Chapter II
Theoretical Underpinnings

2.0 Introduction

The previous chapter discussed the background to the study, context of the study, the rationale and the purpose of the study. This chapter provides an extensive analysis of the literature relevant to the present study. The analysis may help to provide a deep understanding of the relevance of teaching writing in the ESL context.

This chapter begins with the teaching of writing in the ESL context. In addition, it tries to define writing and its importance in the academic context. Further, the chapter also examines the various approaches to teaching writing including the genre approach to writing.

2.1 Teaching writing in ESL context

A number of researchers have suggested that teaching of writing in the ESL context can be challenging both for the teachers as well as the learners. Crossley et al. (2014) has specifically mentioned that successful writers compose longer essays, with more infrequent vocabulary, and fewer grammatical, spelling, and punctuation errors.

In order to improve teaching writing in the ESL context teachers should be explicitly conscious of the skills and processes which are involved in writing. Further, it is also considered that writing can be profession, a qualification which can be attained with discipline and hard work rather than as an innate ability or subconscious habit. Another major study (2000) has found that the second language learners’ awareness of the importance of the purpose, audience, and context of writing would help the learners to apply the basic academic discourse skills to achieve effectiveness in composing text.
2.1.1 Defining writing

Murray (1973) defines writing as a skill which is important in a complex and changing society. Several researchers in the field of teaching writing have argued that ‘writing is deeply connected to one’s thought’. Recently other studies in the field of teaching writing have also established the fact that writing is closely linked to the thought process. Elbow (1998), Murray (1985) and others encourage writers to find their own voices to produce writing that is fresh and spontaneous. There is an underlying assumption that thinking precedes writing and that the free expression of ideas can encourage self-discovery and cognitive maturation. Moffett (1982) has suggested that writing plays an important role in the personal development of the learners which are seen as symbolically interwoven to the extent that ‘good therapy and composition aim at clear thinking, effective relating, and satisfying self-expression’ (p.235).

In the studies of Raimes (1983), it has been shown that writing enormously helps the learners to be familiar with the different conventions of a written text. It helps them to serve various purposes of writing which they encounter in their daily life both in and outside of the classroom. Whereas Flower (1985) in an interesting comment on the skills of reading and writing describes “reading as the transferring of ‘symbol’ into ‘thought’, and writing as the transferring of ‘thought’ into ‘symbol’” (p.98).

Lindeman (1987) mentioned ‘writing as an economic power’ because it provides opportunities in the professional field. Widdowson (1997) describes writing as the use of the visual medium to manifest the system of language. Shaw and Liu (1998) looked at features of academic writing such as impersonality, hedging and formality, and discovered ‘a general move from a spoken to a written style’ in essays in a three-
month EAP professional course. According to Irmscher (1998), writing is important for the personal development because it requires concentration, focus, and discipline to represent our thoughts in a graphic form.

Janet Emig (1997) has elaborately asserted that writing is a unique mode of learning. The study of literacy and its relation to writing show that oral language and written language neither contradict each other nor are exact reflections of each other. The history of literacy has demonstrated that oral and written languages coexist in many complex patterns of use. But oral and written language texts differ on a number of dimensions such as structural and organizational differences, different frequencies of use of various language features, different production constraints and uses of varieties of oral and written language text.

2.1.2 Writing as socio-cognitive skills

Recent research has established that socio-cognitive approach to writing can be effective in enhancing learner’s performance in writing English as a second language. Writing is indisputably a social event and an act of communication between the reader and the writer. In addition, it is also considered as a cognitive act. McCutchen (2008) states that the development of writing is grounded in the cognitive paradigm. However, research writing associates with more than one paradigm. Thus, “cognitive and genre theories are common approaches to teaching academic writing to the learners of secondary schools and in universities” (18) in the ESL writing courses. Therefore, cognitive approach to writing focuses on idea generation and planning strategies. Hayes (1996) created a broader context of model of writing. In his model of writing, Hayes further supplemented the descriptions of cognitive processes. The cognitive processes include the context, motivation, affect, and memory. Further, the
three major cognitive processes planning, translating and reviewing were explained by Hayes and Flower (1980). Nystrand (1982) challenged the Flower and Hayes (1981), cognitive model of writing processes. The main cause of the rejection was that their model excludes the social perspective of writing. Bizzel (1982) also challenged for the same reason, as he further argued that cognitive model missed the connection to social context.

2.1.3 Writing as a social act

Emig (1971) for the first time investigated writing as a cognitive composing process while interviewing Harvard professors on their writing styles. Shaughnessy (1977) further elaborated the scope of the new discourse about writing by describing the logic and history of errors in writing of 4,000 New York City College basic writers and most of them were the first generation college students.

Shaughnessy (1997), further introduced a clear dimension into writing research and he was the first scholar to claim that “writing is a social act” (p.83). Flower and Hayes (1980) put it as follows:

> The writer must exercise a number of skills and meet a number of demands-more or less all at once. As a dynamic process, writing is the act of dealing with an excessive number of simultaneous demands or constraints. It is viewed in this way that a writer in the act is a thinker on full time cognitive overload (p.33).

2.1.4 Expressivist view of writing

Elbow (1998), Murray (1985), and others are of the view that the expressivist view of writing encourages writers to find their own voices to produce writing that is fresh and spontaneous. There is an underlying assumption that thinking precedes writing and that the free expression of ideas can encourage self-discovery and cognitive maturation. Writing development and personal development are seen as symbiotically
interwoven to the extent that ‘good therapy and composition aim at clear thinking, effective relating, and satisfying self-expression’(Moffett, 1982,p.235).

The expressivist view firmly opposes a narrow definition of writing based on notions of correct grammar and usage. In other words, they observe writing as a creative act of discovery in which the process is as important as the product to the writer. This expressivist view of writing is also of the opinion that writing must be learnt rather than to be taught, and the role of the teacher becomes as a facilitator and gives learners conducive environment which would encourage and provide cooperative context with minimal interference. It further adds that writing is also a developmental process. Therefore, teachers are encouraged not to impose their views; rather teacher should provide models, or suggest response to the topics beforehand. Furthermore, the expressivist view asks to stimulate the writer’s thinking through pre-writing task, such as journal writing and analogies (Elbow, 1998), and respond to the ideas that a writer produces (p.19).

2.1.5 Writing as a cognitive process

In the previous studies in the field of teaching writing, it has been established that writing is used as a creative work or for the various purposes of self-expression. But recent research in the field of teaching writing has presented enough evidence to prove that writing is a cognitive exercise for the writers. Writing is actually seen as a problem-solving activity. The writers would approach the task as a problem, and apply their mind to solving it. Writing is related to thinking and thinking is the process towards solving the problems. First of all, thinking is not a matter of taking thoughts in one language and trying to translate them into the words of another language. More importantly, in the context of second language learning to write, the
writers constantly require the thinking process. So far, the next section focuses on the micro and macro skills of writing.

2.1.6 Micro and macro skills of writing

Brown (2004) has summarized all the aspects of writing into two categories and they are called micro skills and macro skills of writing. These two categories can be used both for teaching writing as well as assessment of writing.

Micro skills

- It produces graphemes and orthographic patterns of English.
- It also produces writing at an efficient rate of speed to suit the purpose.
- It also uses the appropriate word order patterns.
- The use of an acceptable grammatical systems, patterns and rules.
- It expresses a particular meaning in different grammatical forms.

Macro-skills

- The use of cohesive devices in written discourse.
- The use of rhetorical forms and conventions of written discourse.
- It appropriately accomplishes the communicative functions of written texts according to form and purpose.
- It conveys links and connections between events and communicates such relations as main idea, supporting idea, new information, given information, generalization, and exemplification.
- It also distinguishes between literal and implied meaning while writing.
- It also correctly conveys cultural specific references in the context of written text.
- This develops and uses a battery of writing strategies, such as accurately assessing the audience’s interpretation, using prewriting devices, writing with fluency in the first drafts, using paraphrases and synonyms, soliciting peer and instructor feedback, and using feedback for revising and editing. (Brown, 2004, p. 221)

A brief outline of micro-skills and macro-skills has been presented. In the next section, the approaches to writing will be discussed at length.
2.1.7 Overview of approaches to teaching second language writing

With the evolution of time, the area of teaching writing has passed through various stages to enhance the skills in writing of the first and the second language learners. In the past, teaching of second language writing practice had been broadly recognized as highlighting the final product of written texts. The product approach primarily focuses on writing as a written product. Since the emphasis was on the final product the first and the second language learners faced various challenges to perform efficiently while completing the task. With rigorous evaluation the researchers brought forth another approach to writing known as process approach. This is the second approach in the field of teaching writing which focuses on the processes to complete the writing tasks. This approach highlights the writers’ cognitive processes in creating the texts. Then comes the genre approach to writing and this is the third approach to writing which is more concerned about the social context of the writing, and also it explains how the social context influences the linguistic and rhetorical choices of the text (see Mastuda, 2003; Silva, 1990; Ivanic, 2004). Research in teaching of writing has moved forward continuously from product approach to process approach, process to genre and then genre to process-genre approach. The teaching of writing continued to respond to the changing literacy demands. In the next section, we will discuss the advantages as well as disadvantages of the teaching writing approaches.

2.1.7.1 The Product approach to writing

The product approach to writing mainly pays its attention on the end product or the final piece of writing in which the text follows the fixed criteria of vocabulary, spelling, grammar, and punctuation as well as it further tries to look the mechanical aspects of text as well. (Brown, 1994, p.320). As this approach focuses on the end product, learners are given the topic and they are asked to produce the final product
without any help from the teacher. Therefore, it has been criticised for not involving learners into the processes to writing to complete the writing task.

Pincas (1982a) has provided the most explicit descriptions of the product approach. She describes writing ‘as being primarily about linguistic knowledge, with attention focused on the appropriate use of vocabulary, syntax, and cohesive devices’. Furthermore, Pincas (1982b) has divided learning writing into four parts: familiarization, controlled writing, guided writing, and free writing. In controlled writing and guided writing learners learn how to write. After these stages learners go for free writing where they ‘use the writing skill as part of a genuine activity such as letter, story or essay’ (p.22). Pincas (1982, p.24) views learning as ‘assisted imitation’ and adopts many techniques where learners respond to a stimulus provided by the teacher. However, in free writing ‘students should feel as if they are creating something of their own’ (ibid: 110).

Nunan (1999) argues that product approach primarily focuses on writing tasks where learners follow the model of writing provided by the teacher and later they copy and transform the model of writing. Adams (2006) highlights how product approach also follows a linear pattern. Burton (2005) illustrates product approach to writing as single-draft think-plan linear procedures with once-off correction grounded on product models of writing.

The product approach has been criticized as it completely ignores the actual processes followed by the learners or any writers, to produce a piece of writing. This approach hardly prepares the learners for real world writing. It has also failed to motivate the learners to take interest in writing.
The following section will look at the advantages and disadvantages of product approach to writing.

### 2.1.7.1.1 Advantages and disadvantages of product approach

<table>
<thead>
<tr>
<th>Advantages of product approach</th>
<th>Disadvantages of product approach</th>
</tr>
</thead>
<tbody>
<tr>
<td>It strengthens linguistic knowledge of the students.</td>
<td>The teaching of writing is teacher-centred. Learners do not get opportunity to revise their writing tasks and they hardly get feedback.</td>
</tr>
<tr>
<td>It focuses on textual features to be imitated by the learners.</td>
<td>It lacks clear cut instruction in what manner it should be produced.</td>
</tr>
<tr>
<td>It also focuses on grammar and sentence structure which would help the novice learners to learn to write.</td>
<td>It fails to involve learners and teachers while writing.</td>
</tr>
<tr>
<td>The learners imitate the model text and write after learning the model text.</td>
<td>It provides inadequate amount of explicit teaching of writing.</td>
</tr>
<tr>
<td>The controlled and guided tasks at sentence level are given to the learners;</td>
<td>It focuses mainly on the form and structure of writing.</td>
</tr>
<tr>
<td>The focus is on the organization of the whole text;</td>
<td>It focuses more on product rather than the process.</td>
</tr>
<tr>
<td>Writing is considered as a product created by the writers using grammatical, lexical, and syntactical knowledge to produce a piece of text.</td>
<td>Writing becomes monotonous and boring for the learners.</td>
</tr>
</tbody>
</table>

Table one: Advantages and disadvantages of product approach (Adapted from Steele, 2004)
In brief, the above table has shown the advantages and disadvantages of the product approach to teaching writing. In the next section, the process approaches to writing will be discussed in detail.

2.1.7.2 The process approach to writing

The process approach to teaching writing have taken a major shift and came into existence as a reaction against the traditional approach to writing which predominantly emphasized the form of writing (e.g. Susser, 1994; Tribble, 1996). This movement in the field of teaching writing has brought forth a drastic change in the way learners perceive writing and how they learn to write. In the same way, classroom instruction has been changed from the traditional approach which focuses on the model of written text, stresses on grammatical features, organization of information, and a linear writing model based on outlining, writing, and editing, and writing on artificial topics(Grabbe&Kaplan,1996).

Regarding process writing, Silva (1990) says “writing is a complex, recursive, and creative process... and learning to write requires developing an efficient and effective composing process” (p.15-16).

Raimes (1991) further added that the process approach observes writer as “language learner and creator of text” (p.409) and focus on “process,” “making meaning,” and “multiple drafts” (p.409).

In the early 1980s, Flower and Hayes (1981) offered “a theory of the cognitive processes” (p.366) which explains the composing process of writers. Later studies in the late 1980s, Bereiter and Scardamalia (1985, 1987, and 1989), have introduced the model of the process approach to writing. In “the process oriented context, the writer
is viewed as the main creator of the text and the process followed by the writer to create the text is the central component” (Johns, 1990, p.47).

A number of previous studies (e.g., Emig, 1971; Perl, 1980) found that the “attributes of the writing process were complicated and recursive in nature and writing is not a straightforward plan-outline-write process which many of us believe it to be” (Taylor, 1981, p.5-6).

This instructional methodology of teaching writing is based on invention and discovery of personal meaning. The important features of process writing include the discussion about the audience and purpose of the composition. Reid (1993) confirms that the process of writing is seen as purpose- oriented and an act of creation, cognitive psychology, and language studies.

Zamel (1982), in her research findings, suggested that the composing processes of L1 writers could be applicable to the ESL writers because both the groups of students may be “experiencing writing as a creative act of discovery” (p.199).

The process writing could be claimed more appropriately as learner centred approach and a shift from controlled to free writing activity. Susser (1994) has argued that the approaches to process writing consists of two important components and those are awareness and intervention. First, the process approach helps the learners to be aware that writing, in its nature, is a “complex process of discovery in which ideas are generated and it goes through different processes in producing different types of text (p.34). Second, the teacher performs the role of a facilitator. Teacher feedback and peer feedback are very important at various points during the writing process, which is, during pre-writing, drafting, and revising. Similarly, Silva calls the process approach in the classroom context as “a positive, encouraging, and collaborative
workshop environment” (Silva, 1990, p.15) in which the ESL learners are able to work through their process of writing.

While discussing the role of a teacher, Susser (1994) suggested that the teachers are supposed to involve the learners during the writing tasks. The role of the teacher is pivotal while helping the learners to develop the possible strategies for getting started, drafting, revising and editing. Grabe and Kaplan (1996) emphasized that in the beginning stages the focus on linguistic accuracy is less important and it should be postponed until the writers have developed ideas and organization.

### 2.1.7.2.1 The model of process approach to writing

White and Arndt’s (1991) model of writing presents the application of writing process in classroom teaching. The model (Figure one) shows the six main stages: generating ideas, focussing, structuring, drafting, evaluating, and re-viewing. This model also shows the simplification of the complex and recursive nature of writing.

**Figure 1.** The writing process (White and Arndt, 1991).

![Figure one: A model of writing (White& Arndt, 1991, p.4)]
Lists of possible classroom activities which correlate to the stages of writing, shown in the model in figure one are as follows:

- Discussion (class, small group, pair)
- Brainstorming/making notes/asking questions
- Selecting ideas/establishing a viewpoint
- First/rough draft
- Preliminary self-evaluation
- Arranging information/structure the text
- Group/peer evaluation and responses to one another
- Second draft
- Self-evaluation/editing/proof-reading
- Final draft

(White & Arndt, 1991, p.7)

While providing the possible list of classroom activities, White and Arndt (1991) have warned the learners and the teachers against blindly following the sequence of the activities in classroom teaching. They are only examples of activities. Further, they add that it is the responsibility of the teacher to make a decision how and in what order to use the writing activities for the ESL learners. Although there are several advantages of teaching writing through the process approach yet it is not without criticism. Some of the advantages and disadvantages of process approach to writing will be shown in the table below.

### 2.1.7.2.2 Advantages and disadvantages of process-based writing instruction

<table>
<thead>
<tr>
<th>Advantages of process-based writing instruction</th>
<th>Disadvantages of process-based writing instruction</th>
</tr>
</thead>
<tbody>
<tr>
<td>It tends to focus more on various classroom activities which promote development of language use;</td>
<td>It pays too much attention to the individual writers’ cognitive processes of composition and hardly focuses on the social context in which a written text is</td>
</tr>
</tbody>
</table>
Table two: Advantages and disadvantages of process based writing instruction

(Adapted from Hyland, 2003; Badger & White, 2000)

Some of the researchers have criticized the process approach to writing for failing to prepare learners for writing in an academic context where the texts are heavily influenced by social constraints. After looking at the product and process approaches to writing, we would like to present the comparison between the two different types of approaches.
2.1.7.3 A brief comparison between the process and the product approaches to writing

<table>
<thead>
<tr>
<th>Process writing</th>
<th>Product writing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text as a resource for comparison</td>
<td>Imitate model text</td>
</tr>
<tr>
<td>Ideas as starting point</td>
<td>Organization of ideas are more important than ideas themselves</td>
</tr>
<tr>
<td>More than one draft</td>
<td>One draft</td>
</tr>
<tr>
<td>More global, focussed on purpose, theme, text type i.e. reader emphasized</td>
<td>Features highlighted including controlled practice of those features</td>
</tr>
<tr>
<td>Collaborative</td>
<td>Individual</td>
</tr>
<tr>
<td>Emphasis on creative process</td>
<td>Emphasis on end product</td>
</tr>
</tbody>
</table>

Table three: Comparison between the process and the product approaches to writing (Adapted from Steele 2004, p.1)

The table has presented the comparison between process and product approach to teaching writing. In the next section, we will discuss the genre approaches to writing.

2.1.7.4 The genre approaches to writing

The genre pedagogies have appeared in the L2 writing classes as a response to the process pedagogies, as an outcome of communicative methods, and it is the result of our growing understanding of literacy. The study in the field of genre approaches to writing accomplished by the several researchers found genre as a complex concept (Johns et al; 2006, p.239). The word ‘genre’ is traditionally known as different types
of writing related to the literary or artistic world. However, language educators and
the linguists used this term to classify classes of language use and communication

Genre is one of the most important and influential concepts in language education,
signifying what Ann Johns (2002, p.30) has recently referred to as “a major paradigm
shift” in literacy studies and teaching (Hyland, p.5).

Hyland (2007) defined genre as an

abstract, socially recognized ways of using language. And it is based on the
idea where members of a community have usually little difficulty in
recognizing similarities in texts they use frequently and are able to draw on
their repeated experiences with such texts to read, understand, and perhaps
write them relatively easily (Hyland, 2007).

Swales (1990) defined genre as a “class of communicative events, the members of
which share some set of communicative purposes” (p.58). Genre was further defined
by Eggins and Martin (1997, p. 236) as follows:

....different genres are different ways of using language to achieve different
culturally established tasks, and texts of different genres are texts which are
achieving different purposes in the culture.

According to Dudley-Evans (1994, p.219), genre is a ‘means of achieving a
communicative goal that has evolved in response to particular rhetorical needs and
they further added that it will change and evolve in response to those needs’. Genres
tend to serve a preservative social function, but as societies change, their genres can
change to incorporate new values.

Christie (1988,p.28), emphasizes that, “all human activities give rise to the creation of
texts, whose nature, once investigated and understood, may be found to be
representative of particular genres”. According to Swales (1990), genre is a collection
of ‘communicative events in which some shared set of communicative purposes are
deeply involved’ (p.46). Hasan (1996, p.401) claims that through genre approach, “teachers would be able to increase pupils’ awareness of what counts as a report, and what as a description; how an instruction for carrying out an experiment differs from an essay on the evils of racism, and so on”.

Several researches have shown that genre-based approach to teaching writing can be effective in a variety of settings in the field of education. As Miller (1984) explains, “Genres serve as keys to understanding how to participate in the actions of a community” (p.165).

Lovitt and Young (1997) provide an example of genre pedagogy in which “project-based” writing assignments “invite students to identify authentic research questions, problems or needs in their college environment or local community and to develop appropriate written documents to address those questions, problems or needs” (p.122). Lovitt and Young (ibid) further explain “the necessity for teaching our students to use different genres derives from what we perceive as the more fundamental necessity to diversify the circumstances, purposes, and audiences for our students’ writing” (p.121). Hasan (1996, p.396) states that individuals in society have “repertoires” of genres as part of their linguistic competence.

Grabe and Kaplan (1996, p.138) articulated their view as follows:

> If genre is the locus of local cultural assumptions, of language structure, of writer’s purpose, of informational content, and of register contexts, then it is evident that genre is key notion in writing development, and in learning through writing. As students learn to control genre, they concomitantly learn to control language, writing purpose, content, and context.”

Further, Nunan (1999) in his observation explains different types of genres of writing “are typified as a particular structure and grammatical forms that reflect the communicative purpose of the genre” (280). With the exposure of genre to writing,
students can recognize the differences in structure and form and apply what they learn to their own writing. Even in the ESL classroom, where academic writing usually predominates, writing tasks can be introduced that are based on different genres with roots in the real world, such as the genres of essays, editorials, and business letters.

However, Cope and Kalantzis (1993) have emphasised that the genre approach to writing consists of three phases: a) the target genre is modelled for the students, b) a text is jointly constructed by the teacher and students, and c) a text is independently constructed by each student. This approach accepts that writing takes place in a social situation and reflects a particular purpose, and the learning can happen consciously through imitation and analysis, which facilitates explicit instruction (Badger and White, 2000). Further, the research supports the argument that the genre approach helps the students in showing how the various discourses require different structures. In addition to that the authentic text enhances learners’ involvement and brings importance to the writing process. The genre approach to writing will further be analyzed in the analysis of genre and its impact in the ESL context of teaching and learning.

2.1.7.4.1 The importance of genre

The role of genre becomes important in the ESL context. Genres of teaching writing explicitly focus on teaching different aspects of writing. Martin (1989) argues that the learning of factual writing skills through content studies is a way of giving students power over their own learning. Students can infer the requirements of controlling information, in part because they have experienced a larger socialization process which will allow them to do so, will succeed but other students who are less familiar
with the expected genres and their functional purposes will continue to fail in schools or colleges.

Similarly, Kress (1989) develops the important role of genre as an essential factor in language use by noting that all language is a matter of making discourse. The making of discourse depends on differences between speaker and listener, or writer and reader. As certain discourses become more deeply embedded in the social functioning of groups, these discourses become conventionalized; they become recognized as genres which serve functional purposes in communication. Students in school contexts are expected to make use of genres for learning information to the extent that they see how such genres serve functional purposes, and to the extent that genre structures are made apparent to students. Assuming a close relationship between language uses and learning purposes—as a Hallidyan approach would—students need to be taught to work effectively with the language medium appropriate to the learning task and informational content.

Silva (1990) argues that genre is not being presented as an end of instruction, but rather as a means to understanding meaningful content. Genre must be taught, understood, and critiqued in terms of the potential they provide for working with informational content and learning context. Since genres also reflect a cultural ideology, the study of genre additionally opens for students an awareness of the assumptions of groups who use specific genres for specific ends, allowing students to critique not only the types of knowledge they learn but also the ways in which it reflects their assumptions regarding learning. In order to get success students must learn how language works to convey content through school-valued genres. In a sense, they must learn the schema for organizing different types of knowledge, as well as those for presenting different types of information (Cope and Kalantzis, 1993;
Mohan, 1986; p.137). This is only likely to happen in contexts in which students get consistent practice with different types of writing tasks, and in which teachers can point to the language structuring in different genres for highlighting different ways of making meaning. Spiro (1987) suggests that practice of this type would provide sufficient training in dealing with relatively ill-defined problem-solving task. A slightly different perspective is suggested by the various Australian researchers who would agree with the need for extensive practice, but would argue that explicit instruction is also needed to show how language serves meaningful communication.

2.1.7.4.2 Important features of genre approach

There are several essential features which are deeply related to the genre approach to writing. These features are as follows:

- Writing is a social activity;
- This approach identifies the social and linguistic conventions of different types of text;
- The familiarization with different types of text such as controlled writing, guided writing and then free writing;
- It has explicit links with reading and writing;
- It also ensures that writing is a process;
- It provides model for learners;
- It scaffolds writing;
- It makes ‘invisible’ features explicit to learners;

These are the important features of genre approach to writing but this approach has also been criticized when it has been applied to classroom teaching. In the next section, the disadvantages of genre approaches to writing will be discussed.
2.1.7.4.3 Disadvantages of genre approach

Genre approaches have also been criticized for its approaches to teaching writing. Hyland (2004, 2007) has also pointed out that the proponents of the process approach claim genre based instruction hinder writers’ creativity and self-expression. Genre pedagogy was developed by the belief that learning should be based on an explicit awareness of language, rather than through trial and error and exploration by learners themselves, and the teachers provide the learners with opportunities to develop their writing through analyzing modelling of the texts. It helps the learners to understand how the texts become meaningful (Hyland, 2003b, p.22). It was considered that writing instruction would be more successful if learners were aware of the discourse of text, when used in text (Hyland, 2003a).

Two elements of genre have been criticized which have been considered the most useful for teaching and learning writing. These elements are the explicit teaching and the reproductive element. The supporters of process approaches to writing argue that the explicit teaching of genres restrict the creativity of the learners writing through conformity and prescriptivism (Hyland, 2003, 2004). In addition, a group of teachers from various countries surveyed by Kay and Dudley-Evans (1998, p.311) have expressed their concern regarding the use of the genre based approach to teaching writing to the ESL learners. Genre based teaching is considered prescriptive, focusing on reproduction of the text, and the danger is that the learners might expect to be told exactly how to write a text in a certain way, rather than learning by themselves.

2.1.7.5 The process-genre approaches to teaching writing

Due to the limitations of both the approaches (process approach and genre approach), the synthesisisation of both the approaches turned their weaknesses into the strength.
The combined models helped to overcome the weaknesses. After the combination of two approaches, process and genre try to mix the ideas of genre approach, such as the writing process and the knowledge context, with some parts of process discipline such as development of writing skill and the response of the learners. In recent years, research in the field of the process-genre approach has gained popularity in the field of teaching and learning of writing skill. It has been demonstrated that the process-genre approach to writing would be a useful tool for the development of the writing skills of ESL learners. Both of these approaches complement one another. The popularity of the synthesis approach towards the process-genre approach extends multiple options to the teacher as well as the learners. As far as teaching of writing methodology is concerned it has brought about a big change in the field of ESL writing. Such changes brought the researchers to a certain point to share the different views towards the changing ways of learning and teaching writing. Hyland (2003) has made an attempt to compare certain advantages and disadvantages between the process and genre based approaches to writing. The given table has shown the distinctive features of these approaches.

2.1.7.6 A brief comparison between the process and the genre approach

<table>
<thead>
<tr>
<th>Attribute</th>
<th>Process approach</th>
<th>Genre approach</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main idea</td>
<td>Writing is a thought process and it is concerned with the writing as a process.</td>
<td>Writing is a social activity and it is concerned with the final product.</td>
</tr>
<tr>
<td>Focus on teaching</td>
<td>It emphasizes learners’ individual expressions.</td>
<td>It focuses on the expectations of the audience and shows that every act of writing shows a</td>
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<td>------------------</td>
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<td>-----------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Advantages</strong></td>
<td>It focuses on teaching of writing processes.</td>
<td>It focuses on teaching of the textual conventions of writing. It contextualizes the writing to meet a specific purpose.</td>
</tr>
<tr>
<td><strong>Disadvantages</strong></td>
<td>It hardly differentiates between specific writing processes of various genres. It also assumes that all writing uses the same process.</td>
<td>It tries to ignore the step-by-step processes of writing production as focus is on end product.</td>
</tr>
</tbody>
</table>

**Table four:** A comparison between the process and genre approach (Adapted from Hyland (2003, p.24).

The table above clearly shows the strengths and weaknesses of these approaches when compared independently. But once they get synthesized, they bring many varieties in teaching and learning cycle of writing in the L2 context. Further, the primary focus of this approach is that teachers should prepare and discuss a context or situation for the learners in order to identify the mode and purpose (whether spoken or written), field (particular topic), and tenor (intended reader) of the writing at the pre-stage to facilitate the learners (Gao, 2007). Badger and White (2000) have also suggested the five features of the process-genre model which are situation, purpose, consideration of mode/field/tenor, planning/drafting/publishing and text. In addition to these five features of the process-genre model, the adapted version of Badger and White’s teaching procedure is typically divided into six steps. These six steps are: 1) preparation, 2) modelling and reinforcing, 3) planning, 4) joint construction of the text, 5) independent construction of the text, and 6) revising and editing the text. In
order to provide sufficient support for learners to identify the objective and other aspects of the social contexts a teacher should replicate the situation as closely as possible.

2.2 Academic writing

Academic writing tends to be very complex but an important skill for the ESL learners. It would be very difficult to define academic writing and what ESL learners need to produce academic text has not been easy for the teachers and researchers. Rubin (1997) has shown that “written language reflects or conveys a writer’s social identity in which writing was traditionally regarded as interference” (p.4). The flawless standard of academic writing tend to be “voiceless, genderless, and identity less”. However, Rubin (1997) has claimed that “writing style is never devoid of social marking, and never really unmarked (p.69).

In addition, Malcolm (1999) further pointed out that academic writing as “a means of identification, expression, and negotiation of cultural distinctiveness in the context of a culturally diverse world”, and that “written language is significantly used by many groups as a means of asserting or maintaining cultural differentiation” (pp.122-123). Academic writing has increasingly been contextualized and perceived as an integral part of academic literacy. Hyland (2000) in his study has also indicated that academic writing in literacy terms, arguing that “literacy” draws attention to the relative nature of academic writing, “encompassing as it does the wide range of experiences, practices and ways of knowing that individuals carry to a writing task”(p.146)

Baynham (2000) has identified three aspects in the teaching of academic writing. These aspects are as follows: a skill based approach, a text based approach and a practice-based approach (18). The skill based approach seemed to be equal to the
traditional “study skill” approach and considers that a set of genre skills and strategies does exist, for example essay writing and referencing which can be taught in the classroom. As Baynham (2000) claimed that “the text-based approach is based on the resources of linguistic analysis, specifically for register and genre analysis, to understand the discipline specific nature of writing tasks” (p.19). Whereas, the practice based approach focused on the social and discursive practice through which a discipline is established in it. Genre focuses on the text types that are required such as the history essay, the laboratory report and the case study report.

There are some approaches, which focus on the cognitive model of writing (Flower & Hayes, 1997; Raimes 1985; Zamel, 1982, 1983), the main purpose of teaching academic writing is to teach learners’ systematic thinking and writing skills so that learners can use their own composing strategies effectively. Academic writing is a kind of specialized literacy where learners have to control themselves to the rhetorical and linguistic conventions, to convey what they want to express through using these devices. However, the British Academic Written English corpus, and it is a collection of 2761 learner assignments produced in a wide range of disciplines provide a categorization of university learners writing tasks (Gardiner & Nesi, 2008). Some genre families in the corpus were identified:

- Research Report: a text generally includes literature review, methods, findings and discussion or several chapters relating to the same topic.
- Proposal: It includes an expression of prose a detailed plan and persuasive argumentation. It is written to demonstrate the ability to a case for future action.
- Narrative recount: it is a functional or factual recount of discussion. It is also written to develop awareness of motives and the behaviour of organizations or individuals.
- Explanation: it is a descriptive account or explanation. Further, it demonstrates understanding of the object of the study.
- Critique: It is also a descriptive account, explanation and evaluation to demonstrate understanding of the object of the study.
• Essay: Essay is all about a discussion, expository, comparison, commentary written to develop the ability to construct a coherent argument and develop critical thinking.
• Case study: It is a description of a particular case with recommendation.
  (Adapted from Language Issues in English Medium Universities: A Global concern, University of Hong-Kong, China)

2.2.1 Important features of academic written discourse

There are several significant features of academic writing as Johns has pointed out (Johns, 1997, p.145). These features are as follows:

• In academic writing context, texts are explicit, with clear discussion of data and results.
• The texts follow an inductive “top-down” pattern, with topic sentences and an introduction to help readers see where the text would lead.
• The text also contains metadiscourse, such as to summarize, in conclusion, firstly, secondly, to help guide readers through argument.
• The texts are emotionally neutral and strive to appear objective.
• Texts also contain hedges like probably and might to avoid sounding too confident.
• Texts are inter-textual, drawing on other texts for their structure, form, and patterns of argument.
• Texts adopt the right tone to show appropriate confidence and modesty
• Texts acknowledge prior work and avoid plagiarism.
• Texts comply with the genre requirements of the community or classroom.
These features have great importance in an academic writing. Having discussed the important features of academic writing; the following section will discuss the importance of academic writing in the ESL context.

2.2.2 Importance of academic writing in the ESL context

The role of academic writing in the ESL context plays significant role at several levels. It tends to be the main activity of much English for academic purposes (EAP) instruction, because it is an area of communicative competence which could be problematic for many ESL learners who have enrolled for higher studies. Thus, because of the complexities of performing well in academic writing, ESL learners encounter several challenges. In addition to that writing in English requires the ability to integrate a range of knowledge of genre. Further, the integrative abilities are generally attributed to discourse competence. In relation to academic writing instruction, the genre pedagogies set the goal to improve the discourse competence in the ESL learners.

2.2.3 Discourse competence

Canale (1983, p.338) has defined discourse competence as “mastery of how to combine and interpret meanings and forms to achieve unified text in different modes by using (a) cohesion devices to relate forms and (b) coherence rules to organize meanings”. Very similar definition of discourse competence or textual competence have been proposed by Bachman (1990), Celce-Murcia, Dornyei and Thurrell (1995), the Council of Europe’s Common European Framework of Reference for Language (2001), Bhatia (2004) and Uso Juan and Martinez-Flor(2006):

Discourse competence in academic writing includes knowledge elements from several areas such as the larger social context, including the wider academic world and the specific disciplines within which the text is being created; content knowledge that is being represented within a text; socially recognized
functions and patterns of organization of whole texts; meta-cognitive knowledge employed in the internal structuring of stretches of text that relate to a general rhetorical purpose; and systems of the language including orthography (spelling), vocabulary, syntax and grammar which support all of the above. (p. 339)

Genre approach to writing includes the systems of the language, as Paltridge (2001), recognized “genre-based approach to language aims to integrate discourse and contextual aspects of language use that are often under attended to in programs based only on the lower-level organized units of language, such as structures, functions or vocabulary” (p. 6). The role of genre is related to the development of academic discourse. In the following section, the analysis of genre in an academic context would be discussed in detail.

2.2.4 Genre analysis

Genre analysis is a branch of discourse analysis which explores the specific uses of language. It also tries to ‘understand the communicative aspect of discourse and how this discourse was used by the individual in the particular communicative situations’ (pp. 195-196).

Genre analysis would try to explore how texts are structured in terms of functional stages and moves from one context to another. Further, it also tries to identify the features which characterize texts and that help to realize their communicative purposes. However, it also examines the understanding of those who read and write and try to find out how the particular genre relates to the users activities. In the same way, a genre also provides and explains language choices in terms of social, cultural, and psychological context.

Genre-based pedagogies offer important opportunities to the L2 learners with explicit and systematic explanations of the ways of language functions in social contexts.
Language in genre is seen as embedded in social realities, since it is through recurrent use of conventionalized forms that individuals develop relationships, establish communities, and get things done.

In addition to this, the genre approach to writing is concerned with the types of texts that are used by the learners in their target language for various purposes such as occupational, academic, or social contexts. In addition, this approach also provides enough exposure to learners to use language patterns to achieve coherent, purposeful writing. Another essential point is based on the needs of the learners in which the course can be designed to meet the needs of the learners. Additionally, the proponents of genre claim that one does not just need to write but also write to achieve the specific goal. Hyland (2002, p.28) claims that “we do not just write, we write something to achieve some purpose”. Thus, it means that writing task has a sense of purpose. Therefore, the purpose of writing is to get the things done such as request, advice, command and other purposes of it where written communication takes place. Further, this approach demands learners to take an overall social purpose of a text into account when composing text.

2.2.4.1 Historical perspective of genre approach

The word “genre” has a variety of historical roots. In academics, “genre studies” has traditionally referred to analyze the works of literature, such as different types of poetry, novels, and literary essays. When we analyze different conventions of form, style, characterization, plot structure and other features to differentiate a particular genre is analyzed.

This concept “genre” was originated from the socio-cultural theory initiated by Vygotsky (1978). According to this theory, knowledge is created through the learners’
collaboration, helping one another to encourage new ways to form, construct and reflect on in developing new knowledge. In this context, social interactions and group participation play an important role in developing new knowledge. In the writing class, students are encouraged to participate in various activities of meaning exchange and negotiation with peers and teachers. The possibility of learning can be maximized through active participation in the classroom. In this way, learners’ feeling of being in isolation can be decreased and positive support about knowledge of linguistics, content, and ideas in the composing of the texts.

The term “genre” captures the social nature of oral and written discourse by various theorists and practitioners from applied linguistics especially those working in Systemic Functional Linguistics, English for Specific Purposes, and in Northern American the New Rhetoric, drawing from rich theoretical discussions (e.g. Bakhtin, 1986, Halliday, 1985, Miller, 1984, Swales, 1990). They note that the most non-literary texts, in schools, in the work place, and the home are produced and negotiated in social context.

In case of written discourses, many factors, including the purposes or functions of a text, the roles and relationships of reader and writers, the context in which the text is produced and processed, the formal text features, the use of content, and even what the text is called are determined in and by the culture or community in which these texts are produced and processed.

Furthermore, Candlin (1993, p. 9) has described genre as ‘a concept that has found in its time’, and since then genre has confined much of its potential as one of the most lively and influential concepts in second language teaching and research. It has become a key concept in modern thought and it has also got wide range, not only in
linguistics and language teaching but in many areas of contemporary social and cultural studies. It is all because of the evolution of English language and its invaluable roles in our lives.

Johns (2002, p.3) advocates that ‘genre’ is one of the “most important and influential concepts in language education”, signifying a major paradigm shift in literary studies and teaching. Thus, the genre has been expanded in literary studies “refer to a distinctive category of discourse of any type… with or without literary aspirations” (Swales, 1990, p.33).

The genre based approach also indicates that writing is a social activity. Genre based approach to writing has strong emphasis on the explicit teaching of the linguistic conventions of the genre for second language novice student writers (Christie, 1990). It is also claimed that learners cannot produce a particular text-type successfully if they are not taught explicitly about linguistic conventions of that text-type with respect to language features and schematic structure.

2.2.4.2 Genre and theories of learning: The Zone of Proximal Development

Genre approaches to language teaching have highlighted the role of learner as an active creator of meaning and the role of the teacher is to engage with the learners to create new meaning. However, the genre approaches to writing have emerged from the social constructivist theory given by Vygotsky (1978) in his notion of the Zone of Proximal Development (ZPD). Moreover, some of the other researchers have been considered as the interpreters of this theory, for example Bakhtin (1986), and Lave (1988).
The term Zone of Proximal Development has been derived from Vygotsky’s careful observation that when learners have been tested on tasks they did on their own; they seldom did as well as when they were working in collaboration with an adult.

Piaget concludes that learning and development are independent of each other, and learning solely utilizes the achievements of development. While Vygotsky (1978, p.86) has defined ZPD as “the distance between the actual development level as determined by independent problem-solving under adult guidance or in collaboration with more capable peers”. Complementary to this, it implies using imitation and collective activity under the guidance of teacher. Further, ZPD clearly recommends that learning can be optimized in situations when the tasks are more difficult than the learners and they may be able to handle alone, but the task should not be so difficult that they may not able to resolve it.

The zone of proximal development is not only a model of the developmental process but also it is a conceptual tool for the teachers that they may use to understand the aspects of learners’ emerging abilities which are in the process of being developed.

2.2.4.3 The important theories related to genre

Almost, all the genre scholars recognize that genre is a complex theory (Johns et al., 2006). Since beginning, the word ‘genre’ is traditionally considered as various kinds of literary and artistic worlds. However, educators in the field of language teaching and linguistics have applied this term to identify classes of language use and communication (Allison, 1999, p.144). It is a term for grouping texts together, and it also represents how the writers use the language to respond to recurring communication situations (Hyland, 2004, p.4). Genre may also “refer to the use of discourse, whether spoken or written, that is purposeful; they are tools for getting the
things done within social context” (Johns, 2001, p.10). Genres further add a framework which “enables the learners to determine and interpret particular communicative events” (Paltridge, 2001, p.3). More importantly, “the genres have different and significant patterns and norms of recognition and structure/s which serve a particular and distinctive communicative function” (Richards, Schmidt, Kendricks, & Kim, 2002, p. 224).

Genre is one of the most important and influential concepts in the field of language education which signifies what Ann Johns (2002, p.3) has recently referred to as “a major paradigm shift” in literacy studies and teaching. In the area of language education, examples of genre are commonly known as in the form of business reports, news broadcasts, speeches, letters, essays, paragraph, advertisements, and so on (Richards et al., 2002, p. 224). All the genres differ from one context to another depending on the kind of message it tries to convey in particular contexts. Another essential point is that the two different genres cannot be written in the same manner in two different contexts. Therefore, in writing a letter, writers use language in a particular manner depending on the genre and its relationship between the writers and readers. The writers’ choice of language depends on the context in which the genre is being written. Therefore, the writers should apply their previous knowledge of a genre to produce a new text which is suitable for a particular situation.

2.2.4.4 Importance of the knowledge of genre for the ESL learners

First of all, the familiarity with genre knowledge would help the learners to use a genre in an effective way. Secondly, such knowledge should help the learners in understanding of textual features, and the social context in which a specific genre occurs and how these factors influence the choice of language (Paltridge, 2001). We
would take an example to make it more precise and clear. For example, a marriage proposal cannot be written in the same tone and tonality, as you write a condolence letter. The linguistic aspects such as form and function as well as the social contexts clearly show that the two different genres cannot be produced in the same manner with the same linguistic features. Further, Berkenkotter and Huckin (1995) have supported the above argument about genre knowledge as “an individual repertoire of situationally appropriate responses to recurrent situations” (p.9). Similarly, Tardy (2004), has shared her point of view of the complexity of genre, as she further explains that genre knowledge “as something with multiple dimensions” (p.271) related to the domains of formal, rhetorical, procedural, and subject matter. However, Ken Hyland (2004) puts forth his argument that the knowledge of genre is often “vague and schematic” (p.55). He further added that although genres are identified ways of using the language in communicative events, in reality they are abstract ideas because individuals see the texts and not genre. But at this present point, the researcher contradicts because learners tend to learn and practice various genres and they should not be treated as the readers at the same time.

Above all, the discussion of different points of view with regard to the importance of knowledge of genre has led to look for the types of schools in which various teaching application and techniques are being used into the various genre schools.

2.2.4.5 The schools of genre approach to writing

The context of genre and the application of genre to teaching writing can be classified into three broad schools (e.g. Hyon, 1996; Johns, 2002). These genre schools are different in terms of theoretical background and educational context in which they are
employed. There are three schools of genre as described by Hyon (1996), and these three schools of genre are as follows:

A) English for Specific Purposes (ESP)

B) Systemic Functional Linguistics also known as Sydney / The Australian School

C) The New Rhetoric or North American Movement

2.3 English for specific purposes

2.3.1 ESP views on genre

This is the first school in the field of genre writing. Researchers in the field of ESP examine that genre is a tool to understand the types of writing non-native speakers required in academic and professional context (Hyland, 2004). John Swales (1990) was the principle proponent of the famous research studies in ESP genre analysis. His most prominent view on ESP genre is as follows:

A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognised by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. Communicative purpose is both a privileged criterion and one that operates to keep the scope of a genre as here conceived narrowly focused on comparable rhetorical action. In addition to purpose, exemplars of genre exhibit various patterns of similarity in terms of structure, style, content, and intended audience. The genre names inherited and produced by discourse communities and imported by others constitute valuable ethnographic communication, but typically need further validation (Swales, 1990, p.58).

Swales’ theory of genre empowers ESP researchers to go beyond what Skulstad (1999) considered a traditional view of ESP which mainly focuses on grammar, specialized vocabulary and a specific register. The definition provided by Swales helped the ESP theorists to examine genre from a more social-oriented perspective because genre is viewed as either written or spoken text produced to achieve
particular communicative purpose in a social situation. Bhatia (1993) further added that different type of genre is an example of a successful achievement of a specific communicative purpose applying traditional knowledge of linguistic and discourse resources (p.16).

2.3.2 The role of ESP in discourse community

The essential concept for genre from the ESP perspective is the notion of discourse community which is used to identify a group of individuals. Swales (1990, pp.24-27) has provided six features of a discourse community:

- A discourse community has a broadly agreed set of common public goals.
- It has mechanisms of intercommunication among its members.
- It also uses its participatory mechanisms primarily to provide information and feedback.
- It utilizes and possesses one or more genres in the communicative progress.
- In addition to owing genres, a discourse community has acquired some specific lexis.
- A discourse community has a threshold level of members with a suitable degree of relevant content and discourse expertise.

The theory of discourse community empowers ESP genre theorists to view the concept of genre in a specific manner. Additionally, the concept enables the research to distinguish similar texts in terms of the communicative purposes recognized by the members of a particular discourse community (Hyland, 2004).

2.3.3 Theoretical framework of ESP approach to genre

ESP has drawn from various theoretical principles. Generally, this approach has been grown on research in education through the needs analysis, genre analysis, and examination of social constraints that influence the choices of language as well as make the learners aware of the complex nature of these factors (Hyland, 2004). The research into genre analysis (e.g. Bhatia, 1993; Swales, 1990), is considered as an
important tool to analyze the textual features and explain the language choices in relation to the social constraints surrounding the texts.

2.3.4 The context and goals of ESP approach to genre

The ESP approach to genre is mainly concerned with teaching English to non-native learners in English medium universities in English speaking countries and elsewhere (Paltridge, 2001). The aim of genre in ESP is “demystifying” (Paltridge, 2001, p. 16), the usage of English in the academic and professional contexts which would provide the learners, especially non-native speakers of English, with the language resources and skills to help them acquire the genres of English-speaking discourse community and gain access to the English language academic discourse community (Hyon, 1996; Paltridge, 2001, p.16).

2.3.5 Classroom applications of ESP approaches to genre

The description of genres is the basis for ESP genre based teaching in the language classroom. Some researchers focus on the analysis of genres to see how a particular aspect of the real communicative world which works in order to translate these understandings into the classroom. However, some scholars have also presented more explicit teaching applications (Bhatia, 1993; Cheng, 2007, 2008; Swales, 1990; Swales&Feak, 2000, 2004), but these scholars have not provided the effective instructional methodology to teaching genres in the classrooms (Flowerdew, 1993, 2002; Johns, 1997; Pang, 2002). Most of the teaching activity has focused on translating research findings into materials for L1 and L2 tertiary learners and professionals (Swales&Feak, 1994; 2000). More importantly, the teaching application of the generic features was inspired from various rhetorical contexts. The tasks provide explicit guidelines which enable learners to make changes and bring about
variations in writing style, grammatical appropriateness, and other aspects of genre instruction. It is assumed that the development of various generic writing to use language more effectively in a reader friendly way in professional and academic settings. It mainly concentrated on raising rhetorical awareness through classroom analyses of genres in which the learners need to write, often comparing the texts and producing mixed genre portfolios (e.g., Johns, 1997; Swales & Feak, 2000).

2.3.6 Advantages of the ESP genre approach

The main advantages of ESP genre approach to teaching writing are its ability to identify the texts learners would require to write in a particular context (Hyland 2004, p.46) and the justification it provides for sequencing and grouping texts. Furthermore, ESP has a systematic way of describing the typical characteristics of key genres that learners can draw on for their own communicative purposes in their professional or academic lives. Lastly, the ESP focuses on an understanding of the roles and purposes of writers and readers.

After a detailed analysis of the various aspects of ESP school of genre approach to teaching writing the discussion would now move towards the second school of genre which is known as Systemic Functional Linguistics (SFL).

2.4 Systemic functional linguistics school to genre

The systemic functional linguistics is also known as “Sydney School” or “Australian Movement of genre school. The Sydney school has appeared from linguists and teacher working to create a genre-based teaching with Systemic Functional Linguistics, developed by Halliday (1978), Martin (1992), Mathiessen (1995), Halliday and Mathiessen (2004), and a number of educational linguists (Christie 1999, p.759). In systemic functional linguistics, genre is seen as “a staged, goal
oriented social process” (Martin, 1992, p.505) which emphasises the purposeful, interactive, and the sequential character of various genres and the ways that language is systematically linked to context (Hyland, 2004, p.25). In this view, language is a system of lexical and grammatical choices in which writers can communicate certain functions. The principles of SFL are related to the Vygotskyian concept of scaffolding.

2.4.1 Theoretical framework of SFL genre approach

The SFL approach views texts are being connected to the specific context. Based on Halliday’s view of language, the theory of genre in SFL has largely emerged from the work of theorists such as Martin (1989, 1992), Christie (1991), and Rothery (1996). In the SFL genre, extensive analysis of written texts has shown that various types of texts are distinguished by distinctive patterns of vocabulary, grammar and cohesion. In general, SFL helps establishing relationship between language and its function in social settings. Language is known by its relationship to social structure and its functional usefulness in the specific context.

2.4.2 The context and goals of SFL genre approach

Initially, the SFL was applied to genre theory and research on pedagogy in the public school system, working with disadvantaged learners and additional language learners and in adult migrant education (Johns 2002, p.5). At first, this approach was used in primary schools and later in the secondary schools. After that, it was introduced in the adult migrant English education and workplace programme (Hyon, 1996).

The overall goal of SFL genre based teaching is to help learners become more successful readers and writers of academic and workplace texts (Hyon, 1996). Further, SFL genre empowers (ibid: 701) the learners with linguistic resources for social success.
2.4.3 Important types of texts for SFL genre

The SFL genres have used different types of texts (such as narratives, recounts, arguments, expositions, reports, procedures, explanations and descriptions) with different patterns of vocabulary, grammar and cohesion. These patterns of structure are found in the texts in various stages, and in turn, each stage supports the purpose of genre. Although the SFL School of genres do not use the term text types yet sometimes it is referred to as text types (Biber, 1988). The SFL genre prefers the generic term such as genre or more specific terms elemental genre, educational genre or curriculum genre to refer to texts which are similar in terms of discourse, structure, and internal linguistic criteria rather than any discrete document types. Some important educational (elemental) genres have been shown in the table below:

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

Table five: Examples of Genre (Hyland, Genre and Second Language p.29)
The above table has shown that the classification is very useful as it helps the teachers to see how particular genres can be expressed using increasingly complex forms. Further, this classification shows that a great deal of work has gone into analyzing the key academic genres.

2.4.4 Genre pedagogy in SFL approach

The first and foremost important teaching of SFL genre approach to writing is being taught at a general, rather than a specific level. Secondly, it provides an explicit instruction in developing “cultural capital” (Johns, 2003, p.201). The sole purpose of teaching SFL genre is to teach the learners the structure and linguistic patterns especially the recount, procedure, narrative, description and report (Devitt 1996, p.608). Some researchers have also included exposition, discussion, and argument (Butt, Fahey, Spinks&Yallop, 2000). The main purpose of teaching in SFL is to introduce a model text to show the learners how language works in various social situations and based on it further it tries to build the genres related to the success of the school. Thus, the tradition has developed an instructional framework which is also known as the Teaching Learning Cycle (LERN). In the beginning stages, the teaching and learning cycle is divided into three categories. These three categories are as follows: (a) Modelling: The learners are exposed to a number of texts which demonstrates the genre the learners are learning. (b)Joint construction of the text: In this stage teachers and learners actively participate in negotiating the text in which learners try to gather necessary information for the production of the text. Then teachers and learners jointly construct the text(c) Independent construction of the text: In the third step, learners independently compose their own text by following some stages such as preparation of independent construction of text in specific genre, taking advise from the teacher, individual writing efforts and critical evaluation of writing
efforts, and exploitation of the genre and its figure possibilities (Hyon 1996, p. 705, Cope & Kalantzis 1993, p. 11) as presented below.

Figure two: The Teaching Learning Cycle (Cope & Kalantzis 1993, p. 11)

The later version constituted four phases and these phases were (a) building knowledge of the field (grammatical pattern, control of suitable vocabulary, shared experience and the context related to culture and social factors), (b) modelling of text (social function, schematic structure, linguistic features, cultural context, and focus on written text), (c) joint negotiation of the text (knowledge of the field, linguistic features, and schematic features), and (d) independent construction of text (linguistic features, schematic structures and knowledge of the field), (Hammond, Burns, Joyce, Brosnan & Gerot 1992, p. 17).
Moreover, Feez and Joyce (1998) also came with an adapted version of teaching and learning cycle which was applied in the field of adult TESOL (Teachers of English to Speakers of Other Languages). The learning cycle consists of five phases. These phases are: (a) building the context, (b) modelling and deconstructing the text, (c) joint construction of the text, (d) independent construction of the text, and (e) linking related to the text. Another essential point is that all the five stages of teaching and learning cycle helps to comprehend the different purposes within the cycle of teaching and learning. Therefore, each and every stage is related to the various types of activities.

![Diagram of the teaching and learning cycle](image)

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

As can be seen in the above figure, the first stage of teaching is to build the context which is an important stage for the second language learners. Next, the teacher provides the opportunities to the learners to identify the cultural and situational aspects of the social context of the target texts. Moreover, the teacher also provided help in discussion, group discussion, and playing the role. Secondly, modelling and reconstructing the text. At this stage, the learners have to model the texts belonging to the target genre in the context. Next, the teacher makes an attempt to involve the
learners in the analysis of the structure and language features of the texts. Additionally, the learners learn the language used in the target genre in context and also learn grammar related to the genres (Hyland, 2004). The next stage is the joint construction of the text. Knowledge from the first two steps helps the learners in composing the text with the help of the teacher. Finally, the fourth stage is the independent construction of the text and the fifth stage is linking related texts in the final phase. In this stage, learners compare and contrast the generic texts with one another in order to find the similarities and differences of various genres.

Further, Feez (2002) says that the learning cycle is very flexible to use. The learners can start at any stage of learning cycle depending on their needs. While ESL learners could find the context building as essential for their learning, tertiary learners may find the joint construction stage inessential and may skip to the independent construction of the text.

In the SFL genre of language teaching, the role of the teacher is considered as an authoritative instructor and a facilitator who tries to enhance learning. In the beginning stages, the teachers play the role of the authoritative instructor or initiator who helps the learners to explore the context of the text and the schematic structures and the lexico-grammatical features.

However, some researchers have cautioned regarding the misuse of the teaching and learning cycle. The untrained teachers may view genres as “rigid text templates” (Hyland, 2003, p.24) and may ignore the discussion of how texts, language, form, and social context interact. The genre of instruction could be thought as a restrictive process. The learners may consider genres as “how-to-do list” (Hyland, 2003, p.22),
or “a recipe theory of genre” (Freedman, 1994a, p.46), which consists of a set of rules of writing.

2.4.5 Advantages of the SFL/Sydney school of genre approach

According to Christie (1999) genre-based teaching for second language learners in Australia has been a great success for various reasons. Firstly, the SFL genre-based teaching attempts to identify and focus on various types of English texts which provide a framework in which learners learn the features of grammar and discourse. Secondly, it also presents the learners a sense of the generic models which are regularly practiced by the learners. Finally, the practice of genre forms potential for the learners to reflect on and critique the ways in which knowledge and information are organized and constructed in the English language.

2.5 The new rhetoric school of genre

The New Rhetoric School of Genre (NR) has drawn its inspiration from rhetorical, social, and ideological viewpoints, rather than from the linguistic analysis of language text (Johns, 2003, p.209). It is mainly interested in how contextual factors and institutional power relations which influence the practitioners of genres- to such an extent that their ways of thinking are influenced. Coe (2002) the New Rhetoric theorist, has clarified that the genres in NR are viewed as “the motivated, functional relationship between the type and rhetorical situation” (p.197). Further, Coe has also examined the principles of genres in NR and these principles are as follows:

- Genres embody socially established strategies for achieving purposes in rhetorical situations.
- Genres are not just text types; they imply, invoke, create, and (re)construct situations (and contexts), communities, writers, and readers (that is, subject positions).
Understanding genre will help learners become versatile writers, able to adapt the wide variety of writing tasks they are likely to encounter in their lives.
(Coe, 2002, pp.198-200)

NR scholars in their studies have found that genres in NR are based on “describing and understanding specific genres as social actions within particular social and historical contexts” (Freedman & Medway, 1994, p.3). Further, the researchers have also argued that genres in NR look for the situational contexts in which genres occur, rather than the detailed analyses of the text elements (Hyland, 2003), and have given special importance to the social purposes, or actions, that these genres fulfil within these situations (Hyon, 1996, p.696).

In addition, while analyzing genres in NR theory, the theorists use an ethnographic method which offers detail descriptions of the academic and professional contexts surrounding genres and the texts perform within these situations (Hyon, 1996, p.696). The ethnographic method was used in genre analysis such as observation, interviews, and document collections (Schryers, 1993), cited in Hyon, 1996, p.696).

This method of analyzing genre allows the teachers to provide complete perspectives on the institutional contexts of academic and professional genres and the functions that particular genres serve within these settings.

2.5.1 The context and goal of new rhetoric genre approach

The main objective of New Rhetoric genre is to help the learners and novice professionals to understand the social functions or actions of genres and the contexts in which genres are used (Hyon, 1996), and also being able to adapt to the varieties of academic and professional settings (Coe, 2002). However, the NR researchers are less concerned with teaching of the models of the various texts. Further, they added that the understanding of social functions or actions of genres and the contexts in which
genres were produced was important. Thus, the learners are expected to become successful readers and writers of academic and workplace texts (Hyon, 1996). On the contrary, Miller (1994) has argued that the function of genre should be to give more importance to the writing instruction rather than focusing on “genre as social action” (p.167). Bazerman (1997) in his study, further, added that the goal of the teaching of genre should provide the learners formal descriptions of genres and enhance the learners’ understanding of all the factors which were demonstrated in the text.

2.5.2 Teaching of genre writing in new rhetoric school

The New Rhetoric School lacked an explicit instructional application for teaching the learners about the features of language and functions of academic and professional genres. Hyon (1996), has argued that the New Rhetoricians predominantly focus on the descriptions of genres and their contexts and allow the teachers to implement their own teaching applications. Also, the New Rhetoricians are against the explicit teaching of genres (Freedman, 1994b). Based on the perception of genres as social action, Freedman further clarified that the teaching of genres in the classrooms is “decontextualised” (p.194), which means the concept of writing is created by the writing instructors.

According to Coe (2002) the application of the teaching of genre is primarily based on the ideas of social action. In addition, the emphasis is on the text and situation; therefore, the learners should focus on both the lexico-grammatical features and the rhetorical features of recurring situations in which the texts provide the responses. Moreover, the linguistic and rhetorical analysis should be done on the rhetorical situation and its broader contexts, because the learners and the teachers should understand the interrelationship (pp.197-198). Next, Coe (2000) has further suggested
that the learner should have the ideas of effective writing because it is “rhetorically situated, is good for something, and achieves situated purposes” (p.201). Additionally, the teacher should teach the learners how to analyze the particular types of writing tasks in order to learn them. The classroom assignment should be based on the context to enable the learners to explore writing “as a social, communicative process that takes place in diverse discourse community” (p.24).

In brief, the New Rhetoric School to genre has been discussed. Further, an overview of all the three schools of genre would be presented in the next stage.

2.5.3 The overview of the three schools of genre and the implication in the ESL context

Hyland (2004) has argued that all genre schools consider language as the main characteristics of human behaviour. Next, language constructs the meaning and social context, rather than being a tool for transmitting the ideas. However, the three genre traditions are different in terms of intellectual frameworks, their educational contexts, their focus, and their application to classroom teaching. The similarities and the differences are summarized in the table below:

<table>
<thead>
<tr>
<th>Orientation</th>
<th>Primary focus</th>
<th>Intellectual roots</th>
<th>Pedagogy</th>
<th>Educational context</th>
<th>Sample genres</th>
</tr>
</thead>
<tbody>
<tr>
<td>SFL</td>
<td>Discourse structure and features</td>
<td>Systematic linguistics</td>
<td>Vygotsky (ZPD), teaching-learning cycle</td>
<td>L1 schools, adult migrants</td>
<td>Narrative, report, recount</td>
</tr>
</tbody>
</table>
Despite all these differences shown in table six, there are significant principles of genre which can provide guidance for the ESL or EFL writing instructors (Johns, 2000, 2003). The theory of genre and genre based pedagogies are examined as complex and demanding. Further, they offer a great direction and situational focus (Hyland, 2004). In addition, writing is not only “a set of cognitive process but also it is a means for connecting people with each other in such a manner that expresses particular social meanings” (Hyland, 2003, p.24). The learners should be encouraged to explore “a variety of genres written in and for a variety of audiences and context” (Johns et al., 2006, p.248). The teacher should also expand their teaching and research area to incorporate genre theories to enhance learners’ academic writing in all rhetorical situations. For the development of various genres of writing, learners must get exposed to the various genres of text and read them. Without reading, it would be impossible for the learners to improve their generic writing in an academic context.

According to Hyland (2003) all the three schools of genres based teaching help the learners with “an explicit understanding of how texts in target genres are structured and provides reason why the particular genres are written in a particular manner”

<table>
<thead>
<tr>
<th>NR</th>
<th>Social purposes, context</th>
<th>Post-structuralism</th>
<th>Heuristics, general formats</th>
<th>L1 university composition</th>
<th>Political beliefs, patents, medical records</th>
</tr>
</thead>
<tbody>
<tr>
<td>ESP</td>
<td>Discourse structure and features</td>
<td>SFL, CLT, pragmatics</td>
<td>Consciousness raising, needs analysis</td>
<td>Occupational and academic training</td>
<td>Article, memo, sales letter</td>
</tr>
</tbody>
</table>

Table six: Perspectives on genres (Hyland, 2004, p.50)
Considering the implication for ESL writing instructions, the ESP and the SFL tradition seem to have influenced L2 writing instruction in the ESL context, while the contribution of New Rhetoric genre play a minimal role.

The ESP genre school and the Systemic Functional Linguistics/Sydney School are significant in the context of ESL writing as the research in the field of genre analysis is considered as an important tool for analyzing and describing the features of formal language in the target genres. The SFL genre theory has completely changed the classroom situation and it offers the most “theoretically sophisticated and pedagogically developed approach” (Hyland, 2003, p. 22). In addition, the teaching–learning cycle is based on the Vygotsky’s notion of Zone of Proximal Development (ZPD) and the scaffolding provides a “visible pedagogy” (Hyland, 2003, p. 26) which enables language teachers to systematically provide explicit L2 writing instructions and sequence the tasks. Further, they would help the learners to be able to write various generic tasks independently.

To sum up, in genre based pedagogies, the teachers provide learners with “explicit understanding of how target texts are structured and why they are written in the ways they are” (Hyland, 2007, p.151) and help them to “produce effective and relevant texts” (Hyland, 2007, p.148) appropriate to their target contexts, whether academic, occupational, or social. This would help the learners especially the ESL learners to understand how the choices of rhetorical structures, grammar, and vocabulary create meaning in particular contexts and “understand how languages itself works” (Hyland, 2008, p. 153). However, a number of ESL writing scholars (e.g. Badger& White, 2000; Hyland, 2003, 2004; Tribble, 1996) have recommended that process based approaches to writing and genre-based approaches to L2 writing instruction should
not be viewed as conflicting, as their advantages of one complement the limitations of one another. Thus, the discussions would move towards the limitations of the process approaches and the genre approaches and how this discussion would lead the researcher to develop an argument for the synthesisisation of the process and the genre approaches. First of all, the limitation of process approaches would be analyzed and later the limitation of the genre approaches will be discussed at length.

2.5.4 The limitations of process approach to writing in the ESL context

The process approaches to teaching writing pedagogies were developed as an opposition against the product based teaching of writing. Johns (1995), in her study has indicated that writing instruction through process approaches have certain limitations. First of all, it treats the learners in the same way even though the learners belong to different cultural and linguistic background. Secondly, it hardly takes into account the social factors. In addition, she has further developed an argument in favour of writing which focuses on social factors carefully and that further creates a contextual writing situation. Next, she argues that the process approach stresses on developing learners’ cognitive aspects of writing, and the purposes of writing while neglecting an understanding of role, audience, and community. Hyland (2003) has also suggested that “the process approach to writing is a decontextualised skill by foregrounding the writer as an isolated individual struggling to express personal meanings” (p.18). He (ibid) further added that process approach provides “little systematic understanding of the ways language is patterned in particular domains” (pp.18-19). However, from the perspective of genre approach, the learners not just write to express their ideas but write different texts to achieve various purposes in different social contexts (Halliday&Hasan, 1989), and the social factors are also kept in mind. Another, limitation of the process approach to writing was that the learners
fail to understand why certain linguistic and rhetorical choices are made and it does not allow the teachers to provide advice confidently to students on their writing (Hyland, 2003, p.19).

Moreover, the process approach is based on inductive approach to writing instruction. This approach claims “acquisition of writing skill as a tacit, unconscious process and hardly provides any explicit form of teaching of writing” (Kaplan, p.192). But Hyland (2003) is of the view that L2 learners find it difficult to learn writing skill through inductive method. Further, the process approach to writing would be more helpful for the practitioners in the L1 context. In the L2 contexts, learners are required an explicit instruction to understand the various aspects of writing.

Furthermore, the role of the teacher has also been curtailed in the process based teaching instruction. In the process based teaching writing, the learners perform as autonomous stakeholders and teachers as facilitators. The role of the teacher is curtailed to be a mute spectator in order to enhance learners’ metacognitive awareness of writing process. Another major limitation with process-based teaching writing is that learners’ are unaware regarding tailoring texts in relation to its purpose, audience and message (Macken-Horarik, 2002, p.19). Additionally, Hyland (2003), has highlighted that from social perspectives, the form of writing, and choices of language are context dependent (p.21). He further asserted that learners should be encouraged to try to make an attempt for fluency. However, they cannot ignore grammar and form in the context of public writing. (p.8). Subsequently, Swales (1999), has demonstrated that the development of self- expression and self-confidence in writing are essential, but it does not provide sufficient knowledge for acquiring genre skills (p.220). Next, the limitations of genre approaches to writing would be discussed at length.
2.5.5 The limitations of genre approach to writing in the ESL context

Genre based teaching writing pedagogy was developed as a reaction against the process approaches to writing (Hyland, 2003), in which the focus was on the individuals’ cognitive process of writing and development of writing skill and it was critically examined by the genre theorists for failing to explain how meaning is socially constructed (e.g. Hyland, 2003, 2004). However, genre approaches have also been criticised when they are applied in the ESL classroom context. The genre approach was mainly criticized by the theorists of process approach while claiming that genre approaches try to interfere with the creativity and the self-expression of the learners (Hyland, 2004, 2007). As genre based teaching instruction was developed with a view to teach writing explicitly by making learners analyse ‘expert’ texts. This helps the learners to understand the texts and how they are written. The most criticized part of the genre approach to writing was the explicit teaching of genre and its reproductive element. Process approach proponents criticize that genre approach force the learners to follow restrictive formula and hinders their creativity. The genre approach has been criticized for being static and decontextualised teaching instruction.

In the next section, the synthesisation of genre and process approaches to writing will be discussed at length and critically analysed to examine how the integration of process-genre would provide the ESL learners a far better option to improve their academic writing skill.

2.6 The process-genre approach to the teaching of writing in the ESL context

Due to the limitations of the process approach and the genre approach, the synthesisation of both these approaches becomes important for the teaching of ESL
learners. This integrative approach incorporates the ideas of genre approach, for example, the writing with a purpose and the knowledge of context, with some parts of process approach to writing which compliments both the disciplines. It is a well known fact that the nature of writing is very complex. As Hyland (2003, p.23) claims that “writing is a socio-cognitive activity in which writers need certain skills to deal with complex cognitive processes in composing as well as knowledge of language, contexts, and audiences”. Tribble (1996, p.103) has argued that the writers need to be aware of not only how to write but also what to write in context. He has identified two primary qualities of learners’ ability to write successfully which are:

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

(Tribble, 1996, p.103)

Despite criticisms from various scholars, it has also been discussed that the approaches to writing are not “mutually exclusive” (Hyland, 2004, p.20), because each of the writing approaches aims at different aspects of writing. Badger and White (2000) say that the conflict between various approaches is misguided and they help to damage the classroom practice (p.157). Further, Archibald and Jeffery (2000) have claimed that the process, the product, and the genre approaches of writing are closely interrelated (p.2). Therefore, Badger and White (2000) are in favour of synthesizing the process and the genre approaches and they further state that the integration can compensate for each other’s weaknesses. Similarly, Hyland (2004) has also recommended that the synthesis of process and genre approaches in practice may provide “an adequate understanding of the processes of text creation; the purposes of writing and how to express these in an effective way through formal and rhetorical
text choices; and the contexts within which texts are composed and read and which provide them meaning” (p.24). In the recent survey conducted by Kay and Dudley-Evans (1998), with language teachers from various countries, it was found that the notion of synthesis of these two approaches are welcomed by language teachers and they suggested that integrating process approach with genre based approach “would combine knowledge about the genre product with the opportunity to plan, draft, revise, and edit work, as well as provide the opportunity for greater interaction” (p.312).

2.6.1 Application of the process-genre approach to teaching writing in the ESL context

The main principle of the process-genre approach to the teaching of writing is to encourage ESL learners to recognize writing as a cognitive and social activity. More importantly, the role of teaching instruction is required to provide learners’ explicit knowledge of genre and the process involved in composing writing in the ESL context. In order to translate the theory into classroom practice, Badger and White (2000) proposed the process-genre teaching model and it has been (shown in Figure Four) divided into six steps: Preparation/building the context, analysis of the model text, planning of writing the text, joint construction of the text, independent construction of the text and revision/reflection on the written text. All these steps have been shown in the table given below and the details of all the stages will further be analyzed.
2.6.1.1 Building the context/preparation stage

The building of context could be an important stage for the ESL learners; and teachers may also provide strong scaffolding for learning. The main purpose behind building the context is to bring learners’ awareness regarding how “language appears in a social context and why it is structured in a specific manner to fulfil the purposes it serves in particular contexts. Therefore, the learners are required to understand the context in which interaction take place in order to understand the purpose of the genre” (Callaghan et al., 1993, p.181). This activates the schemata of the learners and allows them to anticipate the structural features of the particular genre. At this stage, the focus is on the functions of language and how the meaning is constructed in context (Hyland, 2004). In addition, the learners should be introduced to the social context of genre and explore general cultural context in which genre is used, the
social purpose it achieves, and the immediate context of situation (Feez, 2002; Hyland, 2004).

2.6.1.2 Analysis of the model text/modelling of the text

In this stage, the analysis of the model text, the teachers introduces a model of the genre and involves the learners to discuss and explore the rhetorical structures of the text, its grammatical features, and choice of vocabulary in relation to the text’s function in a particular context. Hyland (2004), has also proposed that the analysis should start with the entire text rather than from the bottom up. In his view, the text should be discussed with reference to the following: purpose of the text, particular audience and message, and further all parts of the text for example how paragraphs and sentences are structured, organized and written in order to achieve its purpose of communication. Further, the teacher should also facilitate the learners with an explicit grammar and it could be important for the ESL learners. The learners would make some comparisons with other texts to support what they have learned about the particular genre.

2.6.1.3 Planning

In this stage, the teachers and learners perform several activities to activate the learners’ schemata about the topic which include brainstorming, discussing, and reading associated material. The purpose of these activities is to help the learners to develop an interest in the topic by relating it to their experience.

2.6.1.4 Joint construction of the text

In the beginning of this stage, the teacher acts as a “facilitator” (Hyland, 2004, p.134), where he guides the learners “through all stages of preparation and drafting process,
and explicitly discusses and negotiates the meaning” with the learners (Feez, 2002, p. 66). Further, the teacher introduces the notion of writing as a process and encourages the learners to use their knowledge of the context, genre, and textual features in their process of composing. In addition, a number of activities require the learners to use the knowledge of genre they have learned from the previous stages and develop their awareness that writing is a process which helps the learners to develop their writing skill. The joint construction of the text follows certain writing activities such as discussion of the context, developing content, organizing text, self-evaluation and revision of the outline, writing draft, self-evaluation and revision of the draft, peer feedback, and revising the draft in responses to peers’ feedback comments.

2.6.1.5. Independent construction of the text

In this stage, the learners compose the text independently with the help of genre knowledge and writing skills the learners have learned in their previous stages. However, the learners may ask their peers and teachers when they need any help or suggestions. After the learners are assigned an individual writing task, they are suggested to perform certain activities and these activities are context analysis, developing content, organizing text, self-evaluation and revision of the outline, writing the draft, peer feedback, teachers’ feedback and finally revision of the draft based on the response given by the teacher.

2.6.1.6. Revision of the text/reflection on the text

At this stage, learners are required to write up their reflections on the texts they produced. It helps the learners to recognize the context of writing and how social context influences rhetorical structures and linguistic features of the text. The learners eventually would have a draft which will undergo final revision and editing. Further,
learners may check, discuss, and evaluate their work with other students. In addition, the teacher may make an effort to publish the work of the learners.

To sum up, the integration of process and genre approaches helps the learners to deal with the complex nature of writing. Hence, the explicit awareness of genres can be integrated to the process of composition in ESL contexts. It is primarily expected that the control of such knowledge would enable the ESL learners to gain competence to produce the texts which successfully achieve its social purpose.

The review related to this study made an attempt to explore all the significant aspects of teaching writing and found that in order to improve the writing skills of the ESL learners, academic writing needs to be taught through explicit instruction and also applying processes into it. The explicit instruction would help the learners to raise their awareness regarding the demands of the texts such as format, structure, grammar, types of vocabulary, and genre and various other details related to the written texts. It is evident that the process-genre approaches to teaching of writing provide great support to the ESL learners. While using this approach in the ESL classroom, the teacher would possibly help the learners to be independent writers. Taking this into account, it was felt that the process-genre approach could be used to improve the L2 writing skills of the learners of Rajendra College in Chapra, Bihar.

2.7 Conclusion

The discussion of the present chapter began with explaining teaching writing in the ESL context, definition of writing, writing as a socio-cognitive skill which set the tone for the whole chapter. Furthermore, the chapter also included writing as a cognitive process, different approaches to teaching writing, advantages and disadvantages of approaches to writing. Next, the three different schools of the genre
approaches have been discussed at length. Additionally, academic writing, important features of academic written discourse and importance of academic writing in the ESL context were discussed. Finally, the chapter concludes with reviewing the process-genre and its implications of teaching academic writing in the ESL context. The next chapter will focus on the research design of the study.