features as a whole
- e) Get the students to read the text and ask them to learn some important features of the text

**B. Writing Cooperatively (Time: 120')**

**Stage 4: Building knowledge of a similar field (Time: 15')**

- a) Ask the students to select two of the brochures or any information domestic tourist objects that they need to use as the materials for cooperative writing. The information could be derived from on line sources or the brochures.
- b) Have them identify the location of the tourist objects chosen, their uniqueness, their facilities offered, and so on to exploit the texts
- c) Get the students to outline some important information using the graphic organizer for essay outlining provided to be developed into an essay (see page 23).

**Stage 5: Drafting, revising, & conferencing (Time: 95')**

- a) Get the students to develop their outline into a completed essay using an information report text-type by comparing and contrasting two domestic tourist objects chosen cooperatively using a user-friendly computer programme (that is, Microsoft Office Word).
- b) Ask the students to revise their own essays before the essay conference activity
- c) After revising, have the students prepare a student-student conference.
- d) After the conference, ask the students to have teacher-student conference.
- e) Get the students to rework their essay on basis of the conference activity done

**Stage 6: Editing & publishing (Time: 10')**

- a) Have the students check minor mistakes related to grammar, spelling, punctuation, diction, and the like.
- b) Ask the students to submit their revised essays by email to the teacher to upload their work to a school's website outside the classroom.

**Teaching Materials and Aids**

- Handouts
- Brochures
- Videos + Cassettes
- Computers
- LCD + Screen

**Assessment and Evaluation**

The students' essay will analytically be assessed, and the evaluation of the course will be carried out using the criteria below.

- The students' strengths and weaknesses in academic essay writing
- Teacher-Student Interaction
- Student-Student Interaction
- Teaching Materials
- Teaching Assessment Instruments

## APPENDIX 5. SAMPLE TEACHING MATERIALS

### A. WRITING TASK FOR JOINT TEXT CONSTRUCTION

*Read the following instructions carefully.*

**Instructions:**

1. Read the two texts about the Taman Mini Indonesia Indah and the Borobudur Temple below,
2. Identify what information you get from the texts,
3. List it using the graphic organizers 1 and 2 provided, and
4. Compare and contrast the information from the two texts using the graphic organizer 3 given.

#### TEXT 1

#### The Taman Mini Indonesia Indah (TMII)



**Nitra, the mascot of TMII**



**The Taman Mini Indonesia Indah (TMII)** or Indonesia's Miniature Park is a culture-based recreational area, which is located in East Jakarta, Indonesia. It has an area of about 250 acres. This original idea of the park came from the second Indonesian president, Soeharto's wife, Siti Hartinah or best-known as Tien Suharto. The park shows a diversity of cultures, tribes, and languages spreading on 13,000 islands in Indonesia.

TMII is a synopsis of Indonesian culture, representing all aspects of daily lives in Indonesia's 26 provinces encapsulated in separate pavilions with the collections of architectures, clothes, woodcarvings, sculptures, dances, and traditions.



There are 26 traditional houses, which are similar to the real ones, from different provinces. In each house, there are collections of native cultures, crafts, sculptures, dances, and clothes. These houses are situated around the main lake, which represent a smaller version of Indonesia's main islands, such as Java, Sumatra, Kalimantan, Sulawesi, Lesser Sunda Islands, Maluku, and Papua.

Besides, at TMII, there are 5 gardens and 5 parks that are located on the north and northeast sides of the main lake. Among them are Anggek Garden (more than 150 varieties of orchids are grown), Apotek Hidup Garden (about 400 herbal crops are cultivated), Cokot Park (displaying Cokot woodcarvings), Cactus Garden (varieties of

cacti are cultivated), Melati Garden (different varieties of jasmines are grown), Bunga Keong Emas Garden (Keong Emas/Golden Snail flowers are grown), Akuarium Air Tawar Garden (a large fresh water aquarium is built), Bekisar Park (Bekisar birds are bred), Burung Park (about 1,300 kinds of birds are preserved), and Prasasti APEC Park (Inscriptions of Wives of the Presidents from APEC countries who visited TMII).

TMII also offers museum attractions, including: Indonesia Museum (displaying a richly decorated building in Balinese architecture, which houses contemporary arts, crafts, and traditional costumes from the different regions of the country), Keprajuritan Museum (exhibiting Indonesia's Heroes for Independence), Perangko Indonesia Museum (exhibiting Indonesian stamps), Pusaka Museum (displaying traditional weapons), Transportasi Museum (showing kinds of transportation), Listrik & Energi Baru Museum (displaying new energy and electrical power), Telekomunikasi Museum (showing kinds of telecommunications), Penerangan Museum (displaying development of information and science), Olahraga Museum (showing kinds of sports), Asmat Museum (exhibiting Asmat's woodcrafts and sculptures), Komodo Museum (exhibiting a species of Komodo Dragon), Serangga Museum (displaying insectarium), Research & Technology Information Centre, and Minyak & Gas Bumi Museum (showing a petroleum building).



At TMII, there are also 85 cable cars (vehicles for seeing the whole scenery of the Park), theaters called Imax Keong Emas and Tanah Airku (showing beautiful Indonesia panorama films in a three-dimensional IMAX screen in 30 minutes), Angsa Arispel Indonesia (paddle boats), Among Putro and Renang Ambar Tirta Parks along with a swimming pool and restaurants, and Desa Wisata (serviced accommodations).

There are six worship places built at TMII representing five religions that the Indonesians believe, such as one mosque called Masjid P. Diponegoro, two churches: Gereja Katholik Santa Catherina and Gereja Kristen Haleluya, and three Hindus and Buddhist temples: Pura Penataran Agung Kertha Bumi, Wihara Arya Dwipa Arama, and Sasana Adirasa Pang. Sember Nyawa.



Other TMII facilities include Tugu Api Pancasila, Baluwerti Relief Perjuangan Bangsa, Jam Bunga, Miniatur Candi Borobudur, Sasono Adiguno, Sasono Manganti, Sasono Langen Budoyo, Sasono Utomo, Sasana Kriya, Sanggar Krida Wanita Jaya Raya, Monumen KTT, and Peragaan Kayu.

All of the attractions offered make TMII one of the most popular tourist destinations in the city. Visitors can see the whole picture of Indonesia in one day.

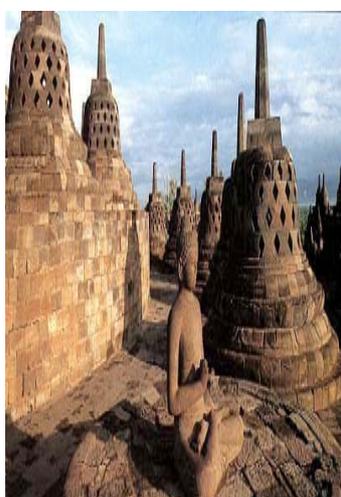
(Adapted from [www.tamanmini.com](http://www.tamanmini.com))

## TEXT 2

## The Borobudur Temple



Borobudur is the biggest Buddhist temple measuring 123 x 123 meters. It is one of the greatest wonders in the world. It is thought to have been built between the end of the seventh and beginning of the eighth century A.D. For about a century and a half, it was the spiritual centre of Buddhism on Java. This temple was built in the eighth century by the Cailendra Dynasty.



The temple is located in Muntilan, Magelang, Central Java southeast of Semarang or northwest of Yogyakarta. It stands majestically on a hill overlooking lush green fields and distant hills. Borobudur is made of grey andesite stone. It rises in seven terraces, each smaller than the one below it. The top is the Great Stupa, standing 40 meters above the ground. The walls of the Borobudur are sculpted in bas-relief, a total length of six kilometres. The structure of the temple, composed of 55,000 square meters of lava-rock, is erected on a hill in the form of a stepped-pyramid of six rectangular storeys, three circular terraces, and a central stupa forming the summit. The whole structure is in the form of a lotus, the sacred flower of Buddha.



At the Borobudur Temple, there is Taman Wisata Borobudur, the Archaeological Park, which is an open area. Among the facilities built in the Park are Borobudur Study Centre, Archaeological Gallery, Information Centre where backdated photos of the temple could be viewed along with the restoration history, and Stone Conservation Centre (Karmawibhanga Museum—displaying stone samples taken from the temple for recording and restoration purposes). In the Park, a variety of plants are grown, including coconut trees, bodhi trees (*Ficus religiosa*, the tree that holds a great significance to Buddha followers), chempaka (*Michelia champaca*), tanjung (*Mimiosops elengei*), kemuning (*Murraya paniculate*), and kenanga (*Cananga odorat*). At the Park, there is also a gallery offering a cultural heritage show of collections of about 2,672 reliefs.

Since many visitors come to the temple, the Park Management provides logistic and transportation facilities. There is a parking lot that can hold close to 500 cars and

motorcycles, and there is a separate space for tourist buses, vans, and trucks. There are also 87 souvenir kiosks, with zigzag pathways to take across. A large parking area is available not far from the temple, so private cars and buses could be parked in this area. On a special occasion when the Buddhist festival of Waisak in May is held, visitors should take becak or horse cart or walk to reach the temple.

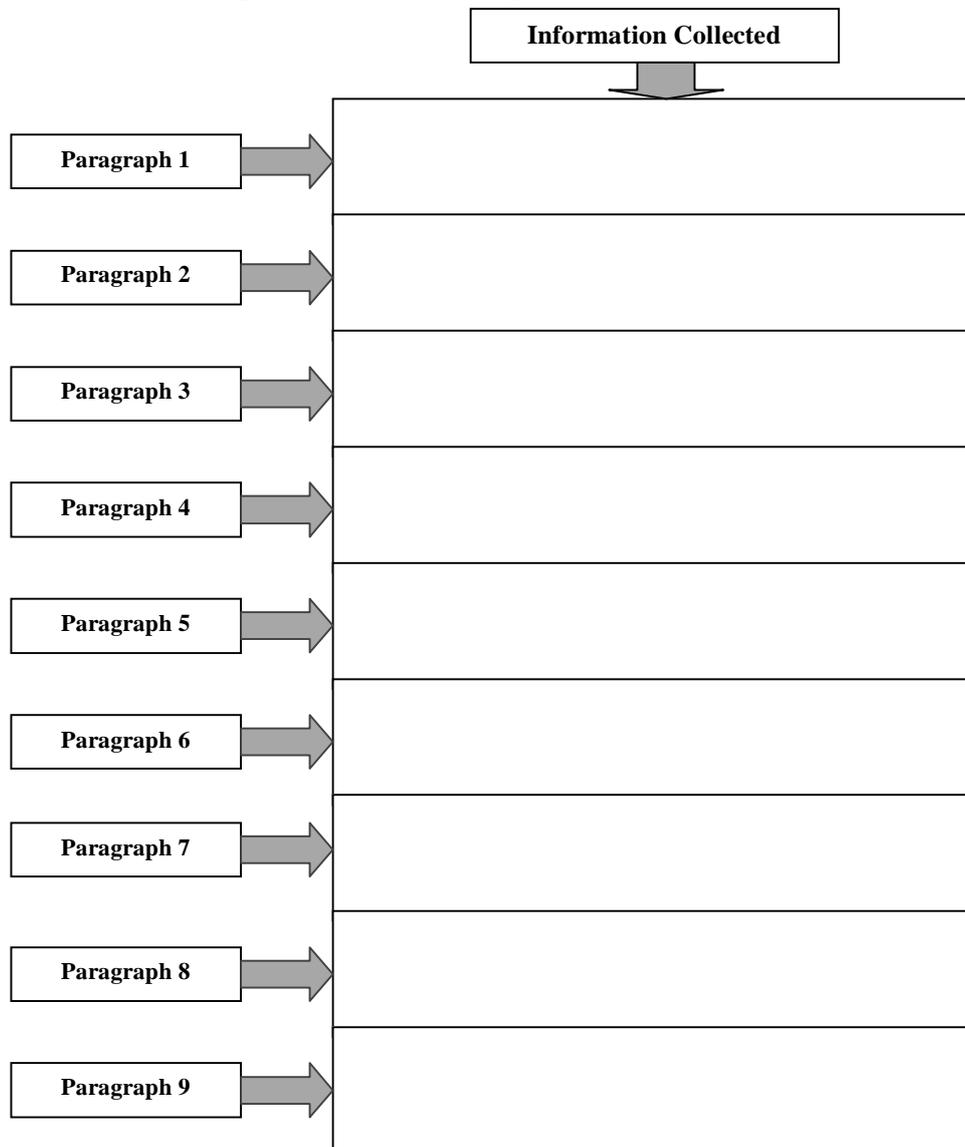
In short, due to Borobudur Temple's historical and richly architectural heritage, it is no wonder that millions of people are eager to visit this world's most famous wonder to enjoy cultural tourist attractions and its facilities.

(Adapted from en.wikipedia.org/wiki/Borobudur)

## B. GRAPHIC ORGANIZERS FOR INFORMATION AND ESSAY OUTLINING

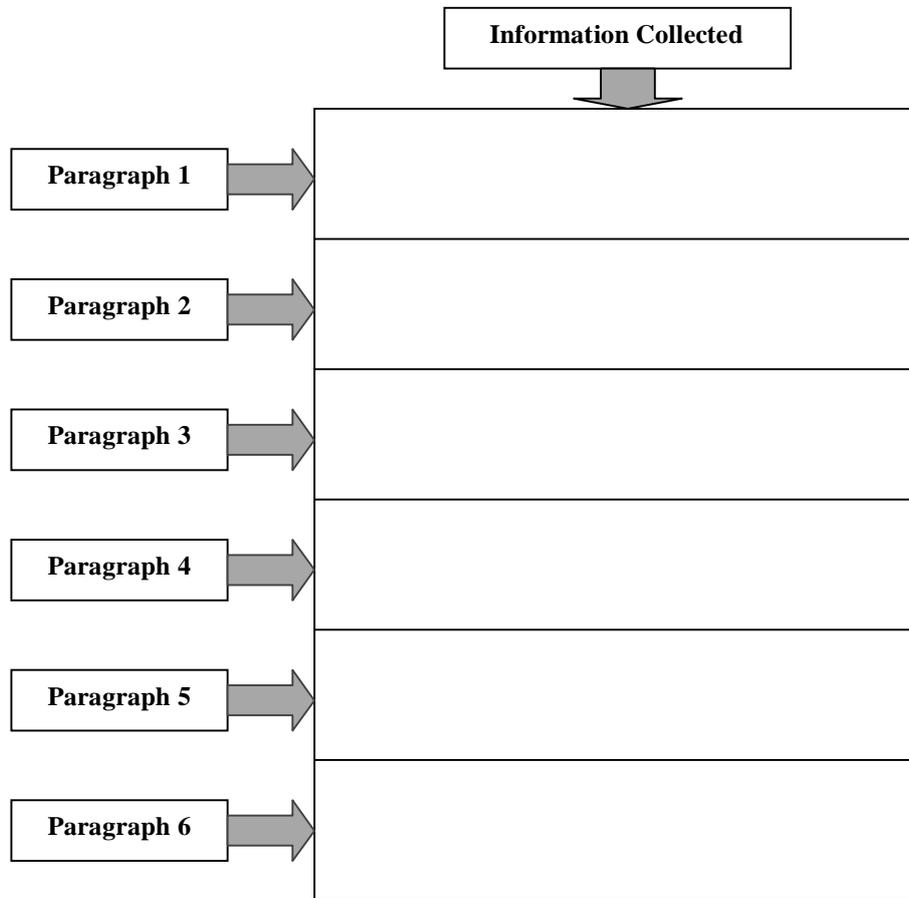
### 1. Graphic Organizer 1 for Text 1: The Taman Mini Indonesia Indah

*Write some main points that you read from Text 1*



## 2. Graphic Organizer 2 for Text 2: The Borobudur Temple

*Write some main points that you read from Text 2*



**3. Graphic Organizer 3 for Essay Outlining: A Comparison-Contrast Pattern**

**PURPOSE**



**AUDIENCE**



**ORGANIZATION**



**General Information**

**Thesis Statement**

**Compare The Taman Mini Indonesia Indah and The Borobudur Temple  
How alike?**

**Contrast The Taman Mini Indonesia Indah (TMII) with The Borobudur Temple  
(BT)**

**How different?**

The TMII	With regard to	The BT

**Conclusion**

### C. TYPICAL CONNECTORS FOR A COMPARISON-CONTRAST PATTERN ESSAY

<i>Word/Sentence Connectors</i>	<i>Comparison</i>	<i>Contrast</i>
Pair Word Conjunction	like...; similar to; the same...as...	unlike...; dissimilar to; different from
Coordinate Conjunction	And	But; yet
Correlative Conjunction	both...and...; not only...but also...	
Conjunctive Adverb	likewise; similarly	however; nonetheless
Transition Expression	in the same way; in like manner;	on contrary; in contrast to; by contrast; on the other hand
Comparative Pairs	as...as...; more-/-er than...; less...than...;	as not...as...; more-/-er than...; less...than...;
Sub-coordinating Conjunction		while, whereas, although, even though, though

### D. OTHER CONNECTORS (TRANSITIONAL SIGNALS) FOR CONNECTING SENTENCES

#### 1. Showing a conclusion

briefly	in short	to summarize
in brief	shortly	
in conclusion	to conclude	
in other words	to sum up	

#### 2. Indicating generalization

as a rule/a general rule	generally speaking
broadly speaking	in general/ a general sense
commonly	normally/frequently

#### 3. Expressing illustrations/facts/examples

actually	for example	in fact
as a matter of fact	for instance	

#### 4. Indicating an augmentation

besides	furthermore	moreover
further	in addition (to this)	

### E. WRITING TASK FOR COOPERATIVE WRITING

*Read the following instructions carefully.*

1. Write an essay using an information text-type with a comparison-contrast pattern as we did in the joint text construction.
2. Your essay topic is on tourist objects. You need to choose two tourist objects.

3. You may browse any information on the Internet for the two tourist objects chosen.
4. Outline your ideas using the essay outlining below.
5. Develop your ideas outlined into an essay. You may use some connectors provided (See Sections C and D) to connect your ideas to achieve cohesive purposes.

**ESSAY OUTLINING**



**General Information**

**Thesis Statement**

**Compare Tourist Object 1 and Tourist Object 2  
How alike?**

**Contrast Tourist Object 1 and Tourist Object 2  
How different?**

Tourist Object 1	With regard to	Tourist Object 2

**Conclusion**