



**APPLYING A GENRE-BASED APPROACH TO TEACH
PERSONAL STATEMENT WRITING: THE CASE OF
THAI EFL UPPER SECONDARY STUDENTS**

BY

KARANPAT SIANGSANOH

**A THESIS SUBMITTED IN PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS
IN ENGLISH LANGUAGE STUDIES
DEPARTMENT OF ENGLISH
FACULTY OF LIBERAL ARTS
THAMMASAT UNIVERSITY
ACADEMIC YEAR 2023**

**APPLYING A GENRE-BASED APPROACH TO TEACH
PERSONAL STATEMENT WRITING: THE CASE OF
THAI EFL UPPER SECONDARY STUDENTS**

BY

KARANPAT SIANGSANOH

**A THESIS SUBMITTED IN PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS
IN ENGLISH LANGUAGE STUDIES
DEPARTMENT OF ENGLISH
FACULTY OF LIBERAL ARTS
THAMMASAT UNIVERSITY
ACADEMIC YEAR 2023**

THAMMASAT UNIVERSITY
FACULTY OF LIBERAL ARTS

THESIS

BY

KARANPAT SIANGSANOH

ENTITLED

APPLYING A GENRE-BASED APPROACH TO TEACH PERSONAL
STATEMENT WRITING: THE CASE OF THAI EFL UPPER SECONDARY
STUDENTS

was approved as partial fulfilment of the requirements for
the degree of Master of Arts

on July 24 , 2024

Chairman

P. Sripicharn

(Assistant Professor Passapong Sripicharn, Ph.D.)

Member and Advisor

Kwanjira

(Assistant Professor Kwanjira Chatpunnarangsee, Ph.D.)

Member

I. Pramoolsook

(Associate Professor Issra Pramoolsook, Ph.D.)

Dean

P. Sripicharn

(Assistant Professor Passapong Sripicharn, Ph.D.)

Thesis Title	APPLYING A GENRE-BASED APPROACH TO TEACH PERSONAL STATEMENT WRITING: THE CASE OF THAI EFL UPPER SECONDARY STUDENTS
Author	Karanpat Siangsanoh
Degree	Master of Arts
Major Field/Faculty/University	English Language Studies Faculty of Liberal Arts Thammasat University
Thesis Advisor	Asst. Prof. Kwanjira Chatpunnarangsee, Ph.D.
Academic Year	2023

ABSTRACT

This research intended to study the application of the approach to suit the unique context of Thai secondary school with an aim to teach writing personal statement for undergraduate university admission. The purposes of this study were to investigate the effects of the genre-based approach on students' writing abilities and attitudes from both high and low ability groups. The participants of this case study involved eight students from grade 12, four from high ability group and the other four from low ability group. Studying through the developed didactic sequence, the students were asked to do the pre-test, and at the end, the post-test, along with the questionnaire and interview sessions. For the writing ability, the result from the tests revealed that while the overall scores of the whole group were only slightly improved, the improvements of scores among low ability students were more noticeable, whereas the high ability group was found with decreases. The analysis of their works showed interesting improvements judged from different criteria in both groups but varied between the two groups. The attitude results were reported positively from both groups according to the questionnaire, yet some concerns were also discussed. The results of the attitude questionnaire were either supported or questioned by the interviews, open-ended questions, and the literature. This study concludes by presenting benefits, as well

as concerns, of applying the genre-based approach to a specific context while asserting its possibility.

Keywords: Genre-Based Approach, EFL Writing, Personal Statements, Statements of Purposes



ACKNOWLEDGEMENTS

I would like to devote this page to express my sincerest gratitude towards the people, beings, institutions, resources, feelings, prayers, along with all supports and factors that have made this thesis possible.

First and foremost, I would like to extend my deepest thanks to my esteemed advisor, Assistant Professor Dr Kwanjira Chatpunnarangsee, whose guidance, generosity, and kind patience indeed, have led me through this labyrinth of research and academic world. My deep appreciation goes to her unwavering attempts to support me from the very start of my academic journey at TU's ELS.

Also, I am profoundly grateful to the thesis committee both Assistant Professor Dr Passapong Sripicharn, the chairperson of the committee, and Associate Professor Dr Issra Pramoolsook, for their insightful and constructive critique which sharpened my views on this study as well as guiding me to see room for improvement from different angles.

My heartfelt gratitude goes to the Faculty of Liberal Arts, Thammasat University, which, like Asgard, is not just a place but rather its people — a community where I can always find kindred spirits. I am deeply appreciative of all the ajarns and staff in ELS, who always made every visit to the campus a pleasant memory.

With warmest regard, I wish to thank my students and colleagues who participated in this study. Without their generous contributions, this thesis could never be what we are reading now.

Special thanks to my friends from ST, CU, TU, and my AC colleagues. Their encouragement and moral support truly drove me to the final letter of this work.

Last but not least, I wish to dedicate this work to my family, to whom I owe a special debt of gratitude. They are truly the wind beneath my wings.

I take this opportunity to thank all the people above and those whom I may have inadvertently left out. Each of them has led me to believe that 'thanks' can be countless and perhaps should indeed be uncountable.

Karanpat Siangsanoh

TABLE OF CONTENTS

	Page
ABSTRACT	(1)
ACKNOWLEDGEMENTS	(2)
LIST OF TABLES	(8)
LIST OF FIGURES	(10)
LIST OF ABBREVIATIONS	(11)
CHAPTER 1 INTRODUCTION	1
1.1 Background of the study	1
1.2 Statement of problems	6
1.3 Research objectives	9
1.4 Research questions	9
1.5 Significance of the study	9
1.6 Definitions of key terms	11
CHAPTER 2 REVIEW OF LITERATURE	12
2.1 Writing instruction in EFL context	12
2.2 Approaches to writing instruction	15
2.2.1 General focuses of writing instruction	15
2.2.1.1 Focus on text	15
2.2.1.2 Focus on process	17
2.2.2 Different orientations in writing instruction	19

2.2.2.1 Focus on language structures	20
2.2.2.2 Focus on text functions	20
2.2.2.3 Focus on creative expression	21
2.2.2.4 Focus on the writing process	21
2.2.2.5 Focus on content	22
2.2.2.6 Focus on genre	22
2.3 Genre-based approach	24
2.3.1 Conceptions of genre and genre-based approach	24
2.3.2 Implementing the genre-based approach	26
2.3.3 Arguments on the genre-based approach	27
2.3.4 Writing theories and their relations to the genre-based approach	30
2.4 Different traditions of the genre-based approach	31
2.4.1 SFL	31
2.4.2 RGS	34
2.4.3 ESP	35
2.4.4 Other traditions	39
2.5 Personal statements	41
2.6 Research on genre-based writing instruction	45
2.6 Summary of the chapter	52
CHAPTER 3 RESEARCH METHODOLOGY	53
3.1 Research design	53
3.2 Participants and context	55
3.3 Research instruments	56
3.3.1 Lesson plans	56
3.3.2 Writing assessment	60
3.3.3 Questionnaire on students' attitudes towards writing lessons	60
3.3.4 Interview questions	62

	(6)
3.4 Data collection	63
3.5 Data analysis	64
3.5.1 Quantitative data analysis	64
3.5.2 Qualitative data analysis	65
3.6 Summary of the chapter	67
CHAPTER 4 RESULTS	68
4.1 Effects of the genre-based approach on students’ writing scores and content	68
4.1.1 Pre-tests and post-tests	68
4.1.1.1 Overall pre-test and post-test scores	69
4.1.1.2 Comparing pre-test and post-test scores based on different criteria	69
4.1.1.3 Individual changes of scores	72
4.1.1.4 Overall statistics (word counts, paragraphs, and clauses per T-unit)	75
4.1.2 Analysis of students’ written tasks	79
4.1.2.1 High ability group	80
4.1.2.2 Low ability group	87
4.2 Students’ attitudes towards learning writing through the genre-based approach	96
4.2.1 Questionnaires	96
4.2.1.1 Analysis of questionnaire results of the combined group	96
4.2.1.2 Analysis of questionnaire results of the high ability group	101
4.1.2.3 Analysis of questionnaire results of the low ability group	103
4.2.2 Open-ended questions and interview data	106
4.2.2.1 Advantages	107

	(7)
4.2.2.2 Disadvantages	112
CHAPTER 5 DISCUSSION AND CONCLUSIONS	116
5.1 Summary and discussion of the findings	116
5.1.1 Effects on students' writing performance	116
5.1.1.1 Summary of the changes in students' writing	116
5.1.1.2 Discussions of the changes in students' writing	118
5.1.2 Students' attitudes towards the lesson	124
5.1.2.1 Summary of the attitudes towards the lesson	124
5.1.2.2 Discussions of the students' attitudes towards the lessons	126
5.2 Pedagogical implications	131
5.3 Limitations	133
5.4 Recommendations for further research	135
REFERENCES	137
APPENDICES	
APPENDIX A: LESSON PLANS	151
APPENDIX B: QUESTIONNAIRES AND INTERVIEW	161
QUESTIONS	
APPENDIX C: SCORING RUBRIC	164
BIOGRAPHY	165

LIST OF TABLES

Tables	Page
3.1 Research design of this study	53
3.2 Integrated didactic sequence	57
3.3 Reliability between three raters	64
3.4 Summary of research methodology	67
4.1 Overall pre-test and post-test scores	69
4.2 Pre-test and post-test scores of high ability group based on different criteria	70
4.3 Pre-test and post-test scores of low ability group based on different criteria	71
4.4 Pre-test and post-test scores of the combined group based on different criteria	72
4.5 Overall scores and levels of the individual students in pre-test and post-test	73
4.6 Individual pre-test and post-test scores of the high ability group based on criteria	74
4.7 Individual pre-test and post-test scores of the low ability group based on criteria	74
4.8 Overall statistics (word count, paragraphs, clauses per T-units) of the high ability group	75
4.9 Overall statistics (word count, paragraphs, clauses per T-units) of the low ability group	77
4.10 Move analysis of students' writing from the high ability group	80
4.11 A list of moves and steps found in the writing of students from the high ability group	82
4.12 Excerpts from students' writing in the high ability group	84
4.13 Move analysis of students' writing from the low ability group	87
4.14 A list of moves and steps found in the writing of students from the low ability group	89

	(9)
4.15 Excerpts from students' writing in the high ability group	91
4.16 Responses to the questionnaire by the students in the combined group (N=8)	98
4.17 Responses to the questionnaire by the students in the high ability group (N=4)	101
4.18 Responses to the questionnaire by the students in the low ability group (N=4)	104

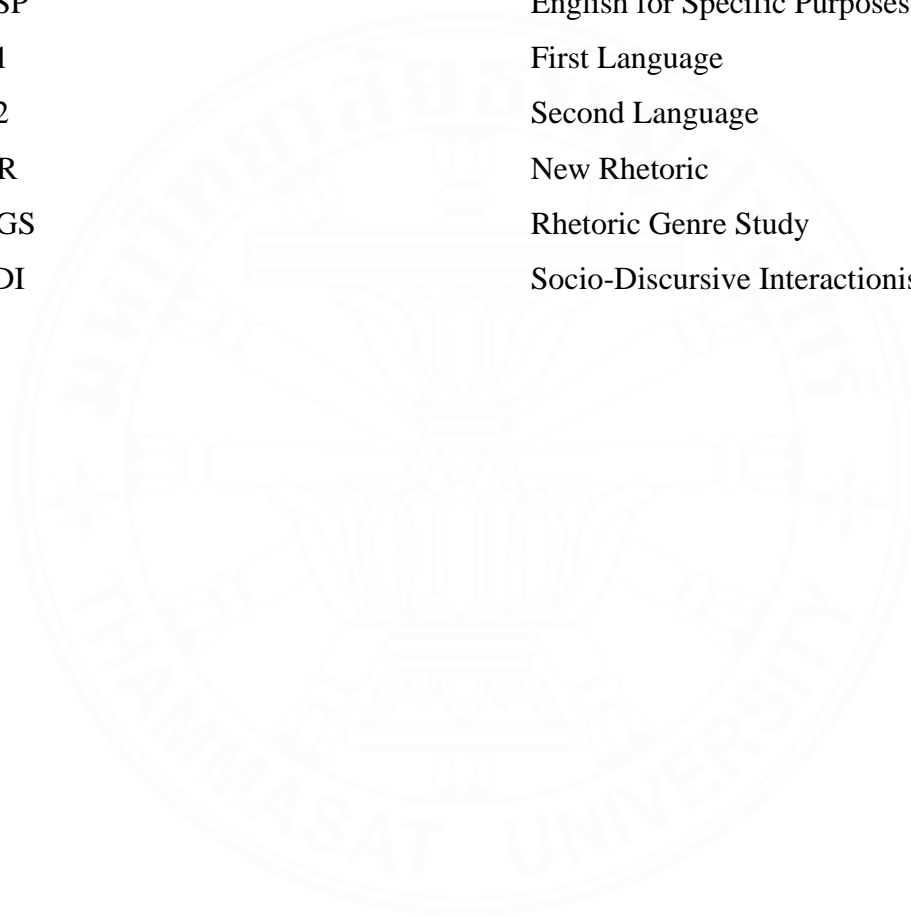


LIST OF FIGURES

Figures	Page
2.1 Writing process approach	17
2.2 Guiding concepts of teaching writing	19
2.3 A model of process writing	22
2.4 Teaching-learning cycle	23
2.5 Advantages of genre-based approach	28
2.6 Five-stage teaching learning cycle	33
4.1 Comparison of word counts of the high ability group	76
4.2 Comparison of the number of clauses per T-unit of the high ability group	77
4.3 Comparison of word counts of the low ability group	79
4.4 Comparison of the number of clauses per T-unit of the low ability group	79

LIST OF ABBREVIATIONS

Symbols/Abbreviations	Terms
CLT	Communicative Language Teaching
EFL	English as a Foreign Language
ESL	English as a Second Language
ESP	English for Specific Purposes
L1	First Language
L2	Second Language
NR	New Rhetoric
RGS	Rhetoric Genre Study
SDI	Socio-Discursive Interactionism



CHAPTER 1

INTRODUCTION

1.1 Background of the study

As a means of communication in academic, business, other professional fields, and with its widespread perception as a global language, international language or lingua franca, English has never been more important in this era (Crystal, 2003; Nunan, 2003; Salomone, 2022). Growing with its importance is the field of English language education in different contexts across the globe, notably among the countries that hold the concept of English as a Second or Foreign Language (ESL or EFL). Its significance could be seen in the study by Nunan (2003), who pointed out the importance of English education among all the countries in the Asia-pacific regions being studied, with English included as their compulsory subject. Along with the attempt to accommodate the growing needs to equip the citizens with effective language proficiency, English language teaching, especially in EFL context, has experienced changes and movements in terms of approaches and emphases, from Grammar-Translation Method to Audio-Lingual Method, and to Communicative Language Teaching (CLT), with its emphasis on communicative skills: speaking, listening, reading, and writing (Cahyono & Widiati, 2006; Hummel, 2013).

In Thailand, a country where English is recognised and taught as a foreign language, English has a limited role in everyday life activities and local communities (Hayes, 2016) In this regard, CLT seems to provide Thai EFL students with more opportunities to practise their communicative skills as a compensation to the limitation outside the class. This argument could be based on the assumption that Thai EFL students could learn more effectively when they have more chance to practise English communicative skills, at least in their classrooms, and see the importance as well as the context of language uses (Saengboon, 2004). Together with making English a compulsory course and prescribing students in certain levels to take the national tests with English as one of the subjects, according to Thai latest national curriculum, the Ministry of Education of Thailand aims at adopting a student-centred, communicative-

based curriculum with awareness of local communities, cultures, and other skills necessary for the life in twenty-first century (Nonthaisong, 2015). However, for all the government's several attempts to make the schools teach functional and communicative approaches, Thai EFL teachers are still found to have difficulty addressing the lessons' communicative aspects (Kwon, 2017).

Writing skill is seen as crucial among various scholars (Hyland, 2019; Matsuda, 2003). Important as it is, among the four communicative skills, writing is deemed by many scholars to be the most challenging one to handle, especially in EFL and ESL contexts (Cahyono & Widiati, 2006; Salma, 2015). The situation of EFL writing instruction is still a tough issue both for the educationalists and for the language teachers, not to mention the students' attitudes towards this skill (Wongsothorn et al., 2002). Writing, as well as the other productive skill – speaking, is underemphasised while Thai students are usually better at reading to some extent (Draper, 2019; Luangthongkum, 2007).

In the landscape of secondary education, there seem to be several limitations and needs regarding writing instruction. The examples in Thai high school context include the lack of teachers with good writing proficiency, the role of English use in the country, the limited resources, pedagogical problems, the exam-oriented culture, and the lack of teachers' and peers' feedback (Dueraman, 2012). Comparable with other contexts, common challenges experienced by EFL teachers are found to have similarities: the teachers' workload, the number of the students per class, and the teachers' writing assessment literacy (Pineteh, 2014; Valizadeh, 2019).

Among the array of the challenges and needs, it is also observed that teachers should have some types of awareness of different genres or text types of writing (Hidayati, 2018). As noticed by Hyland (2019), the challenges in English writing could arise from its varieties of text types and their linguistics features. This leads to the assumption that students could effectively develop their writing ability if equipped with the knowledge of different genres. When coupled with the pedagogical problems, *inter alia*, it is reasonable to consider adopting the genre-based approach to writing, an application of genre pedagogy, to the EFL writing classes among other preceding approaches namely product-based and process-based approaches, each with

different emphases on the nature of writing. This is aimed to enhance students' awareness of genres and help them relate the language uses with goals.

Before moving to genre-based writing, it is essential to consider other practices of teaching instruction. Generally, there are three main types of teaching writing: product-based approach, process-based approach, and genre-based approach (Tangpermpoon, 2008). The product-based approach, the first one to mention, was influenced by the Audio-Lingual Method, which means that it focuses on the structures and the desired results. In this sense, it could be referred to by other terms such as the controlled-to-free approach, the text-based approach, or the guided composition (Raimes, 1983; Silva, 1990; Tangpermpoon, 2008). This method is deemed suitable for the context where grammatical accuracy, syntax, and patterns are prioritised. Moreover, it should be suitable for students with lower English proficiency and is generally perceived by most scholars as a linear approach to writing, despite some arguments for the propensity of its recursive nature (Raimes, 1983; Tangpermpoon, 2008). While it is found to have benefits for language learners, product-based approach also has some limitations and drawbacks, such as overemphasising grammatical accuracy, vocabulary, and mechanics, leading to the students' lack of motivation to write and their negative attitudes towards writing as a result of the accuracy-induced pressure (Tangpermpoon, 2008).

Another type of writing instruction is the process approach, which defines writing as a process to discover thoughts and meaning (O'Brien, 2004; Tangpermpoon, 2008). Process-based approach consists of various stages of writing, including pre-writing, drafting/composing, revising, and editing, from which the students could benefit and improve their writing (Caudery, 1995; Janenoppakarn, 2016; Nunan, 1991). This type of writing instruction seems to go in the same directions as the academic writing, collaborative learning, task-based, or even with genre pedagogy (Dovey, 2010; O'Brien, 2004; Raimes, 1991). It is found to be effective when operated in a context where genre variety is not the focus or is controlled (Dovey, 2010).

Compared to the previous approaches, the genre approach is relatively new. The genre-based approach is a means of writing instruction highlighting the awareness of genre variations or the text types. It could also be seen as an extension from the product approach by nature, but with more emphasis on the social purposes, students

are to become aware that the text and writing styles vary according to the situations and therefore pay more attention to their readers (Badger & White, 2000; Janenoppakarn, 2016). It is found that the genre-based approach allows the students to learn to write in a social, needs-oriented, and purposeful manner (Hyland, 2007).

In order to apply genre-pedagogy to the landscape of Thai EFL education in such context as secondary school, it is essential to understand the nature of genre theory and its pedagogical implications. It is known that many scholars from various fields of English study, ranging from literature, linguistics, to compositions and rhetoric studies, have contributed to the conception of genre, generally as a concept of text type (Devitt, 2004).

Traditionally, there are notably three different practices, each with different emphases for certain contexts: Systemic Functional Linguistics (SFL) or the Sydney/Australian School, New Rhetoric, and English for Specific Purposes (ESP) (Hyon, 1996). Each tradition has its own uniqueness and is appropriate for different types of teaching contexts. The classical work by Hyon (1996) claims that SFL genre tradition, underpinned by Halliday's (1978) SFL, is suitable for child and teenage students. In practice, the SFL genre pedagogy was presented with teaching-learning cycles as suggested by Callaghan and Rothery (1988), Cope and Kalantzis (1993), and Feez and Joyce (1998). The cycles usually begin with getting the students to know the context of the targeted genre, and then moving to facilitated construction and finally to independent construction of the text. While SFL was presented with clear pedagogic implications, New Rhetoric, or Rhetorical Genre Study (RGS), is aimed at professional context, although some scholars claimed it benefits tertiary education as well (Hyon, 1996). Rather than explicit genre instruction, the New Rhetoric scholars believed in the implicit nature of genre and proposed limited instructional framework (Hyon, 1996). The noted scholars on New Rhetoric are, for example, Coe (1994) and Devitt (1991), who approached genre pedagogy through ethnographical research. For ESP genre pedagogy, the scholars such as Bhatia (2014), Flowerdew (1993), or Swales (1990) claimed its possibility to facilitate the students in professional or academic contexts, notably those in tertiary education. In practice, Swales (1990) proposed that move analysis could facilitate students in tertiary education, while Flowerdew (1993)

suggested that student should be taught to analyse genres they might encounter in their life.

In later years, a number of scholars argued that, apart from Hyon's (1996) classical tripartite division, there could be possibilities for other traditions of genre theories and pedagogy. What could be added to the list would be the Franco-Swiss genre tradition and its developed version found in Brazilian genre scholarship (Bawarshi & Reiff, 2010; Swales, 2012). The Swiss genre school is underpinned by Socio-Discursive Interactionism; the Brazilian school was seen combining SFL and ESP ways of analysing genres, while adopting the Critical Discourse Analysis and its rhetorical, linguistic, and sociological underpinnings (Swales, 2012). It can be seen that newer attempts to conduct research on genre pedagogy would consider different practical aspects such as the varying contexts of the study or the methods of genre analysis, as well as how implicit or explicit the approach to genre could be.

Turning to Thai EFL writing instruction and its situations of genre pedagogy, genre researchers in this context usually opt for tertiary education, probably owing to the difficulty in writing by its nature or certain limitations in high school context. Some genre scholars who conduct the research in such context adopted either ESP or SFL traditions of genre as seen from their positive claims for move analysis or teaching-learning cycles (e.g., Thongchalerms & Jarunthawatchai, 2020). In fact, based on the available literature, many research studies on genre-based approach to university writing instruction adopted SFL perspectives, using some forms of the teaching-learning cycles (e.g., Chaisiri, 2010; Ngamaramwarangkul, 2016; Thongchalerms, & Jarunthawatchai, 2020). Although there were some studies conducted in Thai secondary school context, the types of genres are still not diverse, limiting to only such noted written genre as recounts (e.g., Panjapakdee, 2008; Mingsakoon & Srinon, 2018). Hardly can we find Thai EFL secondary researchers choose an ESP genre such as a complaint letter as a target genre, nor can we usually see genre research studies in secondary levels adopting other frameworks other than SFL or teaching-learning cycles. There are certain attempts to promote bringing variations of genre pedagogy into practice (e.g., Janenoppakarn, 2016; Tangpermpoon, 2008), but there is obvious necessity for further studies bringing different genre traditions to the EFL context.

To adopt a genre-based approach in a writing class, it is necessary to set a scope and the target genre. The current study aims at developing a lesson to teach a group of students to write a personal statement, which is sometimes called a statement of purposes, or an application essay (Kessler, 2020; Samraj & Monk, 2008). The importance of the target genre of this study is commonly acknowledged among the graduate students as one of the requirements in the admission process. However, the statements are sometimes requested by the admission committee in the undergraduate level, especially for certain international programs in Thailand as well. It is, therefore, seen as a growing need to prepare the students in secondary school context for the genre they are not familiar with.

This current research, therefore, aims at studying the effects of the use of genre-based approach in the landscape of Thai EFL writing classroom at upper secondary level, seeing from both the students' writing competence and their attitudes after experiencing the approach. The rationale for exploring the attitudes is that most scholars who adopted genre pedagogy usually aim at studying the students' writing competency as well as their attitudes towards the approach (e.g., Janenoppakarn, 2016; Ngamaramwarangkul, 2016), since attitudes are seen as important factors in language acquisition (Hummel, 2013). Further details on problems and significance of this study will be discussed in the next sections.

1.2 Statement of problems

The scores from the national test showed that among other communicative skills, writing score is the lowest (Wiriyaichitra, 2002). It reflects that the situation of writing instruction in EFL context experienced a number of difficulties. In broad scales, the challenges can be seen from the position and roles of English in Thailand. In the context of EFL, since the English language is of limited use in everyday life of most Thai people, students might become demotivated and could see only vague connection to their future use while they also receive limited language input from the language use in their daily life; this is even more problematic for writing (Dueraman, 2012). Furthermore, the common challenge experienced by ESL and EFL language users is

the interference by their first language (Bennui, 2016). While writing by its nature is seen as a difficult skill to achieve even for the users of English as the first language, it encompasses some complicated aspects such as cohesion and coherence, which is also an issue among Thai secondary students of EFL writing (Singchai & Jaturapitakkul, 2016; Todd et al., 2007).

Moreover, as Thai people, including the students, tend to hold collectivism and hierarchical structures, Thai EFL students are less eager to participate in expressing their opinions but passively wait for the teacher to transfer the knowledge (Dueraman, 2012). In this sense, Thai culture itself could be seen as a challenge when it comes to the EFL classroom considering the nature of writing as expressive and productive skills (Deveney, 2005). As suggested by Dueraman (2012), the list of challenges encountered by EFL teachers goes on mentioning the pedagogical aspect. Her work suggests that in Thai EFL classroom, writing instruction is usually conducted in a 'too structured' and 'less creative' way. In this regard, it seemed that writing lessons in Thailand expect that the students can create a target writing product as directed, which could be the characteristics of the product writing. While it is undeniable that each approach to teaching writing bears different advantages and disadvantages, employing the most suitable approach in accordance with the specific context as a way to improve the situation.

In response to the limitations of the product-oriented way of teaching writing, some scholars adopted a process-based approach, particularly to address the problems of insufficient or improper feedback. This approach is expected to equip the students with the writing skills and know-hows through practices in order to write any written texts. Nevertheless, process approach is found with some concerns; it might inadequately address the cultural or structural aspects of writing (Hyland, 2003). To this end, genre-based approach, with its emphasis on social contextual aspects, is raised as an alternative to fulfil what could be missing in other approaches such as the excessive prescriptivism in the product approach or the lack of social aspects in process-based instruction. Since genre-based writing concerns social aspects and communicative purposes, it promises the solutions for some of the practical problems in traditional Thai EFL writing classes where social and communicative aspects of writing are usually ignored. Such aspects which vary upon the target genre are

especially important in the current study which centres around personal statements, the genre which requires a good level of understanding of the context and purposes. In fact, genre pedagogy is not a new concept in Thai EFL education, but most research studies deal with tertiary education using specific frameworks and genres, leaving the studies in the secondary school students underexplored.

Apart from the structural and pedagogical problems, the challenging issue could also be from the students' side. Attitude is long known to be a vital factor in second language acquisition. EFL or ESL students who faced difficulty in writing from structures, cultures, or context tend to turn against writing skills. It is of great necessity for EFL teachers to adopt an approach which could both promote students' writing performance while not negatively affecting their attitudes towards writing lessons. Meanwhile, according to Hyland (2019), students are prone to be struggling with a wide variety of genres especially in L2 writing class. As far as the target genre of this study is concerned, the personal statement has a challenging nature in itself. To illustrate, dealing with the students who are less familiar with this genre, together with the pressure the genre involves, for example, the attempt to make their writing stand out from other candidates or intrusive questions in terms of personalities or identities (Paley, 1996), would serve as a reasonable argument for further exploring how the approach of genre writing might affect students' attitudes when personal statements are the subject.

While the idea of adopting genre-based approach to teach personal statement writing seemed to be grounded, the remaining queries are for which group of students the approach would be more suitable. Previous studies (e.g., Changpeung, 2012; Janenoppakarn, 2016) usually considered including two or more groups of participants, based on their writing ability, when conducting genre-based writing lessons due to the competing claims that the approach benefits students with lower ability more (e.g., Al-Baimani, 2019), whereas some researchers argue that learners with different levels of proficiency benefit from the approach differently (e.g., Janenoppakarn, 2016).

As a result, this research aims to study the possible effects of using genre-based approach in EFL secondary context in terms of the students' personal statement writing performance and their attitude towards genre-oriented writing lesson, both in

high and low ability groups, in hope that it might improve the students' writing competence and attitudes through creating meaningful writing lessons.

1.3 Research objectives

In light of the abovementioned backgrounds, the objectives of this research are:

1.3.1. to study the effects of genre-based approach on Thai EFL secondary school students, both high and low ability groups, in terms of personal statement writing competence score and the content, and

1.3.2 to explore the effects of genre-based approach, with personal statements as a target genre, on Thai EFL secondary school students, both high and low ability groups, in terms of their attitudes.

1.4 Research questions

To address the significance and issues in the context discussed above, the research is conducted in quest of the answers to the following research questions.

1.4.1. What are the effects of genre-based approach to Thai EFL high school students both high and low ability groups in terms of personal statement writing competence score and the content of writing?

1.4.2. How do the Thai EFL secondary school students, both high and low ability groups, describe their views towards learning personal statement writing through genre-based approach?

1.5 Significance of the study

The study is expected to give the clearer picture of how genre-based pedagogy could improve the quality of the students' writing and attitudes towards writing when applied to EFL writing classroom in secondary education in Thailand, adopting personal statements as the target genre. Although genre pedagogy is not a new concept in Thai EFL education, there is clearly a need to study in this particular context

as suggested by, for instance, Chuenchaichon (2014), who anticipated the growing trends of the application of genre pedagogy in Thai EFL writing landscape.

To elaborate, while many research studies about writing instruction in such EFL context as Thailand have long embraced genre pedagogy, only a few of them have stepped out of the conventionally held tripartite framework popularised by Hyon (1996), since most of the studies opt for either SFL or ESP model, notably the teaching learning cycle. However, this current study demonstrates an attempt to consider different aspects of genre pedagogy, bringing together both implicit and explicit genre pedagogies as in Brazilian and Swiss SDI approaches but highlighting the ESP characteristics of the target genre – personal statements – through extensive genre analysis and scaffolding. It would therefore offer possibilities for further similar studies in relatable contexts.

Considering the people who could benefit from the study, this research study could also serve as guidelines for EFL teachers in secondary schools of similar context who see the possibilities to employ or adapt it. The results may contribute to further interpretations of genre education and promote its values in approaching writing instruction through a different lens. As for the students, the study could offer the ways to be prepared for the growing demands of personal statements as one of the requirements for several university applications. Schools and educational institutions which are interested in organising a programme to prepare their students may particularly benefit from this study.

The significance of the study is also grounded by the target genre of this study, the personal statement. With its characteristic of a narrative and expository texts with a specific purpose, the personal statement is different from other types of writing the students in Thai context are familiar with. Apart from being a genre not frequently studied in Thai context, the personal statement in its nature allows the students to think and reflect upon their life. According to the remarks by Myskow and Gordon (2010), although not all students were using the application letters in the admission process, the essays could also benefit them in terms of allowing the students to reflect upon their achievements and contributions, as well as articulating their dreams or life goals. However, as argued, the most interesting rationale for choosing this genre is that application essay is a genre with specific purpose the audience of which is not the

teachers or their classmates but the academicians and gatekeepers of their target university. This is seen as an appropriate topic for high school students who are expected to use the language to communicate with not only the audiences and purposes related to the school but also to those outside it.

Through genre-based instruction, once the students have mastered the target genre, they are likely to creatively produce the similar genres according to the differing purposes (Bakhtin, 1986, as cited in Cristovão & Artemeva, 2018). Bringing this notion to what was suggested by Myskow and Gordon (2010), students' reflection upon themselves could also probably help them throughout the university admission process and even their future interviews.

1.6 Definitions of key terms

- **Genres** refer to socially oriented text types that bear such distinctive characteristics as the goal, relatively stable structures, and context. The target genre of this study is the personal statements, which has the ESP-bound nature. However, the present study will adopt the insights from different schools of genre pedagogy to suit its pedagogic purposes and the context of the study.

- **A personal statement** in this study is referred to an essay or a piece of writing produced by Thai EFL secondary school students who wish to pursue higher education in a university. It is sometimes required in an admission process especially to many international programs in Thailand and is meant to be read by the admission committee.

- **Genre-based approach / Genre pedagogy** here refers to the approach to teaching writing which addresses the awareness of the nature, contexts, and purposes of the text. Due to the ESP nature of the targeted text, which is personal statements, along with the EFL secondary school context and the concerns about too explicit or prescriptivist pedagogy, this study consulted different schools of genre before proposing developed didactic sequence.

- **Students** refer to the participants of the study, the M.6 students (Grade 12) at Assumption College, Thailand. The details can be found in the methodology session which explains the rationale and the recruitment of the participants.

CHAPTER 2

REVIEW OF LITERATURE

This chapter presents a review of literature, organising from general to specific topics. It begins by exploring the practices and scholarship in EFL writing instruction in different contexts, investigating some of the outstanding approaches to teaching writing, comparing different orientations of genre-based approaches, and linking genre pedagogy with theories in teaching writing. Then, the chapter moves to the part which pays particular attention to relevant studies and documents pertaining to the focal genre of this study, which is personal statement, before concluding with related research studies on genre-based approach to teaching writing.

2.1 Writing instruction in EFL context

In order to conduct a study about teaching writing in EFL context, it is of crucial importance to examine the relevant studies so as to see the clearer picture of such practice in this area, to observe the changing trends which have interested EFL writing scholars, and to characterise EFL writing from writing instruction in L1 context. Coupled with some supporting studies and theories, this part is mainly built on Manchón (2009), especially the chapter by Ortega (2009).

As one of the scholars who analysed the ranges of research areas in EFL writing, Ortega (2009) began by exemplifying some of the studies on cognitive process among L1 and L2 writers before moving to social, pedagogical, and other aspects. Schoonen et al. (2009, as cited in Ortega, 2009), for example, proposed the differences between L1 and foreign language writing cognitive process which is regarded as the blueprint of writers that FL writing paid more attention to the linguistic elements of writing such as grammar and vocabulary, whereas L1 writing involved more of non-linguistic aspects. Coupled with this notion, the researchers proposed the ‘Inhibition Hypothesis’, the assumption which maintains that the burden of excessive attention to linguistic aspects could potentially override non-linguistic dimensions such as content elaboration (p. 237). Apart from cognitive process, the researchers also investigated the

roles of L1 on FL writing. It is found that EFL writers at young age or with lower level of language proficiency tended to rely on their L1 especially in terms of lexical knowledge. As they grew up or became more competent, the influence of L1 could still be seen as a ‘mediational tool’ such as in planning and revising (Manchón, 2009).

Apart from these, some attempts to study EFL writing are witnessed in the study regarding giving feedback. Ashwell (2000, as cited in Ortega, 2009), drawing conclusion that giving feedback on grammar should always come in the right proportion with feedback on content to make it meaningful. Along with the issues of giving feedback, this author also proposed several studies to confirm that adopting peer-response was a potential and essential practice in EFL classroom apart from feedback by teachers (Miao et al., 2006, as cited in Ortega, 2009). In this sense, these studies implicate a set of guidelines to the present study especially for the phase of planning the writing lessons in Thai EFL context. In other words, they seem to confirm the collaborative and context-reliant characteristics of a writing class as underpinned by socio-constructionism (Vygotsky, 1987).

Ortega (2009) also gave some examples on how EFL writing instruction was practised in different contexts through curricular and pedagogical perspectives. More importantly, the author noticed the important questions regarding the extent to which EFL writing is explicitly taught as well as how socially oriented the practice is. While some scholars, noting the importance of metacognitive and metalinguistic knowledge, maintained that writing, be it L1 or L2, should be learned implicitly through experiences and feedback, others argued for the explicit teaching of writing, claiming that it is more likely for the students to employ the taught features and techniques if they are taught explicitly (Rinnert & Kobayashi, 2009). In fact, there are a number of studies encouraging explicit teaching in some aspects of EFL writing, for example, Talebinezhad and Negari (2007), who claimed that explicit teaching of a learning strategy called concept mapping is recommended in writing essays to foster metacognitive knowledge and motivation. However, for the knowledge of genre in writing, whether teaching should be explicit or implicit is still inconclusive, depending on the traditions of genre pedagogy one opts to follow (Hyland, 2003; Hyon, 1996).

While the differences in L1 and L2 writing are clear, within L2 writing, the differences between foreign language writing and second language writing are usually

less visible. To begin, according to Hirose and Sasaki (1994) and Kasper (1997), as cited in Ortega (2009), the proficiency in L2 in the context where the language is regarded as foreign language (FL) is usually lower than that in second language (SL) context, which ultimately has an impact on the practice and performance. Furthermore, other elements in writing, such as pragmatics or complexity, were seen to be less developed among the students in FL contexts compared with SL context. When coupled with the lack of clear purposes or limited actual uses of language outside classroom, students seem to have less motivation as it is less likely driven by needs and purposes (Ortega, 2009). According to Ortega (2009), this does not always imply the disadvantageous nature of FL writing; while SL writing usually experienced a wider range of L2 proficiency in a class, students in FL class are usually less diverse, implying less complicated class management and learning activities. Despite the differences, this scholar contended that research in L2 writing usually assumed generalised similarity (p. 233).

Research studies on EFL writing from 1992-2007 published in two major journals, according to Ortega (2009), were mostly conducted in Japan and Hong Kong. Moreover, it was found that most of the studies dealt with the context of higher education rather than school system. This implied the demand for further investigation in other areas and education levels.

Seeing from its nature, L2 writing in EFL context is heavily influenced by L1 as well as the educational context where it takes place (Rinnert & Kobayashi, 2009). It is explained that how the learners write depends on not only the linguistic proficiency but also the metaknowledge, for example, how they view the goal of writing, their sense of audience, etc. Studying writing instruction in EFL context, therefore, has gained some implications from studying such practices in L1 writing. Considering the research in such field, the attempts to study EFL writing, according to these researchers, were seen to vary from studying the influences of L1 on L2 writing, the students' perceptions and attitudes towards L2 writing, contrastive studies between L1 and L2 rhetoric, transferability between the two, genre theory, to sociocognitive theory.

2.2 Approaches to writing instruction

As an important communicative skill in the English language for academic and professional context, writing is deemed by scholars and educators to be the most difficult communicative skill to handle. In light of the acknowledged claims, there have been noticed a set of developing pedagogical approaches to address this challenge. It is generally known that approaches to EFL writing instruction derives from the practices in teaching writing in L1 context (O'Brien, 2004).

2.2.1 General focuses of writing instruction

2.2.1.1 Focus on text

Curry and Hewings (2003) contended that it is important for the writing classes, especially the academic writing, to emphasise certain features of the writing text which normally involve text types, rhetorical purposes, register, as well as linguistic accuracy. Along with the list, the scholars also proposed some practical recommendations to follow, which could be applied before, while, or after writing.

It is important for students as well as teachers to know some classifications of text types in order to identify what to expect from the text, for example, knowing the differences between the essays and the reports. For teachers, identifying text types could elicit the tasks or prompts leading to accurate evaluation of the success of the text produced by the students. Teachers are also expected to make certain traits of the text, both regarding structures and goals, salient or visible to the students.

One of the suggestions to promote students' awareness of the structure of the text is through introducing metadiscourse, which is the language used to describe elements or what happens in the text (Brandt, 1990, as cited in Curry & Hewings, 2003). Introducing transitional words or phrases is seen to help the students signal their movements or connections between the arguments when writing.

Another two elements to consider are the rhetorical purposes and the registers of the text. For rhetorical purpose, Curry and Hewings (2003) suggested that while some text types have clear rhetorical purposes, others are implicit and thus need teachers' clarification. Rhetorical purposes of the text deals not only with

planning organisational structures of the text but also with choosing the right types of arguments appropriate for the text type. According to the authors, using authentic texts could serve as an effective way for students to discuss whether the elements – orders or argument – effectively lead to the text achieving rhetorical purposes. For registers, the authors encouraged the teachers and the students to consider these aspects: how formal the text should be, what types of structure are usually repeated, what particular terminologies are frequently found in the text, as well as the extent to which the personal voice is applied.

The last aspect of the list to consider is linguistic accuracy, which covers a range of aspects from spelling to grammatical accuracy. In regard to spelling, Curry and Hewings (2003) suggested that teachers could compile the lists of frequently misspelt words found in the target text type and present to the students before the task. This could also be applied to grammatical accuracy, with the authors suggesting a list of common mistakes in students' writing: lacking main verbs, pronoun agreements, unclear referential words, tense and mode inconsistency, and mistakes influenced by speech (Lillis, 1996, as cited in Curry & Hewings, 2003).

If the consideration of social contexts and factors such as rhetorical aspects, registers, or styles, other than language and accuracy is used as another criterion to characterise writing approach, Badger and White (2000) along with Tangpermpoon (2008) seemed to argue that the writing instruction with focus on texts diverges into product-based approach and genre-based approach. Product-based approach to writing instruction is also known by other names such as the controlled-to-free approach or the guided composition (Raimes, 1983; Silva, 1990; as cited in Tangpermpoon, 2008). With its central focus on structures, this approach enables the students, especially those of low proficiency, to gain the knowledge of the structure of the target language. The product-based approach is characterised by the emphasis on imitating the model and the use of model paragraphs, sentence combining exercises, or the rhetorical pattern exercises (Sun & Feng, 2009; Tangpermpoon, 2008). Despite being viewed as a linear process of writing instruction, the product-based approach was argued that recursive nature could occur in this approach (Raimes, 1983; Tangpermpoon, 2008). The product approach was found to have some benefits compatible to certain context such as the ones with emphasis on grammatical structure,

mechanics, or the rhetoric features, corresponding with Curry and Hewings (2003). However, it was claimed to have less emphasis on the social aspects of language; this was the main claim among the drawbacks of this approach and therefore led to the other extension of the text-based approach: the genre-based approach which will be later discussed in 2.2.2 and 2.3.

2.2.1.2 Focus on process

Apart from treating writing instruction as a text or product, there is also an attempt to focus on how the text is produced rather than what the text is like. Having been a dominant approach for decades, the process-based approach to teaching writing is seen as the one with the focuses shifted from the targeted structures to processes of writing from beginning to the end. Writing in this sense is viewed as ‘discoveries of learning and ideas’ (Tangpermpoon, 2008). Focuses on process, according to Curry and Hewings (2003), could be seen in practices such as process approach, collaborative writing, and peer review.

Instead of focusing of the complicated nature of the text, process approach could help the students write through experiencing different stages of writing. For each stage, teachers are there to facilitate and correct misconceptions, bearing in mind that some stages are more useful for some types of students than others.

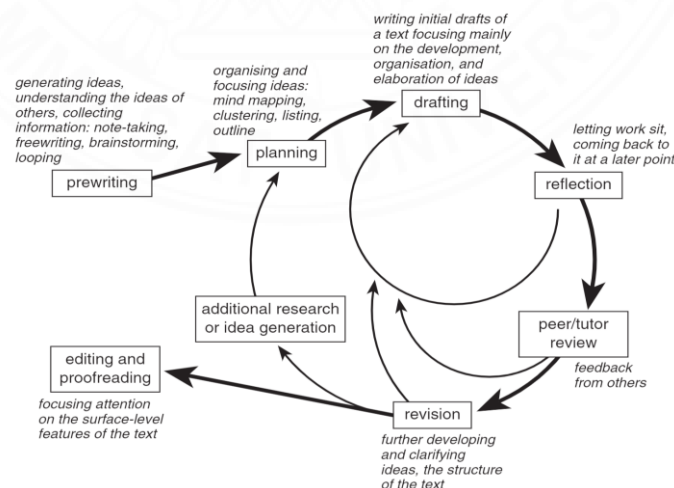


Figure 2.1: Writing process approach (Curry and Hewings, 2003, p. 34)

Curry and Hewings (2003) paid particular attention to the pre-writing stage, contending that although some competent writers think while they write,

planning before writing is still found useful especially when dealing with formal text. The scholars offered two activities for pre-writing: brainstorming and freewriting. While in brainstorming students are to generate as many ideas as they can without evaluating them, in freewriting, students are asked to write without stopping for a certain duration, e.g., 10 minutes under a low-pressure environment before assuming the role of an editor or making use of the text from freewriting. What the authors noticed is that teachers do not collect or evaluate the students from their freewriting.

Other prewriting strategies involve keeping journals, in which students are asked to provide some response to certain topics in a less formal manner. It offers the students a place to explore and reflect upon different types of writing. Therefore, considering feedback in journal writing, teachers usually make comments only on ideas rather than errors or accuracy.

Building on the stage where ideas are generated, the next step is planning, which could involve clustering, mapping, or other graphic representations such as essay outlines to develop further ideas in the writing process. This is the stage where students could review their ideas and arguments.

Following this is the stage of drafting, underpinned by the notion that writing is recursive (Tangpermpoon, 2008). That is, after receiving feedback this stage could happen again and again. What could be done in this stage is narrowing down the ideas, removing or adding some information where appropriate. For this stage, L2 writers are suggested not to pay much attention on grammatical accuracy first unless it affects the meaning.

Since feedback is deemed indispensable for the review and revision stages, the writing class would turn to either the feedback from the teacher or the classmates. Peer-review could be an effective way to obtain feedback compared with feedback from teachers whose authority to grade could affect students' development of opinion. Peer-review could be done in pairs or in groups, and with numerous merits, online platforms could also be an option to consider.

Overall, it seems that collaborative learning and writing with students sharing authorship of the text underpins and could be integrated to any stage of process writing from prewriting to reviewing. However different the emphases of product and process orientations might appear, it is claimed by Sun and Feng (2009)

that, after all, the key to good products relies on good process. These arguments lead to further pedagogical attempts to strike a balance between the product and process ideologies.

While the present study aims to explore the effects of genre-based writing instruction, which is more of text-oriented, the stages and some practices in process writing are arguably beneficial and give implications to genre approach to some extent. Curry and Hewings (2003), as well as Hyland (2003), among others, seemed to agree that choosing to make successful writing lessons from either only from either process writing or text-oriented approach could be a false dilemma. There have been attempts to integrate both text analysis and process writing together, known as Teaching-Learning Cycle (Rothery, 1996, as cited in Curry & Hewings, 2003). The cycle consists of several stages of writing instruction, some of which explicitly employ text analysis to help students understand what the target text looks like. This cycle is adopted widely in genre-based writing approach, which is reviewed in the later part of this chapter

2.2.2 Different orientations in writing instruction

Hyland (2019) proposed a more detailed taxonomy of the practices in writing instruction, which could be based on its different orientations as illustrated in Table 1.

Orientation	Emphasis	Goals	Main pedagogic techniques
Structure	Language form	Grammatical accuracy Vocabulary building L2 proficiency	Controlled composition, gap-fill, substitution, error avoidance, indirect assessment, practice of rhetorical patterns
Function	Language use	Paragraph and text organisation patterns	Free writing, reordering, gap-fill, imitation of parallel texts, writing from tables and graphs
Expressivist	Writer	Individual creativity Self-discovery	Reading, pre-writing, journal writing, multiple drafting, and peer critiques
Process	Writer	Control of technique	Brain-storming, planning, multiple drafting, peer collaboration, delayed editing, portfolio assessment
Content	Subject matter	Writing through relevant content and reading	Extensive and intensive reading, group research projects, process or structure emphasis
Genre	Text and context	Control of rhetorical structure of specific text-types	Teaching-learning cycle Rhetorical consciousness-raising

Figure 2.2: Guiding concepts of teaching writing (Hyland, 2003, p.22)

According to Table 1, different orientations, emphases, as well as goals, would lead to differences in terms of practice. Some could be seen to resonate the ideas discussed previously in Curry and Hewings (2003).

2.2.2.1 Focus on language structures

This orientation regards writing as a product as it puts emphasis on grammatical or syntactic structures, vocabulary choices, and cohesive devices, among others, underpinned by structural linguistics and behaviourism (Silva, 1990). Similar to what Tangpermpoon (2008) and Badger and White (2000) noticed about product-based approach, the typical processes in this orientation include familiarising oneself with the text, practising fixed patterns in a controlled manner, imitating the model text, and developing the target text. This practice is usually applied to students with limited language proficiency to increase their confidence. While it is found to help students write with minimal errors, it is doubted whether such occurrence happens as a result of the fear of experimenting on new language features due to the rigidly controlled instruction. Moreover, meaning, the core of communication, is not adequately addressed, possibly leading to the mismatch between structural complexity and communicative purposes.

2.2.2.2 Focus on text functions

This approach is seen as an attempt to link language forms with the functions in communication. It is designed to help students, through formulae, tasks, or models, to develop different types of paragraphs along with examining their elements such as topic sentences or supporting sentences. This orientation could begin from sentence-level activities such as sentence rearrangement or gap filling, before moving to elements of an essay, introduction-body-conclusion, and its types of essays, such as exposition or cause and effect. Although functional approach takes meaning into consideration, it is seen to be detached from the context or the purposes for the students.

2.2.2.3 Focus on creative expressions

In this orientation, students or writers are the centre from which everything begins. Writing instruction is seen to encourage students to master their expressive ability and discover their own voices. Classes where expressivism is adopted try not to provide students with models or preferred responses. Therefore, teachers are there to accommodate the optimal environment to make students discover and make meaning through activities especially free writing. It is commonly adopted in L1 context, but its effectiveness in the landscape of L2 writing is still doubted since it does not tend to take into consideration the students' cultural background, or the purposes of communication in the real world, among others (p. 10).

2.2.2.4 Focus on the writing process

While this orientation focuses on preparing students to be independent writers, it also pays attention to the roles of the teachers as well as the cognitive process. Some commonly adopted steps in process writing consist of planning, writing, and reviewing (Flower & Hayes, 1981, as cited in Hyland, 2019). Similar to the previously discussed writing process approach illustrated in Figure 2, Hyland's model of process writing shows some recursive, non-linear nature, with teachers having limited emphasis on forms and focusing more on equipping students with strategies through activities in the stages as discussed previously by Curry and Hewings (2003), notably journal writing, conferences between students and teachers, group discussion, and problem-based assignments. Although it is widely adopted in different contexts, writing lessons with the focus on process are seen to overemphasise cognitive aspects (Swales, 1990, as cited in Hyland, 2003). It ignores the factors other than psychological ones especially social aspects of writing, e.g., knowledge of audience, context, or purposes (Hyland, 2002, as cited in Hyland, 2003). Polio (2001, as cited in Hyland, 2003) argued that teaching writing strategies does not always lead to success in writing, especially without the knowledge of what to write.

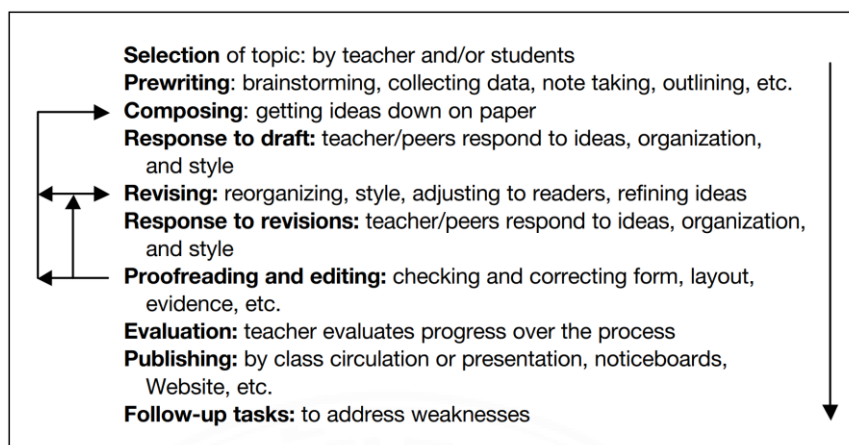


Figure 2.3: A model of process writing (Hyland, 2019, p.11)

2.2.2.5 Focus on content

The content-oriented approach moves towards the concern of what the students should write about. In writing courses, there could be a certain set of common themes or topics about which students has some background knowledge, and most of them relate to social issues. From these topics, the content-oriented teachers could select relevant structures and vocabulary to be integrated in the lesson. It is also important to note that some themes may cause difficulties to students who are not familiar with the topics, especially to the students in L2 writing class. It is the teachers' duty to provide knowledge necessary for the students to perform the writing tasks. Regarding its problem-based nature of the themes or topics, this approach could benefit the process writing courses where such issues are used as activities in certain stages. The process is usually conducted through collaborative activities or inquiry learning, thus making use of and relying to a great extent on reading materials, regarding them as the source of linguistic, rhetoric and content knowledge. Therefore, hardly is this approach found to work on its own since it is usually necessary to consider structural, functional, or process when conducting a writing class.

2.2.2.6 Focus on genre

The aspect of writing which is the focus of genre-oriented writing class is its communicative purposes. Writing is regarded as a communicative event to achieve some purposes and is under the influence of social conventions or context. The way of using language in a particular way as influenced by such contexts

is called genre. In practice, the writing lesson would start from the communicative purposes, then moving to relevant factors namely purposes, relationships between writers and readers, forms of the text, the nature of the text, etc. The genre-oriented teachers might lead the class to characterise the targeted genre and help the students write it by means of scaffolding, as underpinned by Zone of Proximal Development or ZPD (Vygotsky, 1987).

Acknowledging the limitations of the previous approaches to writing instruction, the genre approach arose as an alternative. As stated by Hyland (2003), teachers whose focus is on genre are looking beyond structures and processes of writing; they instead see writing as a process following some social conventions to achieve certain social purposes. In light of these social perspectives, the writers are expected to know the readers, the relationship with them, the nature of the text being conveyed, and the goals of the communication.

The pedagogical implication of the genre-based writing is illustrated in the following model (Hyland, 2003, p. 21).

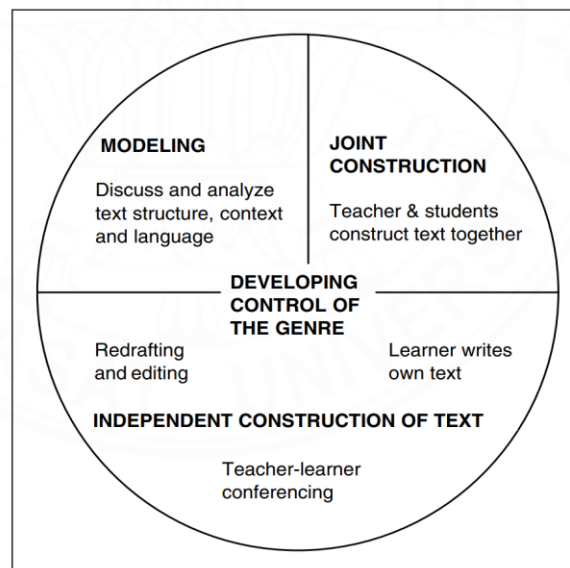


Figure 2.4: Teaching-Learning Cycle of the genre approach (Hyland, 2003, p.21)

From the diagram, Hyland (2003) explained that this ‘contextualising-modelling-negotiating-constructing’ process was underpinned by the theory in psychology, proposed by Vygotsky (1987), known as zone of proximal development (ZPD) and scaffolding. It is noted that this approach is characterised by

the talk, various kinds of writing, and the concept of metalanguage which shapes the structures and grammatical features of the writing (Hyland, 2003). In this tradition, grammatical accuracy and structures are also regarded as important, but as a tool to achieve the communicative purposes of that genre. Writing, in genre approach, is rather seen as a product, not the process itself (Hyland, 2003). Together with the fact that, in the genre approach, students are exposed to many examples of writing of the target genre, the genre approach, in this sense, shares some similarities with the product-based approach, but while product approach highlights the structural accuracy, it aims for social context and purposes (Badger & White, 2000; Bijami & Raftari, 2013; Hyland, 2003; Tangpermpoon, 2008). To be more specific, while the product-based and genre-based pedagogy are usually adopted when dealing with writing in suprasentential levels, the product approach tends to focus on the template or outlines such as the five-paragraph essays, whereas the genre-oriented writing complies with the nature of genres: having less rigid text form and capable of being mended or mixed in order to serve some communicative purposes. In practice, this step of destabilising genres is required in order for the students to fully understand how genres work (Johns, 2002; Myskow & Gordon, 2010).

2.3 Genre-based approach

2.3.1 Conceptions of genre and the genre-based approach

According to Heilker and Vandenberg (2015), the term genre derives from a French word, *genre*, referring to kinds, types, or styles. The term genre has long been studied and used by the scholars both in and outside the language field for centuries (Devitt, 2004). Originally the concept was used by Aristotle to refer to classical rhetorical genres including epic, tragedy, and comedy before shifting its focus to other situational types around 1960s (Black, 1965, as cited in Devitt, 2004). Paltridge (2001) noticed that genre became an interest topic among ESP scholars around 1981. From a recipe, a joke, a speech, a travel brochure to an essay, genre is said to pervade human lives, while academic approaches to genres could be said to begin from literature, linguistics, and rhetoric.

As for a more specific definition of genre, according to Longman dictionary of language teaching and applied linguistics, Richards and Schmidt (2013) defined genre as a type of discourse which has recognisable patterns occurring in a particular context. It is suggested that the conception of genre gives implications to the writers and readers in the process of writing as well as reading. They should be aware of the genre they are creating or encountering as well as its expectation.

According to Hyland (2003) genre is characterised as a set of ‘abstract, socially recognised way of using language for particular purposes (p.18).’ This concept assumes that the similarity of some types of text is as a result of particular social context (Hyland, 2019). It is said that genre scholars prioritise the relationship between the participants as the core of language use. The success of the text is determined by the previous knowledge of the genre, its present generic type, and constraints in the context, implying the place where genre instruction could offer pedagogical benefits.

Swales (1981, as cited in Ngamaramwarangkul, 2016) defined genre as ‘a more or less standardized communicative event with a goal or set of goals mutually understood by the participants in that event and occurring within a functional rather than a social or personal setting’ (p. 18). What could be implied from this definition is that Swales’ notion of genre focuses more on functions. As a key scholar of the ESP tradition, Swales (1981, as cited in Henry & Roseberry, 2001) also proposed that genres are comprised of moves, which are texts or parts of texts meant to achieve particular purposes. This notion is beneficial to the ESP school and language teaching. In regard to moves as elements of genre, Hasan (1989, as cited in Henry & Roseberry, 2001) asserted that some elements of the genre are optional while some are found to be obligatory.

According to Martin (2009), genre is the concept conceived in the Systemic Functional Linguistics (SFL) in Australia. SFL, seeing the language as a meaning-making system, recognised the strata of languages and argued that in order to achieve the social purposes, there are multiple stages to execute. Therefore, genre is defined as a ‘staged, goal-oriented, social process’ (Martin, 2009, p. 13). This definition gave implications to the pedagogy of the SFL-oriented genre lessons as elaborated later in 2.4.1.

Genre is also conceptualised through other perspectives than that of ESP or SFL. In *New Rhetoric*, Miller (1984) proposed that genre, for the rhetoricians, referred to ‘a conventional category of discourse based in large-scale typification of rhetorical action; as action, it acquires meaning from situation and from the social context in which that situation arose’ (p. 163). In this sense, it could be noticed that for this tradition, genre is seen to be less stable or fixed, which leads to the differing way of studying from other traditions.

It is also important to note the nuances when characterising the notion of genres and that of the text types. Derewianka (2003) noticed that in most cases the two terms can be used interchangeably, with the term text types being used owing to its less threatening political quality and understandability for the practitioners such as teachers as well as their students. In terms of distinctions, it is pointed out that the academics could characterise genres by its stance as a context-bound social construct shaped by human activities (Tardy, 2006).

The notion of genre has been seen to have potential and implications for classroom setting since around 1970 (Hyland, 2007). Such classrooms where the genre-based approach is adopted aim to address the gap between the students’ limited understanding of the genre and the expectations of the genres which are usually less visible to the students especially in EFL contexts (Changpueng, 2012; Hyland, 2019; Panjapakdee, 2008). When the conception of genre is realised as a context-bound social action with purposes, it reminds the practitioners that the students might not have this awareness and knowledge of the genre; thus, the practitioners are expected to deal with this gap accordingly.

2.3.2 Implementing the genre-based approach

One of the clearly illustrated step-by-step guidance to genre-based approach is found in the article by Hyland (2007). This scholar demonstrated four general steps of implementing genre pedagogy in a large scale as a series of lessons. The steps include planning, sequencing, providing support, and assessing learning. For planning learning, he noticed that genre-oriented courses are usually built from themes or target genres, and from that point, several stages were presented to follow, beginning from identifying the context, goals, language events, relevant genres, and knowledge

of the context, to analysing the collected texts and developing the material accordingly (Burns & Joyce, 1997, as cited in Hyland, 2007) based on the students' needs. Hyland went on elaborating the sequencing steps which encompass prioritising the skills and functions, arranging genre sets based on real life usage, and placing the genre in an appropriate order in light of the increasing difficulty. Following this was a step where the teacher employed the concept of scaffolding to facilitate students' writing. As previously discussed, the effectiveness of genre lesson lies in the collaborative learning activities as well as the interactions with knowledgeable others. For SFL, this step is implemented through the teaching-learning cycle while the top-down approach to explore the lexicogrammatical and rhetorical features of the genre is preferred among ESP practitioners. The last step is assessing learning, which is said to generally happen when the students have good command of the genre. Hyland recommended presenting the expected criteria to the students, which helps them stay motivated to develop towards the goal. The genre-based classroom seemed to favour feedback since it makes use of 'talking about the text' apart from the text itself (p. 162). The preferred means of assessment is through using portfolio, especially the multi-genre one, to see the connections between genres as underpinned by the notion that genres are usually found to interact with other relevant genres.

2.3.3 Arguments on the genre-based approach

Adopting the genre approach to writing instruction offers teachers a number of merits, notably for those in such contexts where English has a limited role in daily life activities. Hyland (2007) claims that genre pedagogy allows the learners of the language to see the way language works in communication. The relationship between the text features and communicative purposes is brought into the lesson as the main emphasis (Bijami & Raftari, 2013). In fact, most proponents of genre pedagogy usually claimed its properties of meaning making and helping the students socialise into the academic community (Raimes, 1991; Yayli, 2011).

It is also argued in Al-Baimani (2019) and discussed in Kay and Dudley-Evans (1998), among others, that this approach seemed to be suitable for writers who are in beginner and pre-intermediate levels due to the nature of learning

which relies on examples and also to its claim to help with the anxiety while writing. Moreover, it could be regarded as a way to promote multiple communicative skills due to the theme-based characteristics, notably reading and writing (Grabe, 2001, as cited in Hyland, 2007). Below is the table clearly illustrating the point-by-point advantages of the genre-based approach shown in Hyland (2007). While he claimed that these advantages are not unique to genre approach, the scholar asserted that this type of pedagogy encompasses all the suggested benefits if it is properly practised.

Explicit	Makes clear what is to be learnt to facilitate the acquisition of writing skills
Systematic	Provides a coherent framework for focusing on both language and contexts
Needs-based	Ensures that course objectives and content are derived from students' needs
Supportive	Gives teachers a central role in scaffolding students' learning and creativity
Empowering	Provides access to the patterns and possibilities of variation in valued texts
Critical	Provides the resources for students to understand and challenge valued discourses
Consciousness-raising	Increases teachers' awareness of texts to confidently advise students on writing

Figure 2.5: Advantages of genre-based approach (Hyland, 2007, p.150)

Apart from the listed advantages, Cheng (2007) proposed another aspect of adopting genre-based approach, which is the possibility of the noticed genre to be recontextualised into other context or genres. In the study, the focal student was shown to employ the noticed moves and adapted them to suit the new context. Yayli (2011) seemed to agree with the findings, building on these results by proposing the cross-genre awareness. The scholar employed the genre-based writing approach to teach the students in tertiary education context to write different genres, such as CVs, recipes, complaint and e-mails. Through using multi-genre portfolio, conducting interviews and questionnaires, and observing students' writing annotations, the researcher claimed that students were found to transfer some generic features belonging to certain genre to another to achieve purposes. Hence, it is significant that genre-based writing lessons should include these implications as one of its goals.

Despite the benefits, the genre-based approach is not free from limitations and concerns. To begin with, the students in genre-oriented classroom rely to a great extent on the knowledge of lexical or rhetorical knowledge of the targeted genre (Hyland, 2003; Tangpermpoon, 2008). While this pedagogical practice is at risk of overemphasising written products, it might overlook the students' writing ability and skills required to produce the writing product (Badger & White, 2000; Hyland, 2003;

Tangpermpoon, 2008). To address the shortcomings of the genre-oriented writing instruction, some researchers attempted to integrate more than one approach to the classroom practice (Badger & White, 2000; Ghufron, 2016; Janenoppakarn, 2016; Tangpermpoon, 2008). Instead of claiming the integrated effects of all the approaches, the principal emphasis of this study lies on the genre-based approach which underlies the steps of providing contexts and linking them to broader contexts. Some features from product and process traditions, such as emphases on grammatical structures and multiple drafting, are covered in certain steps applied throughout the pedagogical practice, be it teaching-learning cycle or a more ESP oriented three stages of teaching writing, yet they are seen as supplementary activities to achieve the genre-oriented writing purposes. For example, according to the teaching-learning cycle illustrated by Hyland (2003), structures and accuracy, the main concern for product-oriented teachers, are discussed together with the context of writing in the modelling stage. As for the claim that multiple drafting is essential as suggested by the process teachers, this concern is addressed in the stage called ‘independent construction of text’ where students can learn together and receive feedback from both their peers and teacher. In ESP genre-oriented writing class, it is implied that process-oriented stage of drafting and emphasis on product-oriented structural accuracy are a part of the ESP writing instruction (Brookes & Grundy, 1990, as cited in Dudley-Evans, 1997). The stages of exploring, planning, and drafting as proposed in ESP allow possibilities for teachers of ESP writing to make use of other traditions as one of the steps to strengthen and the genre approach while addressing its concerns.

According to Hasan and Akhand (2010), in such contexts as ESL or EFL, the students’ language abilities are usually diverse, leading to the argument that using only one approach to writing instruction may not be beneficial. However, in this study, genre-based approach is not claimed to be the only appropriate way to be adopted in EFL secondary school context but rather asserts the claim of using it as an alternative, while seeing from the point discussed above, some practices are already adopted to serve the use of genre-based approach.

2.3.4 Writing theories and their relations to the genre-based approach

While there are many learning theories underpinning writing instruction, Dueraman (2012), studying this area in Thai EFL context, argued that teaching writing can be viewed from three main theoretical perspectives: cognitivism, socio-constructionism, and the integration of both.

As discussed in Dueraman (2012), cognitivist writing scholar viewed writing as a process that bears some problem-solving qualities (Reid, 1993). It is seen as a process occurring within individual writers. Flower and Hayes (1997), as cited in Dueraman (2012), claimed that writing emphasises three elements in composition: planning, translating, and reviewing. Flower and Hayes (1997) further illustrated that by adopting cognitivist writing, students are trained to observe the writing context and the goal of writing. In practice, the step of planning involves pre-writing activities such as brainstorming to help organise and get the goal. For translating, the students are to transfer the ideas into the written texts where structural and generic aspects of the text are concerned. Finally, by the term reviewing, Flower and Hayes referred to evaluating and revising as the sub-processes embedded. Although the cognitivist perspective seemed to depict writing straightforwardly, it may overemphasise how the intrapersonal writing process develops among individuals rather than a social process.

On the other hand, the socio-constructionist views of writing theory held that writing is a social act. Vygotsky (1987) contended writing is socially constructed through social interactions, thus posing the stance of writing beyond individuals. Writers and the writing students are seen as active knowledge constructors rather than passive ones. However, the socio-constructionist view on writing is not without criticisms such as what and when the students exactly learn from such internalised interactions (Dueraman, 2012).

With different advantages and disadvantages of cognitivism and socio-constructionism, Dueraman (2012) asserted the possibility of adapting the two orientations to practice, claiming that the key is that teachers should know how to balance between students' intrapersonal and interpersonal activities. Dueraman (2012) also noted that the focus of the lesson also determines which framework the teacher should adopt; that is, the cognitivist perspective should be adopted when the lesson

focuses on text modelling (e.g., providing vocabulary) while socio-constructionist view should be addressed when dealing with group work or collaborative learning.

In relation to the abovementioned perspectives, the genre-based approach has some characteristics from both cognitivist and socio-constructionist views. Certain steps mentioned in cognitivist practices can be seen as genre-oriented, especially the planning and partly in translating the ideas. Planning requires the students of writing to visualise the target audience, the goal, and the context while translating brings the students to think about generic features of the text; these aspects are accentuated in genre tradition. As for socio-constructionism, seeing writing as social interaction and involving collaborative activities are also mentioned as genre practices. Besides, concerning the linguistic models, Rose (2012) contended that the concept of genre is social rather than cognitive. If the practices involve the analysis of social context, then social semiotics, metafunctions, and multimodalities are also dealt with, positioning itself as clear social-oriented approach. Nevertheless, this study takes both cognitivist and socio-constructionist views of genre practices; as Dueraman (2012) suggested, it is advised that both perspectives be considered and adopted at different phases when it comes to classroom practice.

2.4 Different traditions of the genre-based approach

Within the genre approach to teaching writing, there are variations based on different interpretations of the concept of genre, the focus, and the varying context to which it is applied. Perhaps one of the most distinguished works illustrating the different schools of genre is the study by Hyon (1996). By observing different traditions of genre approach across the globe at that time, she concluded that there are three types of them: English for Specific Purpose (ESP), New Rhetorics (NR) by North American scholars or Rhetorical Genre Study (RGS), and the Australian Systemic Functional Linguistics (SFL). Each tradition is illustrated with different practices for various types of context and purposes.

2.4.1. SFL

The systemic functional linguistics (SFL) as proposed by Halliday (1978) is the Australian genre theory which emphasises the relationship between the

language and social functions. According to Halliday, the features of language, or as known by the Hallidayan as registers, are characterised as field (the subject matter), tenor (the relationship between the interlocutors), and mode (the manners of communication). From the concept of register, Halliday's students, notably Martin and colleagues, developed the concept of genre which could be appropriately applied to the context of child and adolescent context or the context of nonprofessional workplace rather than addressing the situation where English is taught in academic or for specific purposes. Accordingly, the context as referred to by the SFL tradition is usually a big picture of the cultures or societies as opposed to the more specific discourse communities in ESP's view of context. Moreover, while genres in ESP tradition are usually specific and purpose-bound – such as an introduction of the research article, the genres SFL approach deals with are usually the elemental genres, such as narrative, recount, expository, or arguments (Hyland, 2007). In terms of classroom practice, the key suggested models usually come as wheel or cycle figures. As illustrated in Figure 1, the example is the teaching-learning cycle, mentioned by Hyland (2003) and Cope and Kalantzis (1993), which includes three phases: modelling, joint negotiation of text, and independent construction of text. In SFL tradition, various cyclical models are developed to help the instructors conduct a series of lessons in order to teach the target genre. One example is the Curriculum Cycle (Derewianka, 1990; Butt et al., 2001, as cited in Lin, 2006). It is seen to have added the stage of building the context before proceeding to the next three stages which share some similarities with Cope and Kalantzis (1993). Another similar cycle was presented by Feez and Joyce (1998), involving five stages, adding the stage of comparing with relevant texts at the end of the cycle. This model is with more stages compared with the cycle previously proposed, but the key concepts remain the same.

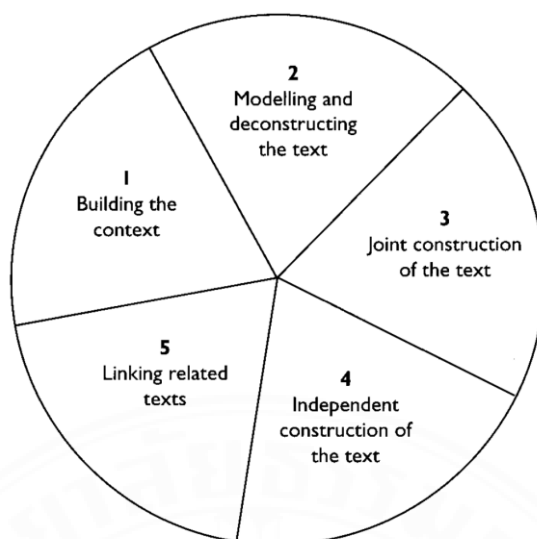


Figure 2.6: Five-Stage Teaching-Learning Cycle (Feez, 1998, p. 28)

Hyland (2007) elaborated that the five-stage teaching-learning cycle is underpinned by scaffolding where the teacher begins by establishing explicit knowledge and gradually withdrawing supports, finally leading the students to be comfortable to write independently. The above model helps understanding the 5E model proposed by Trowbridge and Bybee (1990, as cited in Hyland, 2007). The details of each stage were provided in Feez (2002). By building the context, the teacher gets the students to experience enough input to write, both from linguistic and cultural perspectives, both text and non-text. In the next step, the teacher directed the focus to the structures and models. The third stage is where students take more responsibility to write their own text, though with some teacher's guidance and group activities while in the fourth stage students are to write independently as the scaffolding is eventually removed. The last step is to relate their writing to other relevant text types for future uses and for evaluating the effectiveness.

By investigating the available literature in Thai EFL writing instruction, one observation is that a large number of the studies adopt the SFL framework, with some versions of Teaching-Learning Cycle, to study EFL writing in different contexts such as secondary school levels (e.g., Panjapakdee, 2008), though at a very limited number, and university levels (e.g., Chaisiri, 2010; Kongpetch, 2006; Mingsakoon & Srinon, 2018; Ngamaramwarangkul, 2016; Thongchalerm, &

Jarunthawatchai, 2020). This might be because the researchers and the practitioners found that the SFL genre school and the cycle models offer the pedagogical practicality in their context while the stages in the cycles also allow the researchers to design and develop their teaching according to the different context and target genre.

2.4.2 RGS

New Rhetoric (NR), or Rhetorical Genre Study (RGS), is another tradition added to Hyon's (1996) paper which first intended to compare SFL and ESP (Swales, 2012). While the practitioners of other traditions of the genre-based approach pay attention to the forms and moves of the language under particular situations or the analysis of the target texts, those who hold the New Rhetoric view of genre, or the North American school, tend to focus on the genre's social actions or purposes (Paltridge, 2007). It is noted that this tradition was not originally meant to be adopted as a pedagogical approach but somehow claimed its territory in professional and academic fields (Cristovão & Artemeva, 2018). Miller (1984), as well as Coe (1994) and Devitt (1991), according to Hyon (1996), belongs to the scholarship of this group, demonstrating how genre could be applied in specific professional contexts such as tax accounting (Devitt, 1991). Students or researchers in academic context to help transforming the novices to the professionals by equipping them with how genre works in their field. One suggested practice was that of Coe (1994), who purveyed a possible activity for university students to do, which is to analyse and identify the context of the given text and see how effective the text is. In terms of the manner of studying, RGS genre school tends to adopt ethnographical research to study the context and situation, for example, making use of observations and interviews (Cristovão & Artemeva, 2018; Hyon, 1996). To this great emphasis on context, in the study of Hyland (2007), some of practitioners of the RGS, however, believed that writing cannot be learned in the inauthentic classroom setting and therefore few explicit pedagogical implications were detected in the work under this school. This goes in accordance with Freedman and Medway (1994), who pointed out that this tradition viewed genre with dynamic quality, hence the difficulty to study. According to Cristovão and Artemeva (2018), this tradition does not tend to encourage teaching a fixed model of genre. Nevertheless, Hyland (2007) contended that instead of looking at the limitations of the L2 learners'

writing class, adopting genre as a ‘short-cut’ to master writing could be the alternative view.

It is also worth noting that, contrary to what was argued in Hyon (1996), scholars in RGS have their own way to deal with the genre-based approach, based on their tendency towards ethnographic approach and implicit genre pedagogy (Swales, 2012). For example, Freedman (1987, as cited in Bawarshi and Reiff, 2010) proposed a model of learning a new genre, featuring an initial step with ‘dimly felt’ sense of the genre (pp. 178-179) before going through the process of composing and modifying the text as well as its content. The learners then either modify or confirm their knowledge of the genre with the guidance from ‘external feedback,’ namely the assigned grade, forming the map of the genre by being immersed in the genre, through writing itself, and without being assigned any explicit model. Moreover, Devitt et al. (2004) one scholar in this tradition also provided a guideline for analysing genre. The steps begin by gathering the samples of the genre from different sources. The samples are then analysed in terms of their settings, purposes, subjects, participants. After this step is the identification and description of the generic features, for example, their content, appeal, structures, dictions. The last step is to explore what each element in the previous stages informs the analysts of the situations and the scenes. Therefore, New Rhetoric or RGS also offers some insights in terms of using the genre-based approach, especially implicit ways of dealing with genres.

2.4.3. ESP

The scholars who approach the genre tradition in the way of English for Specific Purposes (ESP) are, for example, Bhatia (2014), Flowerdew (1993), and Swales (1990). For ESP, discourse structures are usually viewed as a set of moves or a group of text serving particular rhetorical purposes (Paltridge, 2007). It is seen that the ESP view of genre has been influenced by that of the New Rhetoric, notable by the work of Miller (1984). However, among the most prominent scholars of ESP genre school is John M. Swales, who through his works demonstrated how the study and the analysis of genres or their rhetorical moves could benefit tertiary education whose emphasis was on writing in academic context such as research writing, underpinned by pragmatic concerns and applied discourse analysis (Swales, 1990). For researchers,

academicians, and discourse analysts, the CARS (Create a Research Space) model has perhaps been the most prominent and influential work of Swales adopted when writing research introduction (Flowerdew, 2015). As cited in Hyon (1996), Swales (1990) viewed genre as a ‘communicative events’ determined by the factors involved: structure, style, content, and intended audience; these factors are normally emphasised throughout ESP classrooms. Due to the nature of the specific purposes, the ESP genre tradition particularly focuses on how the concept could be applied in the academic or professional context and is generally claimed to be suitable for tertiary education, i.e., the university students. The application of this concept covers the oral and written language, both for teaching and analysing the language.

In pedagogy, Swales raised three aspects as the key for pedagogic practices: discourse community, genre, and language-learning task. This scholar claimed that the three concepts are intertwined: genres belong to the discourse community, and the process of such genres is the task itself. Acknowledging this relationship, Swales (1990) proposed genre analysis as an attempt to outline such aspects and their relationship in detail. He claimed that in order to design a course the following four stages should be taken into consideration: ethnography, evaluation and validation of available materials, discourse analysis, and methodology. Each is aimed at exploring the specific aspects, discourse communities, materials, genres, and tasks, respectively (Swales, 1990). However, it seemed that Swales saw that the order of these stages and the emphasis on particular stages varied upon the cases. That is to say, some stages can be prioritised, and some could be more emphasised. In Swales (1990), it is further explained that ESP genre approach, like that of the SFL, tends to support the explicit teaching of genre and to tackle it through task-based genre approach (Bawarshi & Reiff, 2010).

In practice, most of the works adopting ESP genre tradition usually approach it by applying genre analysis for pedagogic purposes. Adding to this, Dudley-Evans (1997) contended that genre analysis is particularly beneficial for students with limited writing background. Rather similar to what was suggested by SFL genre scholars, the ESP genre approach also proposed three general stages to teach writing (Brookes & Grundy, 1990, as cited in Dudley-Evans, 1997). The first one is to raise awareness of the generic structures by getting the students to read the text. It is implied

that some forms of genre analysis occur during this stage. Secondly, the immediate planning of the text takes place after exploring through reading and analysis. The planning is based on the results from the first stage which help the writer to know what elements are expected to appear in the text. The last stage is drafting, where we can see the knowledge from the first stage being used, again, to facilitate the organisation of the target text. In this regard, Badger and White (2000) noticed that the three stages parallel the practices in the product-oriented tradition.

Bhatia (1991) provided some insightful steps of genre analysis, some or all of which could be adopted based on the purpose of the study. The first step is the evaluation of prior knowledge pertaining to the text; this is seen as exploring the ‘internal clues’ (p. 155). The second step is an in-depth analysis of the context, including the text producer, the audience, the goal, and the relationship between these factors. Furthermore, through different sociocultural lenses, the settings and backgrounds where such discourses occur, as well as their relation to the linguistic aspects, are also taken into consideration. Another possible aspect which requires identification is the content or reality the text is dealing with, which is considered along with its relationship with the text. These steps could reflect the attempt of the genre analysts to study institutional context which prescribes the way language is used in that setting. Bhatia (1991) suggested further steps to take, which is to decide to focus on some of the following levels as the centre of interest in particular study.

- Lexico-grammatical features: This level usually adopts quantitative analysis of the surface features, notably grammar and vocabulary which are frequently detected.
- Textualization or text patterning: This level focuses on studying the underlying rules, values, or conventions which restrict the language use in different levels.
- Organisation: Studying organisation aims to explore the regularities and the way the text is organised in order to communicate the intended message.

This step is suggested to be followed by the double-checks by the specialised informants based on the nature of ESP which relies heavily on the field it is situated. Moving from these aspects to practice, the scholar developed three sets of

worksheets, suggesting beginning with the regularities of the generic structure before moving to the lexico-grammatical features in relation to the communicative purposes, and finally to the styles, choices as witnessed in the free genre writing in worksheet three.

In regard to the effectiveness, one interesting example is seen in Badger and White (2000), which was previously mentioned. One of the claims was that teaching students to write the introduction of the research study could make use of the four moves as suggested by Swales. This was particularly effective for students with limited writing experience; however, it also helped the students with considerable writing experience to master the organisation of ideas and thus achieve the communicative goals. As for other comments in terms of pedagogic practices, Flowerdew (1993) argued that since there is no way to name all possible genres students will experience, teaching some analysis of genre using flowcharts, gap filling, or concordancing is suggested. Overall, by studying genre, researchers and students especially in tertiary level could familiarise themselves with the linguistic convention of their target community.

For ESP genre approach, similar to other traditions, its classroom application is not without risks and cautions. Dudley-Evans (1997) voiced the concern over the use of models of writing which are too explicit or too prescriptivist. This corresponds with what Hyland (2019) argued, following the prescriptive nature or restrictive formulae of genre would have presumably negative effects on students' creativity; the concern over students regarding genres as how-to-do lists or sets of rules was mentioned in Freedman (1994, as cited in Hyland, 2019) as 'the recipe theory of genre' (p. 22). However, the study argued that it is possible to strike a balance by using the genre model as a tool to facilitate students to master the structures and organisation.

However different they might seem to be, the three traditions of the genre have similar goals: to help students become a good language user for the target community (Hyon, 1996). SFL and ESP approaches are seen with similar benefits in terms of their potential pedagogical implications. Some of the previous studies were found to integrate the teaching-learning cycles from SFL traditions as well as adopting the genre or move analysis from the ESP tradition, claiming the possible benefits for the students who participate in the study as well as the compatibility in that the two

traditions underpinned by the social constructivist concept of scaffolding (Changpueng, 2012).

2.4.4 Other Traditions

While the previously mentioned three typical categories of the genre-based approach as summarised by Hyon (1996) are popular among genre scholars in many contexts especially in Thailand, where the present study is situated, there are some arguments on whether the trichotomy could effectively describe the actual practices and beliefs regarding the genre-based approach in the real world (Swales, 2012). Some scholars, for example Bawarshi and Reiff (2010), considered other traditions such as Brazilian model of didactic sequences which was built upon Franco-Swiss Socio-Discursive Interactionism as other possible practices of the genre-based approach. What could also be observed is the attempt to form a hybrid use of more than one of these (e.g., Cristovão & Artemeva, 2018). However, before going further, it is important to investigate the Swiss SDI and Brazilian genre pedagogy.

According to Cristovão and Artemeva (2018), the genre tradition known as Swiss SDI was first meant to develop L1 learning. Similar to other traditions, it considers text and context analysis. For text analysis, it involves studying social, psychological, and language aspects of the target genre while the analysis of context covers historical, cultural, or economic aspects which, to some extent, rely on individual's interpretation. This tradition would allow some levels of explicit or guided instruction during the interpretation process. In practice, the Swiss SDI presents a set of teaching stages known as pedagogical or didactic sequences, beginning with the presentation of the situation where the genre is created. The next step would be allowing students to do the initial production of the genre as a diagnostic test, the results of which will be used to create further activities. After this step are the exploration of the difficulties in creating the genre, the modules of instructions, and finally, a final production of the genre.

Brazilian genre pedagogy was claimed to be an adapted version of Swiss SDI for pedagogic purposes (Bawarshi & Reiff, 2010; Cristovão & Artemeva, 2018). It values the importance of explicit knowledge of text elements and requires the

teacher to conduct genre analysis before proceeding to further stages (Cristovão & Artemeva, 2018). Similar to its predecessor, the Brazilian school begins by proposing the generic situation before allowing the students to do the initial production of the text. However, unlike the Swiss SDI, the Brazilian school involves multiple sessions of revising and editing and linking the final product to the previously proposed situation in a series of, again, didactic sequence. The stages then end with additional stage called text circulation and consumption, which allows the students to truly take part in the social context of the genre. One notable example from the Brazilian genre scholar is the model proposed by Guimarães's didactic sequence (Guimarães, 2009, as cited in Bawarshi & Reiff, 2010). This writer proposed a series of genre-based workshop to help learners discover the detective stories, as a target genre, through an interactive approach. The sequence starts with the students writing the genre based on their background knowledge, which is considered as an early or initial production. Subsequently, the students are asked to characterise the elements of the genre including its diction, patterns, language features, among others. With these clues, the students then compare the genre with other similar genres. They are expected to present their analysis, proceed to their writing, proofreading, editing, revising, and finally, as a characteristic of the Brazilian school, getting their work published to be read by others.

After all, as noted in Swales (2012), there are some advantages for genre scholars to begin by observing Hyon's (1996) proposition of SFL, ESP, and RGS, but these categories were 'not meant to be taken seriously (p. 112).' In fact, despite the differing definitions, emphases, or practices, these schools demonstrated the overlapping 'efforts to encompass in theory and practice the complexities of texts, contexts, writers and their purposes, and all that is beyond a text that influences writers and audiences (Johns et al., 2006, p. 247).'

In addition, the future genre-based approach would embrace other interpretations and consider the practice in terms of some specific factors, for example, whether genre awareness should be taught explicitly, implicitly, or interactively, as suggested in Bawarshi and Reiff (2010) or the principles of context and genre analysis as claimed in Cristovão and Artemeva (2018). While focusing on a personal statement, which is ESP in its nature and situated in EFL secondary school context as in SFL or

Brazilian school, the present study would take into account important steps and advantages of each tradition to create a meaningful genre lesson.

2.5 Personal statements

Most of the time, application essays, personal statements, or statements of purpose are the terms used interchangeably (Chiu, 2016; Samraj & Monk, 2008). They refer to a type of essay written for a specific purpose, i.e., as a part of or as a supplementary document for university or college admission process. According to Smagorinsky (1991), students are usually required to write on ‘open-ended personal topics’ (p. 35), which normally cover the discussions of one’s goals, ideas, values, interests, personal achievements. The essay may cover the descriptions of the important life experiences as well as the changes one could notice. Although it seems that, generally, colleges or universities might not have specific or guided questions for their applicants, it is found that there is some specific information to be included as prescribed by the admission officers of some universities, for example the risk one has taken, the qualities liked and disliked most in the applicant’s self, or what distinguishes one from other applicants (Paley, 1996).

Through the lens of ESP, personal statements are viewed as an academic promotional genre with the writers, in order to obtain future benefits, selling themselves to the readers (Bhatia, 2014; Ding, 2007; Luo, 2020). This genre is then seen to bear the persuasive communicative functions (Kessler, 2020). Moreover, since personal statements are meant to be read and evaluated by the gatekeepers of the institutions and their feedback and publications are not normally open to the public, they are usually referred to as an occluded genre or semi-occluded genre due to this nature (Swales, 1996; Swales et al., 2004). This also means that accessing to such information is quite difficult and the natures and norms of this genre are known among the members of the discourse communities, i.e., the academic and university settings. In this regard, personal statements, as a genre, present some challenges to the high school students who wish to write them as they try to assimilate themselves to the targeted genre and its discourse community unbeknownst to them. Moreover, some studies reported the possible emotional risks experienced by the personal statement writers as they were reluctant and had limited experience on giving a response to some intrusive, self-

revealing questions as suggested previously (Paley, 1996). This is coupled with another challenge where the students might encounter the pressure to make their writings and selves distinguished – to stand out among other candidates.

While personal statements are used primarily in the graduate levels, the researchers observed that there have been a growing number of the students struggling with writing personal statements as one of the requirements of the admission process. Similar situations were seen in the article by Myskow and Gordon (2010) who adopted the genre approach to teach writing application essays in the secondary school context. Considering the context of the present study as well as the needs and challenges, the rationale of choosing the personal statement is explained. Besides, some of the literature showed that writing personal statements is a process of self-discovery as it helps raising awareness of the writer's identity (Li & Deng, 2019). According to these researchers, this aspect is seen as no less important than the writing itself. Its significance is even more evident considering the goals of education and the students in the present context.

To address this gap, many studies suggested the application of genre study to equip the stakeholders with the knowledge of the conventions of the target genre (personal statements) so as to understand and master it. One of the most adopted approaches is genre analysis or, to be more specific, move-step analysis of the personal statement, which aims to explore the small functional units characterising this particular genre (Swales, 1990).

For example, Ding (2007) employed the genre analysis or move analysis to study the common moves and steps found in the successful and unedited personal statements of two fields: medicine and dentistry (pp. 376-378).

- Move 1: Explaining the reason to pursue the study
 - Step 1: Academic/Intellectual interests
 - Step 2: Understanding of the field
 - Step 3: Personal/family experiences
- Move 2: Establishing credentials
 - Step 1: Listing academic achievements
 - Step 2: Reviewing research experiences
 - Step 3: Discussing professional experiences
- Move 3: Discussing life experiences

- Move 4: Stating future goals
- Move 5: Describing personality

There are also other research studies adopting the genre analysis or move analysis to study the variations of the elements in the personal statements across disciplines or across different types of writers. Samraj and Monk (2008), for example, employed move-step analysis to study successful master's personal statements written in three programs: linguistics, business administration, and electrical engineering. The paper proposed five moves including introduction, background, reasons for applying, extracurricular activities, and conclusion, with the remark that background and the reasons for applying could be intermingled into the same move and that the moves are not always in linear order. The result suggested that background and reasons for applying are found across the three disciplines. However, what could be noticed was the different emphasis on and omission of certain moves and steps among the disciplines. This leads to the implication for the present study that in pedagogical practice, teacher should let the students explore the differences of this genre across disciplines based on their goal, bearing in mind the landscape of the secondary classroom where students usually have different university goals.

As for Luo (2020), move-step analysis was employed to study the differences between master's personal statements produced by Chinese applicants and by English-speaking applicants as well as exploring the number of words between the two. The moves and steps proposed in this work were similar to what was illustrated in Samraj and Monk (2008); the differences were that this scholar included extracurricular activities in the move titled 'other information' along with the personal interests and hobbies, and that the move titled 'conversation with the audience' was proposed, involving the information about future plans and promises to repay. Also, this study suggested that Chinese students tended to have their personal statements with the number of the word count exceeding the limit. According to this study, Chinese students also paid more attention to the personal life story than did the English-speaking applicants who invested in elaborating their academic interests. The implication derived from this study is that teacher should pay attention to the cultural differences which might affect the way the students write and help the students become aware of their target audience accordingly.

In a relatable context and objectives, Kessler (2020) implemented the genre analysis to study the moves and rhetoric employed by the successful applicants of Fulbright English Teaching Assistant (ETA) in writing their personal statements and the statement of grant purposes between 2012 and 2016. Coupled with the analysis, the researcher also involved the think-alouds, along with semi-structured interviews, to investigate the faculty-raters' views on the effectiveness of the moves and the rhetoric. While other studies usually referred to personal statements and the statements of purposes in the same genre, this study addressed the distinctions between the two. That is, while personal statements revolve around personal-level details pertaining to the writers' motivation and goals, the statements of purpose, in this study, focused on the deeper levels of questions, for example, the reasons for choosing the country or the writers' qualifications. The statements of purposes paid attention to how the writers could engage in the class and the community. The researcher suggested that there were four moves found throughout the personal statements being studied: claiming qualifications, stating motivation for pursuing the grants, stating motivation for going to the country, and elaborating the childhood and family history. Within each move, the researcher also provided quantitative data of the frequency of the steps, and there were found to be 15 steps in total. For statements of grant purpose, the same moves were found to repeat those of the personal statements, despite Fulbright's demand that the applicants should not repeat the ideas, except for the last move, which is stating childhood and family background. The steps of statements of purpose also shared a number of similarities with personal statements; there were 17 steps in total. The data from the interview revealed that the gatekeepers did not regard the repetition in a positive way. The repetition might happen because the writers lack the experience or the knowledge of the genre, or they might see the repeated points as essential to their essays. This highlighted the necessity of the understanding of the target genre as well as the potential of genre-based writing instruction to address the gap between the writers' understanding and the writers' expectations, particularly when dealing with promotional genres such as personal statements.

The attempt to adopt genre analysis to study the language features in ESP setting can also be seen in the study by Henry and Roseberry (2001), who used a narrow-angled corpus analysis to study the moves and strategies in the job application

letters, which is also a promotional genre. It seemed that the researchers used the term strategies, rather than steps, which was adopted in Ding (2007), Samraj and Monk (2008), or Luo (2020), to signify the absence of order and regard them instead as a choice to take. This study offered the lexico-grammatical resources of the genre relatable to that of the present study.

Similarities, as well as discrepancies, were detected throughout looking into the analyses of moves and steps in these studies. This leads to the implication that when it comes to classroom practice, students should be allowed to explore some basic moves and steps of the personal statements in which they are interested, not in a fixed, formulaic template to follow but rather as a proposition of target information to be included in their writing in this genre.

Apart from approaching personal statements using genre or move analysis as in an ESP tradition, some scholars also adopt a technology-assisted method, i.e., a corpus tool, to help create teaching materials for students to write a personal statement based on their needs and empirical evidence. Almutairi (2016), for example, presented an interesting way which enables the practitioners to make use of the personal statement corpora although this study is limited to the personal statements of the law schools. Based on the results which are the frequent words and phrases, this study offers some insights on how to create different types of learning materials which is also adopted in this current study.

2.6 Research on Genre-Based Writing Instruction

Genre-based approach has been introduced to various EFL contexts since decades ago. The emphases of each study, however, are different in context, approaches, genres, and outcomes.

Henry and Roseberry (1998) were among the first researchers who brought the genre-based approach into practice in an ESP-informed approach. Situated in Brunei, where Malay is the dominant language, the researchers aimed to prove that the genre-based lessons where move analysis was explicitly adopted could facilitate the students in terms of the achievement of communicative purposes, genre conformity, and the ability to write. This study adopted an experimental design, dividing the

participants into two groups, each taught with genre-based lessons and non-genre lessons by different teachers. While this study was conducted in tertiary education context, it shared some similarities with the current study, especially the nature of this genre and therefore offering insightful implications to it. With the aim to teach the brief tourist information text, such as brochures, as the target genre, the lessons lasted three weeks with the same tests used as both pre-tests and post-tests. The genre-based lesson involved six authentic materials and discussion-oriented exercises on genre and move analysis, whereas the non-genre lessons, despite using the same authentic materials, employed text-based exercises such as cloze passages, error correction, and combining sentences. The genre analysis revealed that the targeted genre consisted of four obligatory moves and four optional moves. Based on this result, the researchers adopted the formula proposed by Hatch and Lazaraton (1991, as cited in Henry & Roseberry, 1998) to calculate the move scores to study the extent to which the students conformed with the genre. The results suggested that this three-week genre-based writing instruction, compared with a traditional lesson, benefited the EAP/ESP classes whose learners had good command of the language. Nevertheless, due to the nature of experimental research, the authors commented that the difference might happen because of relevant factors such as the teachers, some biased measurement, different learners' backgrounds, or the nature of traditional approach which could take more time to make learning effective.

However, one of the most insightful and inspiring articles is that of Myskow and Gordon (2010) who studied how genre approach could be used to teach students to write application essays in EFL settings in Japan. With similar goals and context to the current study, this paper was found to be based on the notion that the genre-based approach could help prepare the students to understand the complex relationship among context, social purposes, and the language, as opposed to adopting the traditional product-oriented approach. In this article, the students were those who were preparing for the university admission process. The authors informed that there were a significant number of the students who required to write English application essays as a part of the process. Apart from having stated clear rationale to conduct genre-oriented writing instruction in the similar context, this paper also illustrated how the genre-oriented lesson was conducted coming as a set of practical stages along with

the development of lessons with comments. The author stated that the course instructor of the study provided a rough organiser on rhetorical moves beginning with introduction, dreams or goals, experiences, academic accomplishments, reasons for applying, contributions, and conclusions. However, this instructor-generated model was replaced by the step of getting the students to explore the previous works of the previous students. In practice, there were two main phases of the instructional practices: the analyses of contexts and the texts. In detail, the steps involve getting the students to know the context, audiences, and purposes of the essays, adopting the previous students' essays as examples, exploring the rhetorical structures or elements of the previous works, analysing present students' essays, and conducting follow-up interviews. This article would benefit the present research in terms of outlining the instructional practice. For example, it illustrated how a specific part of the application essay – the introduction – could be analysed and taught. This paper, moreover, showed how to point out some interesting elements in the student's work and form the follow-up interview questions out of them.

Another study in an EFL context with a focus on students' perceptions towards the developed lesson, Yang (2012) conducted a study to investigate specifically on the students' perceptions of the use of genre-based approach among the students in an ESP course in Taiwan, particularly to see the benefits and drawbacks of the approach. The researcher adopted the genre analysis model from Bhatia (2014) by getting the students to undergo the three cycles of writing in order to produce the targeted genre, the hotel brochure. It is seen that his work adopted an ESP-oriented genre approach, suitable for ESP courses. Throughout the cycles, the multiple drafts could be seen together with certain steps of move analysis. The attitudes of the students were measured through the online questionnaire and the follow-up interview. For the perceptions of the characteristics of the genre-based approach, the research suggested that the students perceived that the genre-based approach had advantages as claimed by many scholars (e.g., communicative, relevant, or targeted). However, the perceptions of the disadvantages of the approach were diverse, including those supported by the critics of the approach (e.g., formulaic, rigid, and prescriptive). As for the overall perception towards the course, the results reveal that the majority of the students agreed on the benefits of pre-writing contextual questions and micro-analysis of structures and

lexical items. Despite being conducted in different context and targeted genre, this research paper gives insights on how the questionnaires are constructed and helps addressing the importance of pre-writing contextual questions and the genre analysis to writing instruction.

Previously implemented in Thai EFL secondary context, the study by Panjapakdee (2008) adopted the teaching-learning cycle to improve students' recount and exposition writing. Being among the first scholars who adopted genre-based approach to teaching writing in Thai EFL secondary landscape, she acknowledged some concerns over the limitations and made some adaptations to the teaching learning cycles, notably the additional stage of genre analysis exercise done in Thai as a way to prepare students with genre knowledge. This study also involved studying the students' attitudes using the interview and questionnaires as underpinned by the input hypothesis and ZPD. As for the students' attitudes assessed through the questionnaires, the researcher also investigated the attitudes towards each stage of the teaching-learning cycle. What could be noticed from the result from the questionnaire was the students' preference for grammatical oriented practices. The researcher recommended that further research should be done to other genres other than recount and exposition. Other comments included the selection of writing topics and targeted genre to be in accordance with students' interest and needs.

While most genre-based writing lessons in Thailand aimed at developing students' elemental genres such as expositions or narratives as proposed by Martin (1992), Changpueng (2012) conducted research to study the effectiveness of along with the students' attitudes towards the genre approach in teaching macro genres namely emails and reports in the tertiary setting. Based on the targeted genres, the study was seen as adopting the ESP tradition. The context of this study was engineering students who were divided into three groups based on their language proficiency: high, medium, and low. Due to the nature of the context and based on the needs analysis, the content of the lessons revolved around engineering, aiming to equip the students with the knowledge of text organisation, language features, and sociolinguistic aspects of the text especially appropriateness. While this study was claimed to be ESP-oriented due to the targeted genre, it employed the five-staged teaching learning cycle (Feez, 2002) which is commonly used among SFL genre scholars. The researcher argued that the

cycle could benefit the ESP genre approach due to the reliance on scaffolding to the similar extent to SFL tradition, although the details in text analysis, namely the move analysis, are different as it employed the frameworks from ESP scholars such as Bhatia (1993, as cited in Changpueng, 2012). That is, through the lessons, the students were required to be exposed to the text samples, analyse the moves and steps in the texts, before practising in groups, pairs, and finally individually. In order to achieve the results, the researcher involved pre-tests and post-tests, as well as questionnaires and interview as research instruments. As for the writing achievements, the results revealed that the mean score of each group's post-test was significantly higher than that of the pre-test. As for the result of the students' attitudes towards the genre-based writing lesson measured through the questionnaires, positive attitude was found in all groups being studied. This was also corroborated by the qualitative results from the interview. Among the interesting findings from the interviews, what could be regarded as the benefits of the genre-based writing instruction was its potential to help students gain confidence, its easy-to-follow style of lesson, and most importantly, its context-bound nature to the students' field of study, which is engineering. The results from the interviews also reflected what Hyland (2007, as cited in Changpueng, 2012) previously suggested; through genre-based approach, EFL students were equipped with the knowledge of the nature of the text, organisations, and purposes, which was usually inadequately addressed in other approaches. Moreover, the researcher argued that the result confirmed the arguments in Al-Baimani (2019), as well as what was discussed in Kay and Dudley-Evans (1998), that genre-based approach is suitable for beginner and pre-intermediate students. Finally, the researcher concluded with some insightful comments and suggestions, which are to integrate different types of activities, gradually reducing the amount of text analysis tasks while the lessons proceed, review the sentence structures and some elemental genres such as narratives and exposition before assigning the macro genre or ESP genre to the students.

With an aim to build on the concerns in taking either process approach or genre approach as previously suggested by Badger and White (2000), among others, Janenoppakarn (2016) integrated the two approaches into a modified version of teaching-learning cycle from Hyland (2003). The modified model stressed the recursive nature of process writing as well as additional language enhancing exercises. Following

the one-group quasi-experimental research approach, the study was conducted in a university setting, targeting at improving the students' writing in narrative and cause-effect essays among the students of two groups categorised by their language proficiency. The researcher studied the students' writing patterns and the writing scores to see the development in terms of writing. The essay structure, cohesive devices, and logical sequencing were taken into consideration. The writing scores were assessed in the four aspects: task fulfilment, content, organisation, and language elements. The students with lower proficiency seemed to develop to a less extent compared with the higher proficiency group during the instruction but were found with higher development than the higher proficiency group at the end of the course. Moreover, through using questionnaires and interviews, her study revealed that the students' attitudes towards the writing lessons were in the positive way, with the lower proficiency group having greater improvement of attitudes. This work, after all, vividly illustrated how each step was implemented, how the language-focused activities could be arranged to the genre lessons, and how to study the students' perception towards the developed lesson.

Ngamaramwarangkul (2016) conducted a study adopting genre-based writing approach to teach paragraph writing in tertiary education in Thailand. This work employed an experimental paradigm to study the efficacy of the genre approach, making comparison between two groups of students, 38 in total, namely those who took paragraph writing course compared with the students who underwent the traditional practice. The writing course focused on three rhetorical purposes: exposition of details, example, and reasons; description of persons and places; and narration of past events. The lessons encompassed assignments, quizzes, pre-test, post-test, along with reflective journals and questionnaires. It was found that the performances between the current and traditional practices did not show significant difference. The researcher claimed that this might have been owing to the use of the course rubrics for both approaches, with 40 percent of the total score coming from grammar, vocabulary, and mechanics and the rest 60 percent from the content organisation and development. It reflected the influence of the product-oriented approach as seen in the rubric. This comment would serve as implications for the current study in the process of instrumentation. However, the study elicited a wide range of benefits especially clear development in content rather than

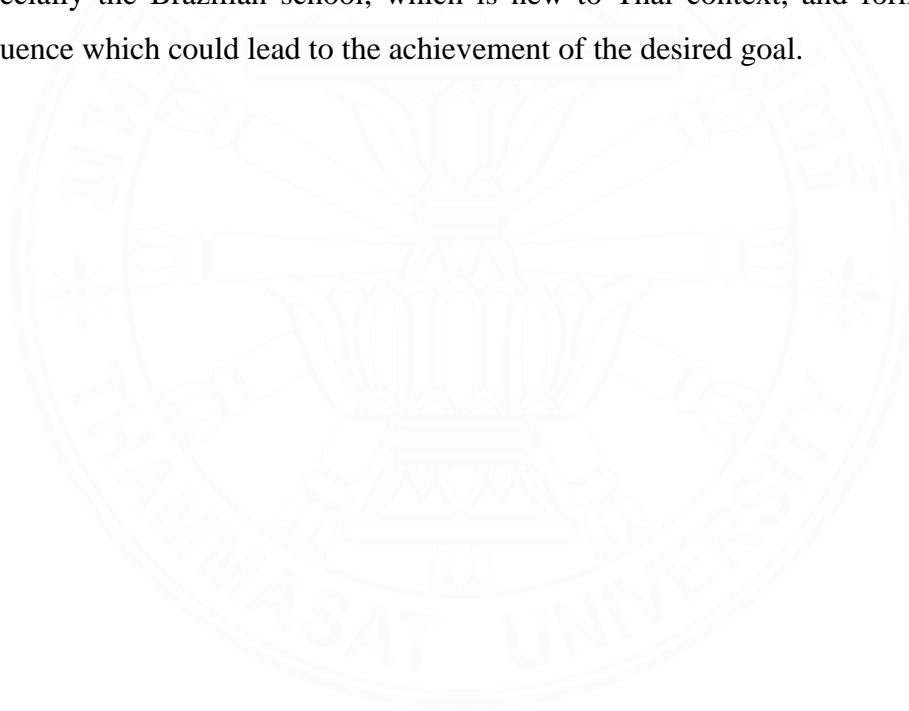
language use which is usually what EFL writing students struggle (Hyland, 2019). Other benefits included higher post-test score compared with pre-test, conformity to the rhetorical conventions, adaptability when dealing with writing tasks, as well as satisfaction and positive attitudes towards different aspects of genre approach namely the material, the instructor, and the approach itself. Genre-based writing instruction was found with versatility and potential to be adapted to different context. Finally, the researcher commented on the roles of the teacher in scaffolding and facilitating the students along with the benefits of explicit instruction of genres.

Mingsakoon and Srinon (2018) are among a few scholars who brought the genre-based approach into practice in Thai EFL secondary school. This study adopted the SFL genre-based approach to teach students to write recounts using teaching-learning cycle. The study elaborated on how each stage of the cycle contributed to the meaningful writing instruction and compares the students' improving performance in each move of the recount. The additional observation on the process of writing was made and it suggested that there had been a collaborative learning among the students in the mixed-ability class. It is further noticed that more practice was needed to help the students write with more confidence. However, the scope of the study was on the recount and the improving performance of the students' work. The study of the effects in terms of attitudes and perceptions still needed further investigation.

Thongchalerm and Jarunthawatchai (2020) adopted genre-pedagogy into the landscape of EFL tertiary writing classroom. The research was conducted using pre-test and post-test on one group example, followed by the semi-structured interview to measure attitudes. In practice, the study employed the teaching cycle developed from Feez and Joyce (1998). The tests were employed to measure the linguistic features and overall writing ability. The results suggested that there was seen to be improvements in linguistic and rhetoric features and, overall, students held positive attitudes towards this approach, possibly due to having autonomy and explicit learning, along with the nature of the collaborative class of this approach. This study provided the information on how each step of teaching cycle was conducted and what concerns should be addressed.

2.7 Summary of the chapter

The literature gives insight into the framework and the methodology of the present study. It brings the researcher into determining the participants and the instruments of the study. The review of literature which entails the related theories and empirical studies reveals that studying the effects of using the genre-based approach in Thai EFL secondary context is the underexplored area. While many related studies adopted a specific tradition of the genre-based approach, such as SFL or ESP, the nature of the target genre of the present study and the educational context of the study suggest that the researcher should integrate the ideas from different schools of genre study, especially the Brazilian school, which is new to Thai context, and form a didactic sequence which could lead to the achievement of the desired goal.



CHAPTER 3

RESEARCH METHODOLOGY

This study aims to investigate the effects of using genre-based approach in Thai EFL writing classroom in terms of the students' writing performance and their attitudes. The lesson conducted in this study focuses on writing personal statements as the target genre. This chapter covers the research procedures, data collections, and data analysis.

3.1 Research design

Table 3.1: Research Design of this Study

Phases	Procedures	Instruments	Research Questions	Participants
Phase I: Development of the genre-based lessons to teach personal statement writing	Studying the relevant literature			
	Developing the integrated didactic sequence			
	Planning the lessons in accordance with the developed sequence (Stages 0-10)			
	Creating and validating the materials and instruments			
Phase II: Implementation	Recruiting the participants			41 students
	Presenting the genre (Stage 0)			
	Conducting pre-test (Stage 1)	Pre-test	1	
	Recruiting the focus group	Worksheet 0		8 focal
	Proceeding to stages 2-7 of the didactic sequence	Worksheets 1-4		students (4
	Conducting post-test (Stage 8)	Post-test	1	higher ability
	Proceeding to Stage 9	Worksheet 5		students and 4
	Conducting the questionnaire and interview sessions	Questionnaire Interview	2	lower ability students)
	Data analysis			

The design of this research study was divided into two main phases: (1) the development of the genre-based lessons to teach personal statement writing and (2) implementation, before proceeding to data analysis and the presentation of findings.

Phase I of this current study involved studying the relevant research and theories about second language writing, genre-based writing instruction, and personal statements. Following this was the development of the integrated didactic sequence to serve the objectives of the study, its context, and the nature of the target genre. Instruction plans, as well as other materials, were then created from the developed sequence and the gathered implications from the previous studies. The research instruments, including the scoring rubric, questionnaires, and interview questions, were created, validated, and discussed in detail in the later part of this chapter along with the lesson plans.

Phase II of this study was the implementation. This study was designed to focus on a case of Thai EFL secondary school students, adopting one group pre-test post-test research design to examine the learning outcomes after the students had learnt the lesson using the new instruction method. The changing writing competence was evaluated quantitatively using the developed scoring rubric as well as qualitatively using content analysis, notably move analysis. To probe further, the researcher investigated students' attitudes in learning how to write personal statements using this new teaching method both quantitatively through the questionnaire using descriptive statistics and qualitatively through open-ended questions and interview using thematic analysis.

Phase II of this study began with the recruitment of the whole group of participants, which was one whole class of 41 grade 12 science-engineering students. After presenting the situation on which the writing task was based and the basic concepts of the genre, the pre-test was given at the end of the first lesson. Following this step was the recruitment of the focus group to participate in the study. The focus group, consisting of 4 students from high ability group and 4 from low ability group, underwent the rest of the didactic sequence. After the treatment step, the post-test, which was the same as the pre-test, was employed to assess the extent to which students' writing competency changed using the developed scoring rubric and the thematic analysis of students' work. After the post-test, the focus group were asked to participate in the Stage 9 of the integrate didactic sequence. The questionnaires and semi-structured interview were used to elicit the participants' attitudes after the stage 9 ends. Finally, the data were analysed quantitatively and qualitatively before the

conclusion of the study was reached. The data analysis for both types of data was discussed in the later part of this chapter.

3.2 Participants and context

The present study aims at studying the effects of genre-based writing lessons on the high school students in Thai EFL context. It employed Assumption College as a context of the study where the researcher of this study worked as an English teacher. This private school is the oldest Catholic boy school in Thailand, offering basic education to the students from grade 7 to grade 12. Grades 10-12 are considered the upper-secondary section which divides students into Thai programs and English programs. Excluding the school's English Programs, most subjects in Thai programs are taught using Thai as the language of instruction, relying mostly on the Basic Education Core Curriculum B.E. 2551 (A.D. 2008). The school's Thai program provides the students with different tracks based on their interest, including a Science-Mathematic Gifted Program, Science-Engineering, Science-Digital and Technology, a Health Science, Arts-Business, Dramatic Arts, Sports, and Language Arts Programs which offer French, Chinese, and Japanese as available majors. While the English courses offered to the students in science-based programs differ from those of the arts-based programs, the core courses, which are the Foundation English course, are the compulsory for all high school students across the tracks and are taught by English teachers whose L1 is Thai.

Due to the nature of the writing task, the target genre, and the school curriculum, the study purposely selected the students in grade 12 (Matthayomsuksa 6). Considering the stages of didactic sequence, the present study adopted purposive sampling to select one of the two Science-Engineering classrooms and conduct the first two stages which were the presentation of the genre and the initial production. The justification of selecting this particular program was that it had been observed to be with higher demand to use personal statements as a part of the university application process, compared with other programs. After evaluating the writing task used as the pre-test of the study, the researcher arranged the scores from the highest to the lowest and divided the students into two groups: high ability group and low ability group. The

purpose of the division of the students into two groups according to their personal statement writing competence was to compare the effects of the genre-based lesson on two groups of students with different abilities. To ensure that the selected groups of students could represent both high and low ability groups, the researcher also consulted the results of the grades in their previous writing courses and the CEFR-oriented standardised tests organised by a private institution authorised by the school. Then, the researcher proceeded to the selection of eight focal participants, based on voluntary basis, to join the next sequences, four from the high ability students and the other four from the low ability group. The number of the students who join the sequence was limited due to the scores and the demand of the students who needed to use or were interested in writing personal statements.

3.3 Research instruments

3.3.1 Lesson plans

The series of lesson plans of this study was created by consulting various teaching models available across genre traditions. Regarding personal statements as a genre widely studied in ESP, the researcher decided to integrate some practices from ESP genre tradition, which pays particular attention to text-context analysis or genre analysis (i.e., Bhatia, 1991; Dudley-Evans, 2002), with the analysis of registers in SFL (see Derewianka & Jones, 2016). Since various traditions have voiced their concerns about the over-explicit or prescriptivist property of ESP or SFL-based pedagogy, the researcher also consulted the interactive model from Brazilian genre school and Swiss SDI (Bawarshi & Reiff, 2010) to address this issue by involving the ‘early production’ of the genre (p. 186), which is underpinned by the concept of RGS’s implicit genre pedagogy and is referred to in Freedman (1987, as cited in Bawarshi & Reiff, 2010) as the ‘dimly felt sense’ (p. 178). The Brazilian school also shed light on implications of using the genre-based approach in school context as it centres around the stages of teaching practices called didactic sequence rather than relying on a teaching-learning cycle in SFL tradition. The researcher then asserted that the didactic sequence, integrated with the practices in other schools, was suitable for

the practice in this study. The overall stages of this integrated didactic sequence are as follows.

Table 3.2: Integrated Didactic Sequence

Stages	Lessons	Participants	Instruments / Materials	Research Questions
0. Giving the General Ideas of the Genre	Lesson A	41 students	Worksheet 0	
1. Early Production	Lesson B	41 students	Pre-Test	1
2. Proposing the Genre	Lesson 1	8 students	Worksheet 1	
3. Characterising the Genre	Lesson 1	8 students	Worksheet 2	
4. Collecting Samples	Lesson 1	8 students		
5. Genre Analysis	Lesson 2	8 students	Worksheet 3	
6. Forming Ones' Own Generic Pattern	Lesson 2	8 students		
7. Preparing for Writing	Lesson 3	8 students	Worksheet 4	
8. Writing	Lesson 4	8 students	Post-Test	1
9. Proofreading and feedback	Lesson 5	8 students	Worksheet 5	
10. Follow-up	Lesson 5	8 students	Questionnaire and Interviews	2

The integrated didactic sequence began by purposely selecting one grade 12 class in the Foundation English course which is the compulsory course that the researcher was assigned to teach. Each class in the course lasted 50 minutes; therefore, the researcher would take two classes for the preliminary stages of the integrated sequence. The first class was dedicated to the overview of the personal statement covering what it looked like and why it was written, and the second class was where the early production stage took place. The early production stage was considered a pre-test of this study. The pre-tests were then collected and evaluated using the developed criteria. Following this was the recruitment of the focal 8 students consisting of four high ability students and four low ability students based on their scores of the students who volunteered to participate.

The rest of the integrated didactic sequence did not take place in the Foundation English classes but was conducted as afterschool lessons. Most of them

complied with the presentation-practice-production convention which was preceded by the warm-up activities and followed by the wrap-up stage. There were five extra classes in total, some of which required the students to do some assignments outside the classes. Each lesson lasted 50 to 60 minutes approximately. The first lesson included the three stages: proposing the genre, characterising the genre, and collecting the samples. For the proposition of genre, there were different activities such as making predictions about the elements in the genre, reading the selected sample personal statements, or answering some comprehension questions about the given text, helping the students to get to know more about the target genre. The next stage was the characterisation of the genre, which included the comparison between personal statements and the text of similar genre, such as autobiography. During this stage, students were asked to explore the differences of these texts in terms of the content, the audience, and the purposes of the text; these elements were found throughout different models of genre traditions such as SFL (Derewianka & Jones, 2016), ESP (Bhatia, 1991), or the interactive approaches (Devitt, 2004, as cited in Bawarshi & Reiff, 2010), among others. The third stage which was the collection of personal statement samples involved providing some guidelines in finding the sample texts and was assigned as homework to be submitted in the next class.

The second lesson of the didactic sequence covered two stages including genre analysis and forming one's own generic pattern. After assigning the students to find sample personal statements which they deemed relevant or interesting, the researcher asked the students to observe some elements of the samples before proceeding to genre analysis which allowed the students to observe different parts of the text, their relationship to the whole purposes of the text, the content, and the mechanics. Then, students were asked to give some evaluation to the sample texts before comparing them with the sample brought by other students. At this point, similarities and differences, as well as other points noticed by the students, could be raised as topic for discussions. In what follows, the students were introduced to the basic practice of move or strategy analysis mainly suggested by Samraj and Monk (2008) and Myskow and Gordon (2010). The students analysed the moves or strategies employed in their sample texts with the help of the teacher. The results from the analysis and comparison were expected to help the students to decide how they plan their own

writing in the next stage. For the planning of generic pattern, students were asked to help one another to put the moves, strategies, or elements into categories to make the features of each element more salient. The product of this stage was used to create supplementary material for the students to master different moves of the genre. The final activity of this stage was to allow the students to relate the moves to their own writing, the planning of which began in the next lesson. At this point, the students were supposed to have rough plans of their personal statements that include compulsory moves.

The third lesson was the preparation for writing, which encompassed various activities. To begin, the students were to do the sentence completion, cloze passages, sentence combining or error correction exercises. These activities were created from the personal statements available on the Internet and were expected to help students explore the genre in detail. Moreover, to get the students to learn about the convention of personal statements, the students were given a set of questions to discuss. For example, they discussed with their friends whether they should mention money as incentives or whether it was acceptable to express strong confidence and set a big goal for their future. In this regard, it seems that the answers to these questions were highly context-bound, varying upon the factors such as the professional or discourse community, the audience, the purposes, or the underlying cultural aspects. Therefore, instead of providing clear guidelines for writing, students could benefit more from the discussion and thorough exploration of the context. At the end of this lesson, the students were expected to develop a more detailed plan of their personal statements from the generic patterns drafted in the previous lesson.

The fourth lesson simply dealt with the post-test in which the students were to write their personal statements from the revised plan of their personal statements. After the post test, students' works were assessed using the developed rubric score and thematic analysis. The details of the scoring rubric used in this study are provided in the appendix.

The fifth lesson was the revising, editing, and proofreading stage beginning at allowing the students to reflect upon their products from the fourth period in comparison with those from the stage of early production. Teacher provided some proofreading and error correction exercises before getting students to exchange their

ideas towards the writing products of others in accordance with the established guidelines such as content, organisation, and task achievement. After all the processes of peer-reviewing, the students received feedback from the teacher for further improvement. Then, the final products of the students were published on the platform called Padlet so that the students can read, comment, or learn from their peers before further data collection stages, including the questionnaires and the interview, were executed.

It is noted that there were some adjustments made to certain elements of the didactic sequence while it was conducted. For example, the results from the early production or the collection of the samples were used to create additional teaching materials or activities throughout the process. The detailed lesson plan as well as the materials is provided in the appendix.

3.3.2 Writing assessment

The scoring rubric used for evaluating personal statements adopts the multiple trait rubric as illustrated in Ayhan and Türkyılmaz (2015) and McNamara (1996). It was adapted from Saddler and Andrade (2004), whose dimensions of criteria consist of content, organisation, voice and tone, sentence structure, and convention. Bearing the emphasis on the social goal-oriented performance task, the rubric used in this study involves content, organisation, format, convention, and task achievement as dimensions of criteria, each with four scales. The total score for both pre-test and post-test would be 20. The students were assigned to write the personal statement under the same topic when doing the pre-test and post-test. The pre- and post-tests were evaluated by three raters, excluding the researcher of the current study in order to minimise possible bias. The raters were requested to participate in a brief training session which prepared them to use the developed rubric by practising with the authentic personal statements from the previous academic year.

3.3.3 Questionnaire on students' attitudes towards writing lessons

The items in the questionnaire and the open-ended parts were adapted from the works by Changpueng (2012), Janenoppakarn (2016), Ngamaramarangkul

(2016), Rashidi and Mazdayasna (2016), Visser (2017), and Yang (2012), underpinned mostly by the characteristics and concerns of genre pedagogy as proposed by Hyland (2007). These items assessed the student's attitudes and perceptions towards writing instruction using this method, categorised into two major types: the overall attitudes and satisfaction toward genre-based writing lesson and the attitudes towards specific elements of genre-based lessons as in Ngamaramwarangkul (2016). The items cover the student's beliefs, interests, attitudes, and confidence in writing, as well as their perceptions towards this approach, the types of activities, feedback, and the roles of the teacher and their friends in helping them to write, underpinned by the attitude aspects, namely affective, cognitive capability, value, difficulty, interest, and effort (Schau, 2003, as cited in Visser, 2017).

The structure of the questionnaire consisted of two major parts: the first part being a five-point Likert scale questionnaire and the second part involving the open-ended questions which aimed to verify or give richer information to that of the first part. The first part of the five-point Likert scale questionnaire was divided into two sections. Items 1-14 deal with the overall attitude of the students towards the teaching approach they have experienced, which was the genre-based personal statement writing instruction. The items in this part were adapted from the study by Yang (2012), especially the possible concerns when using the genre-based approach, and that of Janenoppakarn (2016) especially the items pertaining the relatable and possible benefits to future writing, as well as that of Visser (2017) since it shares the similar context and objectives with the present study. Items 15-30 focused on the students' attitudes towards specific aspects of the teaching approach as studied in Changpueng (2012), Ngamaramarangkul (2016), or Rashidi and Mazdayasna (2016). The items in the second part (15-30) dealt with the specific aspect such as teacher's roles, criteria, and materials, and from items 17-27 the questions dealt with particular stages of the integrated didactic sequence used in this study, involving the keywords such as feeling satisfied or realising the importance of each stage, beginning from early production to proofreading, revising, and giving feedback.

To probe further, the last part of the questionnaire included a set of written open-ended questions which allow the participants to give some comments or suggestions on the specific elements of the study including the stages of didactic

sequences, the roles of the teacher, the materials, and the criteria, resonating the ideas from the previous part. This was also used to verify the data from the five-point Likert scale in the previous part.

3.3.4 Interview questions

The interview was designed to be semi-structured and was conducted in the Thai language, which was the participants' L1. The interview questions were developed based on the questionnaires and were partly adjusted according to the results from the questionnaires, aiming to acquire the data which were used as triangulation methods along with the quantitative data from the questionnaires, and elicited the students' opinions and perceptions towards different elements of the study, particularly on the genre approach, the tasks, and the roles of the teacher and their peers.

The first interview question was 'How would you describe your experience in writing instruction before participating in this lesson? Do you think the genre-based writing is different from your previous writing classes? How?' There are two aspects regarding this question. The first aspect is how the students perceived their experience in writing lessons. The second aspect was whether they thought such experience was the same as the genre-based lesson in which they participated. The students were encouraged to elaborate on the differences.

The second question was 'Do you think this approach is an effective way to teach writing personal statements? Do you think it is suitable for other genres as well, e.g., writing emails, advertisements, or reviews? Why?' It covers the aspects of effectiveness, suitability, and adaptability, which were referred to in many studies (e.g., Yang, 2012) as the desirable qualities of the genre-based writing instruction.

The third interview question 'In your opinion, what activities influence your writing the most? How?' was meant to shed some light on the attitudes of the students towards specific stages or elements of the lesson.

The fourth one was 'Overall, what is your feeling towards the genre-based writing lesson? What are your comments or recommendations?'. It could be divided into two parts. The first one is the overall feeling towards the genre-based lesson, and the second one is the suggestions or comments on it.

The fifth interview question was ‘Are you satisfied with your final product? How do you think it is different from the pre-test?’ It aims at exploring the extent to which the students in both groups felt satisfied with their final product as well as what they believed the differences were between the writing in the pre-test and in the post test.

While the interview session was being conducted, most question items in the interview were simplified to ensure that the students understand the questions. Furthermore, to ensure that the information from the interview represented what students think, the transcriptions of the interview were sent to the participants for checking.

3.4 Data collection

The data collection process began after the research instruments were complete. The researcher used purposive sampling to select a class to be the context of the study, which was one of the two classes in grade 12 Science-Engineering Program. After the first stage of the didactic sequence, the presentation of the genre, was delivered, the whole class were to do the pre-test in the early production stage with the vague ideas about the target genre. Then, the students’ writing was evaluated using the developed scoring rubric. The students’ score was ranked from the highest to the lowest and was separated into two groups namely the high ability group and the low ability group. Four students from each group were recruited on a voluntary basis, constituting the total number of eight students to join the rest of the didactic sequence. After the eight students had completed their post-test at the writing stage, their works were assessed using the same rubric as the pre-test, and the scores were analysed quantitatively while the writing were analysed qualitatively. After that, the students underwent the final stage of the sequence which was the editing, revising, and proofreading. After the whole didactic sequence was completed, the students were asked to do the questionnaire followed by the semi-structured interview. The results from the questionnaires and the interview transcript were further analysed.

3.5 Data analysis

3.5.1 Quantitative data analysis

The quantitative data in this study derived from two types of instruments: the personal statement writing (pre-test and post-test) and the questionnaires. As for the tests, this set of quantitative data, which included average scores and standard deviation, was to answer the first research question to see the effects of the genre-based approach on the students' writing performance.

In order to minimise the bias which might occur, the researcher recruited three raters, excluding the researcher, to evaluate the pre-test and post-test scores using the developed rubric (Park, 2004, as cited in Janenoppakarn, 2016). The three raters are English teachers in a private secondary school in Thailand with more than five years of experience in teaching writing. They were asked to be trained to use the developed personal statement rubric using selected authentic students' personal statements from the previous academic year. While English was the L1 of the first two raters who were from Ireland and South Africa, Thai was the L1 of the third rater being the only rater with Thai nationality. Recruiting three raters with different background was meant to increase objectivity and credibility when evaluating students' writing.

It is also important to examine the reliability between the raters using the developed scoring rubric. Correlation was conducted to investigate whether the three raters had similar patterns in marking students' writing while using the same rubric.

Table 3.3: Reliability between three raters

	Rater 1	Rater 2	Rater 3
Rater 1	1		
Rater 2	.751*	1	
Rater 3	.348	.302	1

*p<.05

Table 4.11 reveals that the correlation between raters 1 and 2 were significant while rater 3 had no significant correlation with the other raters. This could be discussed in relation to the raters' differences in background in the last chapter.

For the data in the questionnaire, descriptive statistics was used to find out means and standards deviations to answer the second research question, which was on what attitudes and perceptions the students held towards the approach and the manner this writing lesson was conducted.

3.5.2 Qualitative data analysis

The qualitative data of this study derived from three main sources, namely the students' writing, students' answer to the open-ended questions, and the transcript of the semi-structured interview, which were to answer the first and the second research questions, respectively. The students' pre-test and post-tests were analysed in terms of content, moves, and the criteria from the rubric in a comparative manner as a way to observe the changes.

In this regard, move analysis was conducted to explore the changes in content between the pre-test and post-test. The framework used in this study as adapted from Ding (2007) with some additional moves and steps such as introducing oneself, which was found in some of the students' writing in this study, or appreciation of the field, as an extension of the understanding of the field.

- Move 1: Introducing oneself
- Move 2: Giving reasons to apply
 - Step 1: Academic interest
 - Step 2: Understanding of the field
 - Step 3: Appreciation of the field
 - Step 4: Personal experience
 - Step 5: Family Background
- Move 3 Listing qualifications
 - Step 1: Academic achievements
 - Step 2: Academic experience
 - Step 3: Professional experience
 - Step 4: Extracurricular activities
- Move 4 Discussing life experience
- Move 5 Stating future goals

- Move 6 Describing personalities

It is important to note that while the term step is used here to refer to smaller elements which comprise the move, it rather aligns with the definition of strategy used in Henry and Roseberry (2001), which implies that these elements are placed regardless of specific or fixed order.

As for the students' attitudes, the answers from the open-ended questions and the transcripts of eight focal interviewees were analysed using thematic analysis (Bernard et al., 2016). This would serve as a triangulation method for the quantitative data from the questionnaire as mentioned above.

As a widely used method of analysing qualitative data in various fields including education (Xu & Zammit, 2020) and psychology (Clarke & Braun, 2015), thematic analysis refers to the way of making sense of different materials which might seem to be unrelated (Neuendorf, 2018). It usually consists of recurring stages including familiarising with the data, creating initial codes for interesting items, finding the themes among the items, reviewing the themes in light of the research questions, analysing and defining the themes in detail, and reporting the findings (Clarke & Braun, 2015). Interestingly, Xu and Zammit (2020) commented on the stage of familiarising that as the practitioner is also the researcher, this stage could go beyond merely transcribing the interview into written text but including the data from the observation, which could make the data more complete. Considering the compatibility between the method of analysis, the context of this study, and the nature of the data, the present study adopted the proposed stages to conduct thematic analysis.

3.6 Summary of the chapter

Overall, according to the two research questions, the methods of this study were designed as illustrated in the following table.

Table 3.4: Summary of research methodology

Research Question	Data Sources	Data Analysis
1. What are the effects of genre-based approach to Thai EFL high school students both high and low ability groups in terms of writing competence score and content?	pre-test and post-test scores	mean scores and assigned grades
	students' writing from the pre-test and post-test	content analysis
2. How do the Thai EFL high school students, both high and low ability groups, describe their attitudes towards learning writing through genre-based approach?	open-ended questions at the end of the questionnaire	thematic analysis
	the transcribed interview	thematic analysis
	results from the questionnaires	descriptive statistics (means and standard deviation)

CHAPTER 4

RESULTS

The current research is targeted at studying the effects of the genre-based personal statement writing lessons on the participants' writing performance along with their attitudes towards the lessons. The results of the study are presented into two sections according to the research questions, the answers of which involved both the quantitative and qualitative analysis.

4.1 Effects of the genre-based approach on students' writing scores and content

The first research question, "What are the effects of genre-based approach to Thai EFL high school students both high and low ability groups in terms of writing competence score and content?" is answered through quantitative and qualitative approaches. Students' written tasks from both pre-test and post-test were analysed using the developed scoring rubric as mentioned in the previous chapter.

The presentation of the answers to this research question began with the quantitative results of pre-test and post-tests scores and the differences between the pre-test and post-test scores. Following this was further analysis of the students' pre-test and post-test scores based on different criteria in the rubric. The result in this part was displayed in three categories: the high ability group, the low ability group, and the combined group which combines both the high and low ability groups. In what follows, the comparison between the overall statistics of students' written tasks is presented. The final part of the results of the first research question is the qualitative analysis of the students' works from pre-test and post-test categorised into high and low ability groups.

4.1.1 Pre-tests and post-test

This section begins by presenting the mean scores of the overall pre-test and post-test scores in three categories including the high ability group, the low ability group, and the combination of these two groups. After that, this part presents a more detailed analysis of the changes categorised into criteria based on the rubric. After investigating the mean scores of both the overall scores and the specific aspects of the

three groups, this section proceeds to the analysis of the students' individual writing performance, both their overall scores and the scores of specific aspects based on the rubric.

4.1.1.1 Overall pre-test and post-test scores

Table 4.1: Overall pre-test and post-test scores

		Mean	N	Std. Deviation
High ability	Post-test	12.00	4	3.559
	Pre-test	15.25	4	1.893
Low ability	Post-test	10.50	4	4.203
	Pre-test	6.50	4	1.291
Combined	Post-test	11.25	8	3.694
	Pre-test	10.88	8	4.912

According to Table 4.1, the combined group (N=8) demonstrated a slight improvement in the mean score of the post-test (11.25) compared with that of the pre-test (10.88). As for the differences between post-test and pre-test scores in high (N=4) and low (N=4) ability groups, it is found that the mean of the post-test score of the high ability group (12.00) was lower than that in the pre-test (15.25). On the other hand, the post-test score of the low ability group (10.50) was found to be higher than that in their pre-test (6.50). Overall, as far as the scores are concerned, the students in the low ability group showed improvement in the post-test while the average post-test score of the high ability group was not as good as that of the pre-test.

4.1.1.2 Comparing pre-test and post-test scores based on different criteria

Following the overall analysis of the changes in the post-test and pre-test are the results of the changes based on different categories including content, organisation, format, convention, and task achievement. The results from the

high ability group, the low ability group, and the combined group are displayed respectively.

Table 4.2: Pre-test and post-test scores based on different criteria of the high ability group

		Mean	N	Std. Deviation
Content	Post-test	2.25	4	.737
	Pre-test	3.00	4	.471
Organisation	Post-test	2.42	4	.501
	Pre-test	3.17	4	.335
Format	Post-test	2.34	4	.768
	Pre-test	2.92	4	.500
Convention	Post-test	2.58	4	.874
	Pre-test	3.00	4	.471
Task Achievement	Post-test	2.34	4	.608
	Pre-test	3.00	4	.471

Table 4.2 presents the mean score of the pre-test and post-tests among the students in the high ability group (N =4). Among the mean scores from the pre-test in the studied criteria, it was found that the highest mean score was in organisation (3.17, S.D. = .335), while the highest mean score from the post-test was from the convention (2.58, S.D. = .874).

Taking a closer look at each aspect from the scoring rubric, it is reported that, for the high ability group, while the pre-test score in aspect of content was 3.00 (S.D. = .471), the average content score in the post-test was 2.25 (S.D. = .737). For organisation, the mean of the pre-test score of the high ability group was 3.17 (S.D. = .335), whereas that of the post-test was 2.42 (S.D. = .501). Regarding the aspect of format among the students in the high ability group, the mean of the pre-test score was 2.92 (S.D. = .500) while the mean post-test score was 2.34 (S.D. = .768). Turning to the mean score of convention among students in high ability group, the mean of the pre-test was 3.00 (S.D. = .471) compared with 2.58 (S.D. = .874), which was the mean of the convention reported in the post-test. For the mean of task achievement, the pre-test of the high ability group was 3.00 (S.D. = .471) compared with 2.34 (S.D. = .608) which was the mean of the post-test task achievement. What could be noticed was the decline found in the means across the aspects in the rubric when comparing the pre-test with the post-test.

Turning to the pre-test and post-test scores of the students in the low ability group (N= 4), the means and standard deviations are displayed in Table 4.3 based on different criteria according to the scoring rubric developed for this study.

Table 4.3: Pre-test and post-test scores of the low ability group based on different criteria

		Mean	N	Std. Deviation
Content	Post-test	2.17	4	.429
	Pre-test	1.75	4	.419
Organisation	Post-test	2.33	4	1.05
	Pre-test	1.49	4	.576
Format	Post-test	2.15	4	.781
	Pre-test	1.75	4	.741
Convention	Post-test	2.07	4	.736
	Pre-test	1.33	4	.471
Task Achievement	Post-test	1.83	4	.995
	Pre-test	1.33	4	.471

From Table 4.3, it can be seen that, unlike the high ability groups, the means of the post-test scores from all criteria in the low ability group were higher than those of the pre-test. To illustrate, the mean of the content scores in the pre-test was 1.75 (S.D. = .419) compared with 2.17 (S.D. = .429), which was that of the post-test. For organisation, the mean in the pre-test was 1.49 (S.D. = .576), while that in the post-test was 2.33 (S.D. = 1.05). Turning to the mean score of the format, 1.75 (S.D. = .741) was the mean of the pre-test scores regarding format while 2.15 (S.D. = .781) was the mean score in the post-test. As for convention, the mean score in the pre-test was 1.33 (S.D. = .471) and the mean in the post-test was 2.07 (S.D. = .736). Along with other previous criteria, the students in the low ability group were found to have certain developments in terms of task achievement, with the mean in the pre-test of 1.33 (S.D. = .471) and the mean of the post-test being 1.83 (S.D. = .995).

In the case of the combined group (N = 8), the means and the standard deviations of the pre-test and post-test scores were shown in Table 4.7 below.

Table 4.4: Pre-test and post-test scores based on different criteria in the combined group

		Mean	N	Std. Deviation
Content	Post-test	2.25	8	.463
	Pre-test	2.50	8	.926
Organisation	Post-test	2.38	8	.744
	Pre-test	2.25	8	1.165
Format	Post-test	2.38	8	.744
	Pre-test	2.50	8	1.069
Convention	Post-test	2.25	8	.707
	Pre-test	2.25	8	1.165
Task Achievement	Post-test	2.13	8	.835
	Pre-test	2.25	8	1.165

According to Table 4.4, the only aspect from the scoring rubric with improved post-test score was organisation (2.38, S.D. = .744) compared with the mean of the pre-test (2.25, S.D. = 1.165). Another noticeable feature is that the means of the pre-test and the post-test in the aspect of convention were the same (2.25), with the S.D. of the pre-test of 1.165, and the S.D. of the post-test of .707. The other criteria were found to have lower post-test mean scores compared with their pre-test scores. To illustrate, for content, the mean of pre-test was 2.50 (S.D. = .926) while that of the post-test was 2.25 (S.D. = .463). The mean of the format score in the pre-test was 2.50 (S.D. = 1.069) whereas the mean of the format score in the post-test was 2.38 (S.D. = .744). Lastly, the mean of the pre-test task achievement score was 2.25 (S.D. = 1.165), whereas that of the post-test was 2.13 (S.D. = .835).

4.1.1.3 Individual changes of scores

This section presents the individual changes of scores, both the overall scores and the scores from different criteria in the rubric. The total overall score was 20, and each criterion in the scoring rubric varied from one to four. For easier interpretation and understanding, the range of the total scores is divided into levels, each with an interval of 4 scores. Each level is then assigned with letters beginning from D (5-8), C (9-12), B (13-16), and A (17-20), as there could be no students with the score lower than five.

Table 4.5: Overall scores and levels of the individual students in pre-test and post-test

Student	Group	Pre-test Overall	Level	Post-test Overall	Level
S1	High	18.33	A	13.67	B
S2	High	14.33	B	9.33	C
S3	High	13.67	B	15.67	B
S4	High	14.00	B	9.00	C
S5	Low	7.67	D	12.67	B
S6	Low	11.33	C	15.00	B
S7	Low	6.33	D	8.33	D
S8	Low	5.33	D	6.33	D

Table 4.5 enumerates the overall scores of the individual students in both high and low ability groups together with their assigned levels. In the pre-test, the lowest and the highest scores of the students in the high ability group were 13.67 (level B) and 18.33 (level A) respectively, while the lowest and the highest scores of the students in the low ability group were 5.33 (level D) and 11.33 (level C), respectively. For the post-test, the lowest and the highest scores of the students in the high ability group were 9.00 (level C) and 15.67 (level B), respectively, whereas the lowest and the highest post-test scores of the students in the low ability group were 6.33 (level D) and 15.00 (level B), respectively.

The main fact that stands out is that most students in the high ability group except S3 demonstrated a decrease in scores and levels. For S1, his score dropped from 18.33 (level A) in the pre-test to 13.67 (level B). Similarly, S2's overall score decreased from 14.33 (level B) to 9.33 (level C) in the post-test, and for S4, from 14.00 (level B) to 9.00 (level C). S3 was the only student in this group who had an improvement of score from 13.67 to 15.67, despite the level remaining at B. As for the students in the low ability group, the most significant feature to emerge from the table is the increase in all students' post-test scores. S5, for example, demonstrated a remarkable increase in the overall score from 7.67 (level D) to 12.67 (level B). The similar change was also found in S6, whose score rose from 11.33 (level C) to 15.00 (level B). Less remarkable changes were that of S7 and S8, whose score improved from 6.33 to 8.33, and 5.33 to 6.33, respectively. No change in levels was found in S7 and S8, as both had the scores in level D both in the pre-test and the post-test.

More detailed information is presented in Tables 4.6 and 4.7, which show the scores in the post-test and pre-test based on different criteria.

Table 4.6: Individual pre-test and post test scores of the high ability group based on criteria.

Criteria	S1		S2		S3		S4	
	Pre-test	Post-test	Pre-test	Post-test	Pre-test	Post-test	Pre-test	Post-test
Content	3.67	2.00	3.00	2.00	2.67	3.33	2.67	1.67
Organisation	3.67	2.67	3.00	2.00	3.00	3.00	3.00	2.00
Format	3.67	3.00	2.67	1.67	2.67	3.00	2.67	1.67
Convention	3.67	3.33	2.67	1.67	2.67	3.33	3.00	2.00
Task Achievement	3.67	2.67	3.00	2.00	2.67	3.00	2.67	1.67
Total	18.33	13.67	14.33	9.33	13.67	15.67	14	9
Level	A	B	B	C	B	B	B	C

According to Table 4.6, all the students in the high ability group, except S3, demonstrated a decrease in scores in the post-test in all criteria including content, organisation, format, convention, and task achievement, most of which were found with one point lower than the pre-test. However, S3 was the only student in this group who was found with some levels of improvement in all aspects except organisation.

Table 4.7: Individual pre-test and post test scores of the low ability group based on criteria

Criteria	S5		S6		S7		S8	
	Pre-test	Post-test	Pre-test	Post-test	Pre-test	Post-test	Pre-test	Post-test
Content	1.67	2.33	2.33	2.67	1.67	2.00	1.33	1.67
Organisation	1.33	3.00	2.33	3.33	1.33	2.00	1.00	1.00
Format	2.00	2.67	2.67	3.00	1.33	1.67	1.00	1.33
Convention	1.33	2.33	2.00	3.00	1.00	1.67	1.00	1.33
Task Achievement	1.33	2.33	2.00	3.00	1.00	1.00	1.00	1.00
Total	7.67	12.67	11.33	15.00	6.33	8.33	5.33	6.33
Level	D	B	C	B	D	D	D	D

From Table 4.7, it can be seen that S5 and S6 shared some similarities in that the scores in all aspects, including content, organisation, format, convention, and task achievement, were found with an increase in the post-test. For S7 and S8 the increase was found in some criteria. For S7, it can be noted that score of task

achievement remained at 1.00 while other aspects were with improvements. For S8, the post-test scores of all aspects also increased except for organisation and task achievement, which stayed at 1.00. It is apparent that no aspect of the criteria was found with a decrease in the post-test scores among the students in the low ability group.

4.1.1.4 Overall statistics (word counts, paragraphs, and clauses per T-units)

This section presents other statistics from the students' pre-test and post-test, both of the high and low ability groups. The statistics include the word count, the number of paragraphs, and the number of clauses per T-unit. The information here will be referred to in the next chapter where its relationship between the scores is discussed in detail.

Table 4.8: Overall statistics (word count, paragraphs, clauses per T-units) of the high ability group

Student		Word Count	Number of Paragraph	Number of Clause per T-Unit
S1	Pre-test	192	3	1.82
	Post-test	186	3	1.5
S2	Pre-test	226	3	1.36
	Post-test	216	4	1.53
S3	Pre-test	205	4	1.73
	Post-test	264	6	1.72
S4	Pre-test	216	3	2.23
	Post-test	177	2	2.44

Table 4.8 displays some statistics from the pre-test and post-test among the students in the high ability group. Regarding the word count, S1 was found to have lower number of words in the post-test (186) compared to that of the pre-test (192). Similarly, S2 and S4 also witnessed a drop in the number of words in their post-test compared with their pre-test, from 226 in pre-test to 216 words for S2 and from 216 in his pre-test to only 177 for S4.

In regard to the changes in number of paragraphs, there was an increase in the number of paragraphs in S2 and S3 written works, from three to four and from four to six, respectively. While S1, who have three paragraphs in both pre-

test and post-test, was found to have no change in the number of paragraph, S4 was the only student in this group with the lower number of paragraph in the post-test (two paragraphs) compared to that of the pre-test (three paragraphs).

With respect to the number of clauses per T-unit in the high ability group, it was noticed that, with the exception of S1, the other three students were found with slight improvement in the number of clauses per T-unit. As for S1, the number slightly dropped from 1.82 to 1.5 as shown in the table.

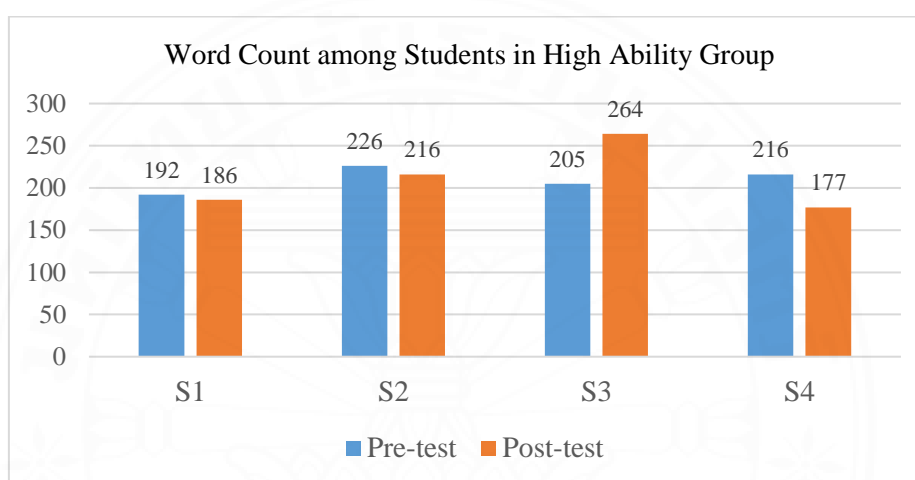


Figure 4.1: Comparison of word counts of the high ability group

Figure 4.1 could give a clearer picture of the changes in word count in the students' pre-test and post-test in the high ability group. One of the noticeable features regarding the word count is that, except for S3, other students experienced a decrease in the number of words in their post-test compared with that of the pre-test. S3, on the other hand, had a noticeably higher number of words in his post-test compared with that of the pre-test.

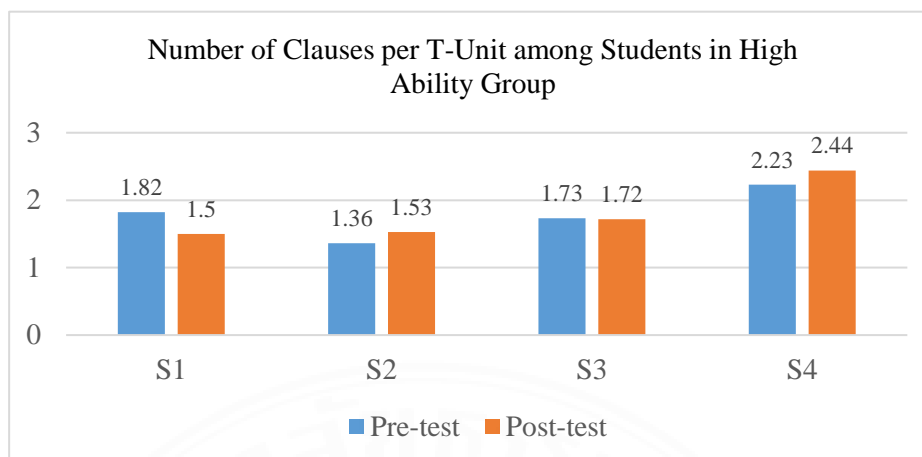


Figure 4.2: Comparison of the number of clauses per T-units of the high ability group

According to Figure 4.2, it can be concluded that the number of clauses per T-unit among other students in the high ability group only changed slightly. The most noticeable change was that of the S1, from 1.82 to 1.5 clauses per T-unit.

Turning to the basic statistics of the low ability group, the details of the changing numbers of words, paragraphs, and clauses per T-units are shown in the table below.

Table 4.9: Overall statistics (word counts, paragraphs, clauses per T-units) of the low ability group

Student		Word Count	Number of Paragraph	Number of Clause per T-Unit
S5	Pre-test	313	3	1.36
	Post-test	345	5	1.65
S6	Pre-test	231	4	1.65
	Post-test	277	6	1.70
S7	Pre-test	185	3	1.69
	Post-test	249	4	2.69
S8	Pre-test	328	1	1.90
	Post-test	291	4	1.54

One of the most noticeable features demonstrated in Table 4.9 is the similarity between S5, S6, and S7, who were with higher number of word count, and clauses per T-units in the post-test compared with their statistics in the pre-test. S1

had 345 words in their post-test, which was seen an improvement in word count from the pre-test (313 words). S6 wrote 277 words in his post-test, while the number was only 231 in his pre-test. For S7, the number of words improved from 185 in his pre-test to 249 in the post-test. On the other hand, S8 had a lower number of words in his post-test, which was 291 words, compared with 328 words in his pre-test.

As for the number of clauses per T-unit, S5 had more clauses per T-unit in their post-test compared with the number in the pre-test. For S5's post-test, the number was 1.65, which was an improvement from 1.36 in his pre-test. S6 was found with only a slight improvement in the number of clauses per T-unit from 1.65 in his pre-test to 1.70 in his post-test. For S7, the number of clauses per T-units increased from 1.69 to 2.69. Again, the number of clauses per T-unit in S8's post-test was 1.54, dropping from 1.90 in his pre-test.

Nevertheless, the numbers of paragraphs in all of the written tasks from the students in the low ability group were all improved in the post-test compared with those in the pre-test. To illustrate, S5 wrote five paragraphs in his post-test while in his pre-test there were only three paragraphs. Similarly, for S6, the number of paragraphs increased from four in the pre-test to six in the post-test, while for S7, there was an improvement in the number of paragraphs from three in his pre-test to four in the post-test. S8, who wrote in only one paragraph in the pre-test, had four paragraphs in his post-test, despite the decrease in the number of words and clauses per T-unit. A clearer illustration of the statistics is provided in the figures below.

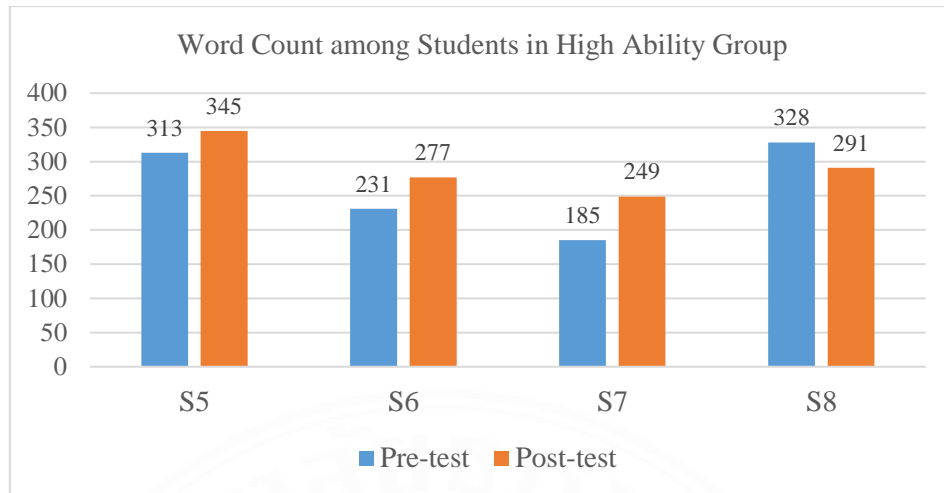


Figure 4.3: Comparison of word counts of the low ability group

Figure 4.3 clearly depicts the similar trends of the number of words written by S5, S6, and S7, all of whom had a greater number of words in their pre-test in contrast to their post-test. The student who wrote the greatest number of words in the pre-test was S8, while of all the students in the low ability group, S5 had the highest number of words in the post-test. S8 is seen as the only student with a lower number of words in his post-test compared with the number in the pre-test.

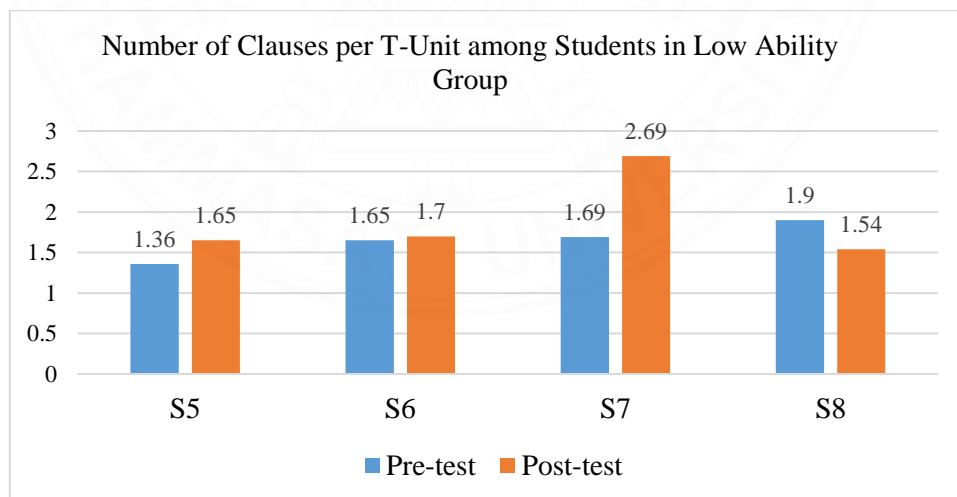


Figure 4.4: Comparison of the number of clauses per T-units of the high ability group

According to Figure 4.4, three out of four students in the low ability group, namely S5, S6, and S7, had a greater number of clauses per T-unit in their post-test compared to that of their pre-test. S7 was seen to have the most noticeable

change. S8 was the only student in this group who was found with a lower number of clauses per T-unit in his post-test compared with the pre-test.

4.1.2 Analysis of the students' written tasks

To triangulate the information from the quantitative analysis, students' written tasks from both pre-test and post-test were analysed qualitatively. This section begins with the analysis of the students' writing in high ability group before moving to the low ability group. Both high and low ability groups were analysed according to the aspects in the scoring rubric: content, organisation, format, convention, and task achievement. Following this is the recapitulation of the overall differences and developments detected in all the eight writers in their tasks in the post-test compared with those in the pre-test.

4.1.2.1 High ability group

As presented in the previous section, most of the aspects from the rubric were found with no significant change except for the aspect of organisation. The scoring rubric suggests that the characteristics of a personal statement with good content should be comprised of all essential parts a good personal statement should have. In this regard, the analysis of content and moves as explained in the previous chapter was employed to investigate the changes in the students' writing.

Table 4.10: Move analysis of students' writing from the high ability group

Student	Pre-test	Post-test
S1	Move 1: Giving reasons to apply	Move 1: Giving reasons to apply
	Step 1: Personal experience	Step 1: Academic interest
	Step 2: Academic interest	Move 2: Listing qualifications
	Step 3: Understanding of the field	Step 1: Academic Experience
	Step 4: Appreciation of the field	Move 3: Stating future goals
	Move 2: Stating future goals	
S2	Move 1: Giving reasons to apply	Move 1: Giving reasons to apply
	Step 1: Personal experience	Step 1: Personal experience
	Step 2: Appreciation of the field	Move 2: Listing qualification

	Move 2: Introducing oneself Move 3: Listing qualification Step 1: Professional Experience Move 4: Stating future goals	Step 1: Academic achievements Step 2: Professional Experience Move 3: Stating future goals
S3	Move 1: Describing personality Move 2: Giving reasons to apply Step 1: Appreciation of the field Step 2: Personal experience Step 3: Academic interest Move 3: Listing qualifications Step 1: Academic achievements Move 4: Giving reasons to apply Step 1: Appreciation of the field Move 5: Stating future goal	Move 1: Giving reasons to apply Step 1: Academic interest Step 2: Personal experience Step 3: Appreciation of the field Move 2: Listing qualifications Step 1: Professional experience Step 2: Academic experience Step 3: Extracurricular activities Move 3: Stating future goals
S4	Move 1: Giving reasons to apply Step 1: Personal experience Step 2: Academic interest Move 2: Listing qualifications Step 1: Academic experience Move 3: Stating future goals	Move 1: Giving reasons to apply Step 1: Academic interest Move 2: Listing qualifications Step 1: Academic experience Move 3: Stating Future goals Move 4: Giving reasons to apply Step 1: Personal interest Move 5: Stating future goals

Table 4.10 compares the changes in moves used among the students in the high ability group, implying the changes in their choices of content and organisation. What is regarded as the most interesting feature from the table is that, except for S4, the other three students used simpler moves and steps in their post-test as opposed to those in their pre-test.

Table 4.11: List of moves and steps found in the writing of students from the high ability group

Moves/Steps	S1		S2		S3		S4	
	Pre-test	Post-test	Pre-test	Post-test	Pre-test	Post-test	Pre-test	Post-test
Move: Introducing oneself			✓					
Move: Giving reasons to apply	✓	✓	✓	✓	✓	✓	✓	✓
Step: Academic interest	✓	✓			✓	✓	✓	✓
Step: Understanding of the field	✓							
Step: Appreciation of the field	✓		✓		✓	✓		
Step: Personal experience	✓		✓	✓	✓	✓	✓	✓
Step: Family background								
Move: Listing qualifications		✓	✓	✓	✓	✓	✓	✓
Step: Academic achievement				✓	✓			
Step: Academic experience		✓				✓	✓	✓
Step: Professional experience			✓	✓		✓		
Step: Extracurricular activities						✓		
Move: Discussing life experience								
Move: Stating future goals	✓	✓	✓	✓	✓	✓	✓	✓
Move: Describing personalities					✓			

Table 4.11 is an alternative presentation of the move list showing in the writing of the students in the high ability group. The most interesting feature is the fact that the students' personal statements in the post-test, except S4, employed more moves which provides a list of qualification. Another point was that S1 and S2 seemed to talk less about the reasons to apply for the programmes in the post-test, while the presence of the steps in that move by S3 and S4 remained the same.

Further analysis of Tables 4.10 and 4.11 shows that the personal statements written by the students in the high ability group, both in pre-test and post-test, contain the following two moves: one was pertaining to the reasons why the writer wished to apply to the program, and the other was outlining their future goals. Moreover, except for S2, the table shows that the other three students employed the move describing their academic interest in both their pre-test and post-test.

There were some moves and steps which were found in students' pre-test but were absent from their writing in post-test. The first one was the step showing their understanding of the field found in S1's pre-test. The second one was the self-introductory statement in S2's pre-test. The last one was the description of personality found in S3. Likewise, some other moves and steps which were primarily

found in the pre-test but not as many in the post-test were the personal experience and appreciation of the field. As a part of the move which explains the reason for applying, personal experience was found in all the written tasks in the pre-test among the high ability writer but was found only in S2's and S3's writing in the post-test.

There were also some moves and steps which emerged in the students' essays in the post-test but did not appear in their pre-test. The examples are the extracurricular activities in S3's post-test and the statements on personal interest in S4's post-test. Similarly, some moves and steps were employed by certain students in the high ability group in the post-test but were less likely found in their pre-test. These moves and steps include academic experience, which was used by S1, S3, and S4 in their post-test but was used by only S4 in their pre-test. The other was the discussion over professional experience in the post-tests of S2 and S3, while in the pre-test it was used only by S2.

Regarding the organisation of writing among the higher proficient group, it can be noticed that S3 was seen with a more organised move patterns as presented in Table 4.12. The statements pertaining to appreciation of the field were grouped together while other steps were arranged in order to serve the functions of the move. However, what was found among other writers in this group was a more diverse types of moves and steps being placed without any clear organisation or patterns. For example, S4 was found with repeated statements of future goals in two different places throughout his post-test.

To analyse the data in the aspect of format, according to the rubric, the forms of writing, the number of paragraphs, and grammatical accuracy were the major points to consider. One interesting point regarding formats was the increase in the number of words and paragraphs in S3, in contrast to the decrease in these numbers among other writers in the group (see Table 4.9). The increase also corresponds the increasing format score in S3's post-test, while the scores were found to drop among S1, S2, and S4. As for the grammatical aspects, the comparison between students' pre-test and post-test from the ones with different patterns of development is presented below.

Table 4.12: Excerpts from the Writing of the Students in the High Ability Group

Student	Pre-test	Post-test
S1	<p><i>As a kid, I was fascinated by computers and the internet. I would learn more about computers by myself. I was introduced to computers as a 7-year-old kid. I found myself mesmerized in the world of technology as a high school student, I took coding classes, and I would pay attention during class as I was intrigued. This is what sparked my interest in computer science and other related branches.</i></p>	<p><i>Having been interested in computers and technology as early as I can remember, I have done nothing but to learn more about the computer system as well as the technology industry. I have made a decision that would be suitable for myself. I have decided to major in a computer science course.</i></p>
S3	<p><i>Creative technology is my first choice to develop and improve my creativity along with technology skill. I believe that this major can improve their student to cope and take advantage in the future. Also, I believe that this major will open my eyes to new type of jobs. Media creator and technological creator is a type of jobs that I want to apply. Because these jobs is related to the major, this will increase my knowledge more further.</i></p>	<p><i>Talking about by extracurricular, in grade 9 and 12, I got gold medal and bronze medal from playing volleyball, respectively. I also received a certificate from shadowing and music. In the future, I want to be a UI/UX developer and keep improving and practicing in creativity and technology. I believe that [name of the study programme] will push me and support me to reach my highest dream.</i></p>

What is shown in Table 4.12 is excerpts from S1's and S3's written tasks chosen from the similar moves in their pre-test and post-test. The rationale for using the writing from these two students is that S1 was with the decrease in format and overall score while S3 was with the increase in the mentioned aspects. It could be observed that S1's essays, both in his pre-test and post-test, were with virtually no

grammatical errors. In his narratives about the past and motivation, he used correct forms of tenses to talk about past events, recent decisions, and facts. What could be noticed was that his writing in the post-test in this move was shorter with only three sentences, compared with five sentences in the pre-test. Despite some uses of interesting phrases such as ‘having been ...,’ S1’s writing in the post-test was comparatively less complicated and were with no clear cohesive devices, which could result in lower scores in organisation, format, and overall achievement.

Turning to S3, in terms of format, it is clear that in his pre-test, S3 made a wider variety of grammatical errors ranging from number (student), verb agreement (these jobs is), and redundancy (more further), among others. While tenses did not seem to be problematic in both of his written tasks, in his post-test, there were fewer types of errors such as fragments (extracurricular) or some points which needed clarification (e.g., shadowing), which could be the reasons why the scores of S3 showed some improvement.

The criterion pertaining to convention consists of the understanding of the nature of the genre through the analysis of audience, purposes, cultures, and other aspects of discourse convention, which could be observed in the appropriate language use. It was suggested in the previous section that there was no significant change in the quantitative scores regarding discourse conventions among the students in the high ability group. However, some of the improvements could be seen in the excerpts from S2’s.

Hello my name is X and my nickname is Y. Throughout my education I have striven to develop not only my technical knowledge of programming and methods for optimizing performance but also to put into practice the knowledge that I have gained. Throughout my high school, I have a lots of my activities to practice my engineering skill. I have praticipate club it name “space ac”. They have many activities to learn a engineering skill example communication, problem solving etc. (S2’s Pre-test)

Despite a number of noticeable grammatical errors and misspellings, S2 managed to establish credentials by mentioning some professional experiences. It can be assumed from the content he wrote in this move that he knew the purposes of personal statement to some extent. S2’s knowledge of the convention could

also be reflected in his uses of phrases such as ‘put into practice,’ or ‘optimizing performance.’ However, S2’s writing style in his pre-test was not in accordance with the genre’s convention, as seen from the part where he introduced himself and his nickname, as well as the use of abbreviation ‘etc.’ which was not commonly found in other successful personal statements. This could also imply his inadequate understanding of the discourse convention, especially in terms of the audience, writing styles, and culture. This point should be brought into comparison with his post-test’s writing.

In my school, I get into a club name space AC. This club they teach about technology to apply in engineer example, cansat, rocket, 3D drawing etc. So I learn many thing about engineering. More technology what I learn. I have learn about work on step by step and manage a time to do what I should do. After that I have experience to competition. The competition name “Thailand cansat and rocket competition 2022.” This is a big competition because it have a lot of teams to competition around Thailand. After this competition was end I had many lesson during a competition what I learned. (S2’s Post-test)

If brought into analysis using format as a criterion, S2’s writing demonstrated little or no changes in grammatical errors since the mistakes made in the pre-test were still found in the post-test. The style of writing which includes abbreviation, phrases that introduce examples, or even the sentence-initial position of coordinate conjunctions ‘So’ reflected the limited understanding of the convention. However, in terms of other aspects of convention, S2 decided to remove the salutation and self-introduction statement from his post-test. This could be seen as evidence of S2 conforming to the discourse convention of personal statement as the genre generally does not contain such elements.

The last aspect of the scoring rubric belongs to task achievement, which mainly deals with whether the writers successfully present themselves as a qualified candidate for the program. Most of the students in the high ability group had little or no improvement as far as task achievement is concerned. However, S3 was seen to be the only student with slight improvements in this aspect which could be seen in Table 4.12, where more concrete examples of his credentials

were illustrated. In his post-test, S3 provided a more detailed list of his achievements relevant to the field of study, which was more convincing, compared with this move in his pre-test, which was mainly based on his interest and aspiration to study in the programme.

4.1.2.2 Low ability group

In the same manner as the high ability group, the written works from the pre-test and the post-test in the low ability group underwent move analysis based on the same framework. Through move analysis, the content and organisation of writing could be elicited.

Table 4.13: Move analysis of students' writing from the low ability group

Student	Pre-test	Post-test
S5	<p>Move 1: Introducing oneself</p> <p>Move 2: Giving reasons to apply Step 1: Academic interest</p> <p>Move 3: Describing personality</p> <p>Move 4: Discussing life experience</p> <p>Move 5: Giving reasons to apply Step 1: Personal experience</p>	<p>Move 1: Introducing oneself</p> <p>Move 2: Giving reasons to apply Step 1: Academic interest</p> <p>Step 2: Personal experience</p> <p>Move 3: Listing qualifications</p> <p>Step 1: Extracurricular activities</p> <p>Move 4: Giving reasons to apply Step 1: Academic interest</p> <p>Move 5: Stating future goals</p> <p>Move 6: Discussing life experience</p>
S6	<p>Move 1: Giving reasons to apply Step 1: Academic interest</p> <p>Move 2: Listing qualifications Step 1: Professional experience</p> <p>Move 3: Describing personality</p> <p>Move 4: Listing qualifications Step 1: Academic achievements</p> <p>Move 5: Giving reasons to apply Step 1: Understanding of the field Step 2: Appreciation of the field</p>	<p>Move 1: Giving reasons to apply Step 1: Academic interest</p> <p>Step 2: Understanding of the field</p> <p>Move 2: Listing qualifications Step 1: Academic experience</p> <p>Step 2: Academic achievement</p> <p>Step 3: Extracurricular activities</p> <p>Move 3: Stating future goals</p>

S7	Move 1: Giving reasons to apply Step 1: Understanding of the field Step 2: Personal experience Move 2: Describing personality Move 3: Stating future goals	Move 1: Giving reasons to apply Step 1: Understanding of the field Step 2: Appreciation of the field Step 3: Personal experience Move 2: Listing qualifications Step 1: Professional experience Move 3: Stating future goals
S8	Move 1: Giving reasons to apply Step 1: Personal experience Move 2: Describing personality Move 3: Stating future goals	Move 1: Describing personality Move 2: Giving reasons to study Step 1: Appreciation of the field Move 3: Listing qualifications Step 1: Academic experience Step 2: Professional experience Move 4: Stating future goals

Table 4.13 illustrates how each student in the low ability group constructed their personal statements with different orders of moves in the pre-test and the post-test. It could be seen that S5's post-test seemed to be more complicated than the pre-test, with the same repeated moves which are about reasons to apply. However, for S6, the moves pertaining to reasons for applying the programme was grouped together at the beginning of the essay. For S7 and S8, what could be noticed was the addition of the move dealing with qualifications, making the choice of moves in the post-test more diverse.

Table 4.14: A list of moves found in the writing of students in the low ability group

Moves/Steps	S5		S6		S7		S8	
	Pre-test	Post-test	Pre-test	Post-test	Pre-test	Post-test	Pre-test	Post-test
Move: Introducing oneself	✓	✓						
Move: Giving reasons to apply	✓	✓	✓	✓	✓	✓	✓	✓
Step: Academic interest	✓	✓	✓	✓				
Step: Understanding of the field			✓	✓	✓	✓		
Step: Appreciation of the field			✓			✓		✓
Step: Personal experience	✓	✓			✓	✓	✓	
Step: Family background								
Move: Listing qualifications		✓	✓	✓		✓		✓
Step: Academic achievement			✓	✓				
Step: Academic experience				✓				✓
Step: Professional experience			✓			✓		✓
Step: Extracurricular activities		✓		✓				
Move: Discussing life experience	✓	✓						
Move: Stating future goals		✓		✓	✓	✓	✓	✓
Move: Describing personalities	✓		✓		✓		✓	✓

Table 4.14 presents the alternative view of the choice of moves employed by the students in the low ability group. Similar to the high ability group, the most noticeable feature was the addition of the moves which provide insight into the writers' qualifications, while the moves regarding the reasons for application remained virtually unchanged.

According to Tables 4.13 and 4.14, compared with that of the pre-test, the majority of the students in the low ability group demonstrated a richer variety of moves and steps in their post-test. However, unlike the high ability group, there was no move or step which appeared only in the pre-test but not in the post-test as far as the whole group was concerned. There were, nevertheless, some moves and steps which emerged only in the post-test but not in the pre-test. The clearest one was the addition of extracurricular activities as a step in the move involving qualifications, which could be found in S5 and S6 but not in any of the students in the low ability group or even any from the high ability group.

The difference between the writing in pre-test and post-test in the low ability group is best described by the changes in the number and variety of moves and steps. To begin with, while the steps describing professional experience and

appreciation of the field were employed only by S6 in his pre-test, both steps were adopted by both S7 and S8 in their post-test. The other marked change was the increase in the number of the move stating future goals, which was first found in only S7 and S8 in their pre-test but was later found in all of the students in the low ability group in their post-test.

Apart from incorporating new moves and steps into the written task in the post-test, there were also some changes in number of some moves and steps. The most noticeable change was the decrease in number of the move that describes writer's personalities, which was adopted by all the writers in the low ability group. In their post-test, however, the move was found only in S8.

Nevertheless, there were also some moves and steps which were still present in both pre-test and post-test of the writers in the low ability group. The first ones were the self-introduction and the statements discussing life experience, both of which were found in S5 in his pre-test and post-test. The step describing academic interest was also another aspect which remained in the post test of S5 and S6. Another point to notice is the step expressing understanding of the field which were found in S6 and S7 in their pre-test; these two writers decided to retain this step in their written tasks in their post-test.

Turning to the changes in how the writers in the low ability group organised their writing, one noticeable feature was that, apart from S5, the other students seemed to have certain levels of improvements in terms of how their personal statements were structured. While S5's structure was found with some repeated steps and moves, the other writers were identified to have similar organisation of move, beginning with the reasons to apply and followed by qualifications and future goals.

Table 4.15: Excerpts from the Writing of the Students in the Low Ability Group

Student	Pre-test	Post-test
S6	<p><i>Looking back over the complicated in physics and mathematics and try to learn the solution is very simple. So far with the mathematics and physics are my most understandable among other subjects. When it was younger, secondary school, mathematics and physics are the most successful subjects and I haven't failed yet. Furthermore, I am interesting in Computer Engineering which use maths, physics and computer skill mainly. What is more I have studied about Python elementary which is a program for coding in computer.</i></p>	<p><i>My interest lay in not only programming but coding too. I wish to develop website or software which could help us in daily life. For instance, develop website for information and friendly users. When I was young I wish to work with computers and programming. So, I started to research and discover what programming is. The knowledge after research I found out that we need Mathematics and Science to do and I did it well with fun of the development in Computer Engineering.</i></p>
S8	<p><i>My family always asked me about what I want to do when I grow up, when I was young my answer has changed several times and most of the answer is a high risk job, example like football player, Pro Esport Player etc. all of the above job if I can't be the top tiers player, I wouldn't be success and it's the short career. Now I have my heavy answer that can solve many condition in my life is bussiness owner. The reason is I'm the only one in my mom family so I need to be profitable and have a lot of personal time. I know that bussiness owner is the highest risk but that it's why I like</i></p>	<p><i>That mean I like to find a new thing for myself and if I use this personal lifestyle in the bussiness way it's might be a great. Because people want new thing and I always create or find out a new thing. Some of the thing that I create it's help my friends to solve their problems and I think I can use my idea to solve other people problems also. If I can make my idea to be a bussiness it's might making a lot of profit for me.</i></p>

*to do it because I like to challenge
myself and I believe that I can do it.*

What is presented in Table 4.15 is the comparison between the writings by S6 and S8. S6's personal statements can be an example of how students in the low ability group improved their writing skills in comparison with the writings produced by S8, who was found to have lower levels of changes in his writing. Seeing from the criteria of content, we can see the development in S8's writing in his post-test. In the move explaining reasons why he wished to apply to the program, the ideas in his pre-test centred around why he did not choose to pursue other careers and finished by briefly mentioning the reasons and necessity to study business administration. However, in his post-test, the ideas shifted to the benefits of pursuing this career path on both the writer and the people who were with the pain points. Comparing this strategy with the one used in the pre-test, the ideas in the post-test were more effective in terms of presenting the writer as an applicant with business mindset caring for the benefits of both himself and the society. The fact that S8 decided not to mention drawbacks of other career paths seems to be the evidence of his improved understanding of the genre, since personal statements in general did not contain that information.

Taking into account the format as an aspect for evaluation, the criteria involved in this aspect are mainly about accuracy and forms, just as those used in the high ability group. S6's writing in his pre-test was found with a variety of grammatical errors. His first sentence was found to be problematic either in terms of parallelism or sentence fragment. The second sentence was again identified with sentence fragment as it lacks clear subject. Other errors are the wrong uses of participial adjective (*I am interesting*), pronouns (*When it was younger*), and tenses (*So far with the mathematics and physics are my most understandable*), among others. Although in his post-test, similar mistakes were made such as fragment in the third sentence (*For instance, develop website for information and friendly users.*) together with the fragment in the last sentence, what could be regarded as development was the correct use of pronouns (*When I was young*) and the more correct uses of tenses especially past tenses in many places throughout the same move.

With reference to S8's writing, the major grammatical errors found in many of the sentences in S8's pre-test were run-on sentences and comma splices. Other errors include word forms (*success*), number (*most of the answer*), misspelling (*bussiness*), and so forth. In his post-test, S8 still made these types of mistakes, and other types of errors were also detected, such as verb agreement (*That mean*) or sentence fragments (*Because people want new thing and I always create or find out a new thing*), among others. These could be the reason why the format scores remained virtually unchanged.

Table 4.15 can also be used to analyse the writing abilities of students in the low ability group in terms of convention. According to the rubric, convention scores entail the understanding of the audience, purposes, and other aspects regarding discourse convention of the genre. These qualities could be observed from the language styles and appropriateness of the content to serve the purposes and to suit the audience. For S6, who was found with the increase in convention score, one interesting point was the use of contractions found in his pre-test (*haven't*) was not found in his post-test. Although there were some arguable points dealing with the writing convention such as the use of coordinate conjunction (*So*) to begin the sentence, the choices of content and, notably, language, such as '*My interest lay in*' and '*I wish to*' which were commonly found across sample personal statements, could explain the increase of the score.

While there was almost no evidence of improvement in terms of convention in S8's writing, one notable development was detected in S5, who in his pre-test mentioned a list of his weaknesses in his personal statement.

Additionally, during this period of time, I can find my strength and weakness. On my strength, I was detailed, intended, and hard-working. But, on my weakness, I have the weakness on my health problem, especially for the issue in my digestive system, and the mind and personality weakness. (S5's Pre-test)

Including some statements about one's weaknesses along with strengths may seem to show one's straightforwardness or sincerity; however, such a practice is far from common among successful personal statements, especially when

mentioning the drawbacks for no clear reason or without any justification. The writer's choice of this content could be judged as his inadequate understanding of the purposes, audience, and the discourse convention underpinning the success of personal statement writing. Nevertheless, S5 decided to remove this in his post-test, which could be a sign of the adjustment of knowledge of the genre and hence the tangible improvement of his convention mean score.

The last aspect to consider among the personal statements written by the students in the low ability group is task achievement which involves the effectiveness of language use to present the writer as a qualified candidate for the programme committee to consider. Apart from the overall impression of the writing, as witnessed by the improvement of accuracy, the adjustments of content, or the changes of language styles, it could also be identified from the strategies the writers used to achieve the task. For example, in his pre-test, S6 was seen to employ explicit descriptions of his personality to inform the audience of his strengths and nature.

In addition from my studies, before I started doing everything, I planned first and do it by step. If it has a mistake, I always have a backup plan. Sometimes, when I do work on full potential I feel like the disturb is mean nothing. Moreover, after I do something repeatedly, it will always good because I have experience on it. (S6's Pre-test)

While the discussion of personality is one of the important moves in the personal statements, it is usually implied from the writers' narrative on how they managed to achieve their goals, from their hobbies, or how they coped with problematic situations. S6's post-test presents a strategy different from the one used in his pre-test as seen from his second and third moves presented below.

After started in high school I tried to Learn Python which is program for coding, user-friendly, and easy to use. I got a chance to take the course and found out that it started to develop my skills. For example, the tutor explained the basic and reason why we need to use an add advanced lesson with develop other program too.

In high school, I chose Math-Science and Engineering class. So, basically it is mainly about Physics and Mathematics which are the

subject that I did well among other categories of science. I had extra class about drawing class which is the basic of Engineering.

When I was younger, I had played badminton and swimming I had chance for swimming competition. I started to learn music instrument which is bass. I trained for one year and got a chance to play live stage. In Grade 12, I tried to make some projects and signed up for science club which mainly about Physics.

In the next 10 years, I wish I graduated university first. Next step are get the job, find experience and develop skills. Last thing I need to stand by my own feet. (S6's Post-test)

From an excerpt from S6's post-test presented above, no explicit statement of his personalities was mentioned, contrary to what was discussed in his pre-test. Nevertheless, some of the desirable characteristics of the writer could be implied, such as his preparation for the programme, his interest in the field, his ability to compete as well as work with others. It also presented him as a self-reliant candidate with plans for his future, even though some problems with clarification and grammatical accuracy could still be found.

4.1.2.3 Combined group

It is reasonable to explore the common changes in the two groups together. The overall changes in the choice of moves and steps used in the pre-test and post-test in both the high and low ability groups can be observed in many ways. The most noticeable was that there was a step which emerged only in the post-test but was not found in any writing in the pre-test, which was the one that described the writers' extracurricular and non-scholastic activities. This step was found both the high and the low ability groups, namely S3, S5, and S6.

Another visible change was the fact that more students decided to incorporate certain moves and steps in their post-test while such elements were found only in a limited number in the pre-test. The first one is the increase in the number of the step which gives the idea of professional experiences. Initially, such a step was detected only in two students: the first was S2 from the high ability group, and the other was from S6 from the lower ability group. In the post-test, however, professional experience was found in S2 and S3 from the high ability group, and also in S7 and S8

from the low ability group. Similarly, as a part of the move that established credentials, the step pertaining to academic experience was seen to increase in the post-test. In the pre-test, only S4 from the high ability group adopted this step, but in the post-test, it was used by S1, S3, and S4 from the high ability group, as well as S6 and S8 in the low ability group.

Nevertheless, a more outstanding change was the use of statements of future goals. While this move was only adopted among all the students in the high ability group and two of the low ability group, namely S7 and S8, in the post-test, this move was found in every writer both in high and low ability group, noticeably at the end of their personal statements.

There was also a decrease in the number of certain steps in the post-test. To illustrate, while personal experience was found in almost all students in the pre-test except for S6, in the post test, this step was found in S2 and S3 from high ability group and S5 and S5 from the low ability group. Another similar instance was the decreasing number of moves which describes the writers' personality. In the pre-test, the description of personality was detected in S3 from the high ability group, and in all the writers from low ability group. However, in the post-test, no writers from the high ability group employed this move, while for the low ability group, only S8 was found using this move.

4.2 Students' attitudes towards learning writing through the genre-based approach

The second research question examines how the Thai EFL high school students, both high and low ability groups, described their attitudes towards learning writing through the genre-based approach. Questionnaires were employed for quantitative analysis. Using descriptive statistics, the results are shown in the tables in the section below, beginning from both group, high ability group, and low ability group. For qualitative analysis, the results from open-ended questions and the interview are displayed in themes.

4.2.1 Questionnaires

4.2.1.1. Analysis of questionnaire results of the combined group

Table 4.14 below illustrates the quantitative data of the attitudes held by the students in both groups towards genre-based personal statement writing lessons. The grand mean score of the attitudes of the combined group was 4.07 (S.D. = .804), which was considered high or positive towards the lessons. As for the highest mean score in terms of overall attitudes towards the lesson, the students in the combined group were seen to strongly agree that this approach was suitable for teaching personal statement writing (item 10). However, according to item 11, the lowest mean score suggested that the students tended to say that the lesson were unnecessarily complicated. The lower section of the result table shows that, for the attitudes towards specific elements of the lessons, the highest scores meant that the students were satisfied with the teacher's roles (item 15) and valued the stage where they explored the context before writing (item 17). Meanwhile, the lowest score showed that they might have trouble finding the sample text to some extent (item 20). Further analysis is discussed under Table 4.16.

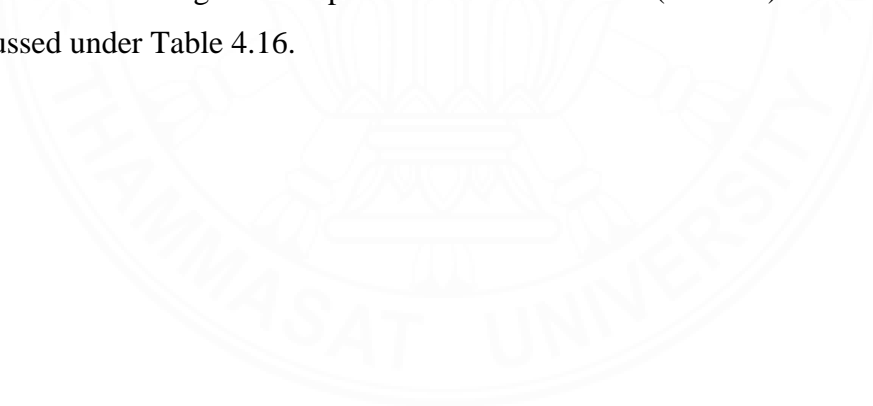


Table 4.16: Responses to the questionnaire by the students in the combined group (N=8)

Item	Content	Mean	S.D.	Interpretation
Overall attitudes towards the genre-based personal statement writing lessons				
1	I am satisfied with the overall experience in learning to write a personal statement through this approach.	4.50	.535	very high
2	I feel that my writing skills improve and feel more confident after learning through this approach	3.88	.641	moderate
3	I understand how to write personal statements after learning genre-based lessons.	4.13	.835	high
4	Genre-based lessons give me a clearer picture of what personal statements are.	4.63	.518	very high
5	I feel that this approach is different from other writing instructions I have experienced.	4.50	.756	very high
6	I became more motivated to learn writing through this approach.	4.00	.535	high
7	Genre-based lessons were enjoyable.	4.38	.744	high
8	The lessons are suitable for my background knowledge considering the levels of difficulty.	3.75	.886	moderate
9	Genre-based lessons are suitable for my learning styles.	4.13	.641	high
10	I think this way of teaching is suitable for teaching personal statement writing.	4.63	.744	very high
11	I feel that genre-based lessons unnecessarily complicated the writing instruction.	2.88	.991	low
12	I feel that genre-based lessons do not allow me to think creatively.	3.25	1.753	moderate
13	I am sure what I learn from genre-based lessons can be adapted for my future uses.	4.25	.707	high
14	I feel that this approach helps me became an autonomous learner.	4.25	.463	high
Attitudes towards specific elements in the genre-based personal statement writing lesson				
15	I am satisfied with the teacher's roles in the classroom.	4.75	.463	very high
16	I am satisfied with the materials used in the lessons.	4.50	.756	very high
17	I think it is important to explore the context before writing, for example, audience, purposes, or convention.	4.75	.463	very high
18	I am satisfied with the activities where I analyse the context of writing.	4.38	.744	high
19	I think comparing the similar types of text helps me see a clearer picture of what the personal statement is like.	4.25	1.035	high
20	I have trouble finding the sample suitable texts for my writing.	3.25	1.282	moderate
21	I think reading the authentic samples is useful.	4.25	.463	high
22	I am satisfied with the activities when I got to analyse the text structures individually.	4.00	.756	high
23	I am satisfied with the activities when I got to analyse the text structures with my friends.	4.13	.991	high
24	I have been adequately prepared for writing.	3.38	.916	moderate
25	I have been provided with enough exercises before writing.	3.38	1.188	moderate
26	I am satisfied with the feedback, revising, and proofreading session.	3.88	.641	moderate
27	I think feedback, revising, and proofreading session is useful.	4.13	.641	high
28	I like the collaborative working during the lessons.	4.13	1.126	high
29	The evaluation criteria are clear and suitable.	4.25	0.707	high
30	I am satisfied with the final product of my personal statement.	3.63	1.188	moderate
Total		4.07	.804	high

A closer look at the first section, the overall attitudes towards lesson, reveals that students in the combined group strongly agreed that they felt satisfied with the overall experience (item 1) and saw that the approach was suitable for teaching personal statement writing (item 10), with the means of 4.50 and 4.63 respectively. Moreover, they strongly felt that the lesson gave them a clearer picture of the personal statement (item 4) and was different from what they experienced in other writing classes (item 5). The students in the combined group tended to agree that, after experiencing the genre-based lesson, they had better understanding of personal statement writing (item 3) and became more motivated (item 6) and more autonomous in their learning (item 14). In addition, they thought that the lesson was enjoyable (item 7), suitable for their learning styles (item 9), and applicable for future use (item 13). The students in the combined group, however, expressed neutral attitudes when asked if the lessons restricted their creativity (item 12). They neither agree nor disagree when asked if they felt more confident in their writing skills or if they thought their skills improved (item 2), or if the lessons were suitable for their background knowledge (item 8). One noticeable aspect was that the students in the combined group tended to see that the lessons were unnecessarily complicated (item 11).

Turning to the second section, which deals with aspects of the lessons, the attitudes that the students in the combined group held towards various elements were different. The students in the two groups combined were seen with very positive attitudes towards the teacher's roles (item 15) and the learning materials (item 16). They also strongly agreed that the exploration of the context was an important step (item 17). According to Table 4.16, students in the combined group expressed positive attitudes towards the stages of context exploration (item 18), text comparison (item 19), the use of authentic texts (item 21), group and individual text analysis (items 22 and 23), collaborative learning (item 28), and the evaluation criteria (item 29). They also believed that the feedback and revision were useful (item 27). However, the students in the combined group had neutral attitudes towards the stages where they were asked to find sample texts (item 20). The satisfaction levels were also neutral in the following

stages: preparation for writing (item 24), doing exercises (item 25), revising, and giving feedback (item 26), along with their final product (30).



4.2.1.2 Analysis of questionnaire results of the high ability group

Table 4.17: Responses to the questionnaire by the students in the high ability group (N=4)

Item	Content	Mean	S.D.	Interpretation
Overall attitudes towards the genre-based personal statement writing lessons				
1	I am satisfied with the overall experience in learning to write a personal statement through this approach.	4.50	.577	very high
2	I feel that my writing skills improve and feel more confident after learning through this approach	4.25	.500	high
3	I understand how to write personal statements after learning genre-based lessons.	4.50	.577	very high
4	Genre-based lessons give me a clearer picture of what personal statements are.	4.75	.500	very high
5	I feel that this approach is different from other writing instructions I have experienced.	4.75	.500	very high
6	I became more motivated to learn writing through this approach.	4.25	.500	high
7	Genre-based lessons were enjoyable.	4.75	.500	very high
8	The lessons are suitable for my background knowledge considering the levels of difficulty.	4.00	1.155	high
9	Genre-based lessons are suitable for my learning styles.	4.50	.577	very high
10	I think this way of teaching is suitable for teaching personal statement writing.	4.75	.500	very high
11	I feel that genre-based lessons unnecessarily complicated the writing instruction.	3.50	1.291	moderate
12	I feel that genre-based lessons do not allow me to think creatively.	3.00	1.826	moderate
13	I am sure what I learn from genre-based lessons can be adapted for my future uses.	4.25	.500	high
14	I feel that this approach helps me became an autonomous learner.	4.50	.577	very high
Attitudes towards specific elements in the genre-based personal statement writing lesson				
15	I am satisfied with the teacher's roles in the classroom.	4.75	.500	very high
16	I am satisfied with the materials used in the lessons.	4.75	.500	very high
17	I think it is important to explore the context before writing, for example, audience, purposes, or convention.	4.75	.500	very high
18	I am satisfied with the activities where I analyse the context of writing.	4.50	.577	very high
19	I think comparing the similar types of text helps me see a clearer picture of what the personal statement is like.	4.75	.500	very high
20	I have trouble finding the sample suitable texts for my writing.	3.00	1.826	moderate
21	I think reading the authentic samples is useful.	4.25	.500	high
22	I am satisfied with the activities when I got to analyse the text structures individually.	4.25	.957	high
23	I am satisfied with the activities when I got to analyse the text structures with my friends.	4.50	.577	very high
24	I have been adequately prepared for writing.	3.75	.957	moderate
25	I have been provided with enough exercises before writing.	4.00	.816	high
26	I am satisfied with the feedback, revising, and proofreading session.	4.00	.816	high
27	I think feedback, revising, and proofreading session is useful.	4.25	.500	high
28	I like the collaborative working during the lessons.	4.75	.500	very high
29	The evaluation criteria are clear and suitable.	4.75	.500	very high
30	I am satisfied with the final product of my personal statement.	3.50	1.291	moderate
	Total	4.29	.509	high

Table 4.17 shows different levels of attitudes towards the lesson among students in the high ability group. The grand mean score of the total items was 4.29 (S.D. = .509) which could be interpreted as high or positive. The highest mean scores from the overall attitude, which is 4.75, imply that the students in the high ability group mostly agreed that genre-based lesson was different from what they had experienced (item 5), was enjoyable (item 7), was suitable for teaching personal statements (item 10), and could give them a clear picture of what personal statements are (item 4). The lowest mean score, which is 3.00, shows that the students in this group could see the genre-based lesson as an approach which might limit their creativity to some extent (item 12).

As for the specific aspects of the lesson, the highest scores of 4.75 among many items mean that the students in the high ability group were satisfied with the teacher's roles, materials, collaborative work, and criteria, as well as the stages where they compared similar texts (items 15, 16, 19, 28, and 29, respectively). For the stage of context exploration, the students highly valued context exploration as an important part of the lesson (item 17). As for the lowest mean score in this category, the students in the high ability group showed neutral attitudes towards the stage where they were asked to find sample texts, which could be the areas of improvements to be discussed in the next chapter.

The results from the overall attitudes are presented into three categories beginning with very high, high, and moderate. For items marked as very high, the students in the high ability group expressed a very high level of satisfaction with the lesson (item 1). The genre-based lesson was seen to greatly have helped the student understand the genre (item 3) and have a clear picture of the personal statements (item 4). From the students' view, the lesson was different (item 5), enjoyable (item 7), suitable for their learning styles (item 9) and for teaching personal statement (item 10); it greatly promoted autonomous learning (item 14). Next, the items marked as high reflected that the students in the high ability group saw that the lesson was suitable for their background knowledge (item 8) and beneficial for their future use (item 13). From their point of view, the genre-based personal statement writing lesson helped the students to be more confident in writing (item 2) and more motivated to learn (item 6). There were items from the overall attitude part which were marked as moderate,

implying neutral attitude towards the statements that the genre-based lessons were unnecessarily complicated (item 11) and could limit the writers' creativity (item 12).

With respect to the specific elements of the lessons, again, this section presents the results into three categories: very high, high, and moderate. For the items marked as very high, the interpretation of the results asserted that the students in this group were highly satisfied with the teacher's roles (item 15), materials (item 16), collaborative learning (item 28), and evaluation criteria (29). The students were also found to be very satisfied with the stages of context exploration (item 18), comparison of similar texts (item 19), as well as group analysis of the text structures (item 23). They also regarded context exploration as a stage of great significance. The next part was the items marked with high level of attitudes. The students in the high ability group were satisfied with the use of authentic texts (item 21), individual analysis of text structure (item 22), and feedback and proofreading (item 26). Furthermore, they were in favour of the arguments that they were given enough exercises (item 25) and that the feedback given was beneficial (item 27). Apart from the items with very high and high level of attitudes, the items marked with moderate level of attitude reveal that the students tended to neither agree nor disagree that the stage of finding sample texts was problematic (item 20), that they were adequately prepared for the task (24), and that they were contented with what they wrote in the post-test (item 30).

From the abovementioned parts about both overall and specific aspects of the genre-based writing lesson, it is noticeable that the levels of attitudes among the high ability group were not lower than moderate level. Further comparison with the lower group should be later discussed.

4.2.1.3 Analysis of questionnaire results of the low ability group

The results of the data analysis from the questionnaire from the low ability group are quite different from those of the high ability group. This part will be presented in the same manner as the combined group and the high ability group, beginning with the results from overall to the specific elements of the lesson.

Table 4.18: Responses to the questionnaire by the students in low ability group (N=4)

Item	Content	Mean	S.D.	Interpretation
Overall attitudes towards the genre-based personal statement writing lessons				
1	I am satisfied with the overall experience in learning to write a personal statement through this approach.	4.50	.577	very high
2	I feel that my writing skills improve and feel more confident after learning through this approach	3.50	.577	moderate
3	I understand how to write personal statements after learning genre-based lessons.	3.75	.957	moderate
4	Genre-based lessons give me a clearer picture of what personal statements are.	4.50	.577	very high
5	I feel that this approach is different from other writing instructions I have experienced.	4.25	.957	high
6	I became more motivated to learn writing through this approach.	3.75	.500	moderate
7	Genre-based lessons were enjoyable.	4.00	.816	high
8	The lessons are suitable for my background knowledge considering the levels of difficulty.	3.50	.577	moderate
9	Genre-based lessons are suitable for my learning styles.	3.75	.500	moderate
10	I think this way of teaching is suitable for teaching personal statement writing.	4.50	1.000	very high
11	I feel that genre-based lessons unnecessarily complicated the writing instruction.	2.75	.500	low
12	I feel that genre-based lessons do not allow me to think creatively.	2.50	1.915	low
13	I am sure what I learn from genre-based lessons can be adapted for my future uses.	4.25	.957	high
14	I feel that this approach helps me became an autonomous learner.	4.00	0.00	high
Attitudes towards specific elements in the genre-based personal statement writing lesson				
15	I am satisfied with the teacher's roles in the classroom.	4.75	.500	very high
16	I am satisfied with the materials used in the lessons.	4.25	.957	high
17	I think it is important to explore the context before writing, for example, audience, purposes, or convention.	4.75	.500	very high
18	I am satisfied with the activities where I analyse the context of writing.	4.25	.957	high
19	I think comparing the similar types of text helps me see a clearer picture of what the personal statement is like.	3.75	1.258	moderate
20	I have trouble finding the sample suitable texts for my writing.	2.50	.577	low
21	I think reading the authentic samples is useful.	4.25	.500	high
22	I am satisfied with the activities when I got to analyse the text structures individually.	3.75	.500	moderate
23	I am satisfied with the activities when I got to analyse the text structures with my friends.	3.75	1.258	moderate
24	I have been adequately prepared for writing.	3.00	.816	moderate
25	I have been provided with enough exercises before writing.	2.75	1.258	low
26	I am satisfied with the feedback, revising, and proofreading session.	3.75	.500	moderate
27	I think feedback, revising, and proofreading session is useful.	4.00	.816	high
28	I like the collaborative working during the lessons.	3.50	1.291	moderate
29	The evaluation criteria are clear and suitable.	3.75	.500	moderate
30	I am satisfied with the final product of my personal statement.	3.75	1.258	moderate
Total		3.88	.481	moderate

Table 4.18 was the presentation of the responses to the questionnaire made by the students in the low ability group. For the overall attitudes towards the lesson, the highest level (4.50) was shared among items 1, 4 and 10, meaning that the students in this group agreed at the highest level that this way of teaching gave them a clear picture of what personal statements look like and was a proper way to teach the target genre. The students were also very satisfied with the overall experience in this lesson at the highest level. Meanwhile, the lowest score of the overall attitude belongs to item 12 (2.50), signifying that they were most concerned about the approach limiting their creativity in writing their way of personal statements. Moving to the specific aspects of the lesson, the students in the low ability group revealed that they were most satisfied with teacher's role (item 15) and the stage of context exploration (item 17), with the highest mean score of 4.75. However, it seems that the students in this group expressed a high level of concern over the stage where they were asked to find their own sample personal statements (item 20) as seen from the mean score of 2.50.

To further examine the varying patterns in the overall attitudes the students held towards the lesson, this section presents the results in four categories namely very high, high, moderate, and low. For the items marked as very high, it could be seen that, apart from the fact that students in the low ability group were very satisfied with the overall experience in learning through this approach (item 1), they also felt that the approach was suitable to a great extent to teaching personal statement writing (item 10) and gave them a clearer picture of the personal statement (item 4). According to Table 4.16, there were four items with high levels of attitudes, implying that the students believed this approach was different from their previous writing classes (item 5), enjoyable (item 7), and beneficial for their future uses (item 13), and could promote autonomous learning behaviours (item 14). Surprisingly, there were a lot of items marked as moderate by the students in this group. What could be interpreted from the data was the students saw that studying personal statement writing through genre-based writing was suitable for their background knowledge (item 8) and their learning styles (item 9). It could make them become more confident (item 2) and motivated (item 6) and better understand how to write a personal statement (item 3). However, unlike the students in the high ability group, the students in this group also expressed the attitudes

marked as low. From the table, it could be seen that the students in this group believed that teaching through this approach might have unnecessarily complicated the lesson (item 11) and limited their creativity in writing (item 12).

Moving on to the next section which is about specific elements of the lesson in this study, according to the table, the two items marked as very high mean that the students in the low ability group were very satisfied with the teacher's roles in the class (item 15) and regarded the context exploration as an indispensable stage (item 7). As for the items marked with high level of attitudes, the results revealed that the students in this group were contented with the provided materials (item 16), context exploration stage (item 17), and the use of authentic texts (item 21). Furthermore, they agreed that the feedback, revision, and proofreading stage was useful for their learning (item 27). Next, which was the majority of items in this section, was the items marked as moderate. There were eight items in total, which could imply that the students in the low ability group neither like nor dislike the stages where they compared similar texts (item 19), analysed the text structures individually and collaboratively (items 22 and 23), received feedback (item 26), and worked collaboratively (item 28). They expressed neutral attitudes towards the statement that they were adequately prepared for writing (item 24), and they neither liked nor disliked the evaluation criteria (item 29) and their own writing in the post-test (item 30). Likewise, the students in this group were with low levels of attitudes towards some items, which could mean they had trouble finding the sample texts (item 20) and were not adequately provided with exercises (item 25).

4.2.2 Results from the open-ended questions and interview data

The results in this section were based on the themes found in the interview transcript conducted after at the last session of the didactic sequence. The data from the open-ended questions were also used to support the transcript of the interview when analysing the themes of attitudes.

The semi-structured interview consists of five primary questions. The first one allowed the students to describe their previous experiences of writing lessons before studying this genre-based writing lesson for personal statements and compare

the differences between the two. The second question was about the students' judgement of whether this approach is suitable for teaching personal statement; it further asks them to evaluate the appropriateness of bringing this approach to teach other writing genres. The third interview question asked the students to evaluate the stage or stages in this lesson which they thought had the most influence on the change in their writing in the post-test. For this question, the students were given the list of the stages as prompts to help them recall and evaluate. The fourth question was the overall judgement of the lesson. The students were also asked to provide some comments or suggestions for further adjustments. The last question asked the students whether they were satisfied with the product in their post-test as well as their views on the differences between the writing in the pre-test and the post-test.

The open-ended questions in the end of the questionnaire encouraged the students in this study to share their opinions or comments about some specific parts or elements in this genre-based lesson. The given topics were, but not limited to, each stage of the lesson, including introduction to the genre, early production, proposing and characterising the genre, collecting samples, genre analysis, forming one's own generic patterns, preparation for writing, writing, and proofreading and feedback. As for the elements in the lessons, the question provides teacher's roles, levels of difficulty of the materials, and criteria of evaluation as some aspects on which the students could give some comment.

The result of the thematic analysis is presented as themes, including advantages and disadvantages of the lesson using this approach. The subthemes involving advantages include the systematic and supportive characteristics of the approach, as well as its applicability, awareness-raising, and needs-based nature. Other uncategorised positive attitudes fell into the group of satisfaction. Meanwhile, the subthemes relevant to disadvantages of the approach derived from the participants were the approach being restrictive and difficult, together with unclassified dissatisfaction and the limitations

4.2.2.1. Advantages

- **Systematicity:** Referred to by almost every participant, the most salient advantage was that this genre-based approach was systematic. By making

comparison with the previous writing lessons they have experienced, most of the participants provided similar comments that the approach was executed in a sequential manner beginning from a big picture or an easy part to a more difficult, more detailed step. One participant (S7) also linked the systematic quality of the approach to its applicability, which will be discussed in the next few paragraphs.

This lesson began with a specific purpose before moving to specific parts such as introduction or other paragraphs and elements, then moving to how to make it more successful and effective. (S1)

It has a clearer process compared with the previous writing lessons I have taken. (S8)

- **Supportiveness:** Another subtheme frequently discussed among the participants was that this genre-based lesson was supportive. According to their explanation, the scaffolding stages such as early production (S4 and S8), characterising genre (S5), preparation for writing (S5 and S8), sample finding and analysing the genre (S1, S2, S3, S5 and S7) were deemed helpful in that they gradually provided the participants with clearer picture of personal statements. For early production stage, some participants, e.g., S4, regarded the stage as a good starting point of the didactic sequence, which serves as a conventional pre-test, helping both the instructor and the learners to assess background knowledge. For preparation for writing, the participants referred to some of the activities such as text rearrangement (S6) or language focus exercises (S8). The common ideas in this subtheme were the increased familiarity with the genre, including the increase in fluency in S2 and S5, as well as confidence and understanding of the genre in S7. Moreover, the collaborative learning environment was also referred to, notably by S8, as another supportive aspect.

Analysing both the samples you provided and the ones I found was beneficial. It was like a kind of suggestion which helped me decide on what content to be included in the post-test. (S1)

It was good in terms of the number of students per class, the atmosphere, and the way the lesson was delivered – I mean it was step-by-step, so I could gradually develop my skills. (S2)

Early production, along with other types of feedback, helped me clarify the areas of improvements. (S4)

I felt more confident to write in the second time. Because I had grasped the concept of what should come first and what should follow it. The flow of writing improved, but I still stuck with the same grammar problems and word choice. Without any plans, just as in the pre-test, I would get stuck somewhere while writing. If I had bullet points or some guidelines, I would know where I am, what I should write next, and how to get things in order. And what could help a lot in planning was reading and analysing sample personal statements.
(S7)

For other students whose background is good, this part (preparation for writing through exercises) might be removed, but for me I think it is necessary to keep it. At least it boosts my background knowledge.
(S8)

- **Applicability:** Apart from the systematic and supportive qualities, another advantage was the applicability of the approach. From the interview, most of the participants, notably from the low ability group (S2, S5, S6, S7, S8) elaborated that the approach could be applied to teaching the unfamiliar genres. Two participants (S3 and S7) argued that since the approach was systematic, it could be adapted even for their own use, given that they encounter the unfamiliar genre. S2, S5, and S7 were selected to show the students' attempt to relate the approach to their future uses and the applicability to other genres. Interestingly, what the participants shared reflected the practices of genre analysis when they were given emails, product reviews, or advertisements as the samples of the possible topics for the genres they may encounter in the future. However, many participants (S3, S4, S6 and S8) provided the ideas which were in accordance with the process approach, signifying the needs for multiple drafts and feedback as practised in genre or process-genre approach. This aspect will be discussed in the next chapter.

I think I could apply these steps to writing other types of text. For example, if I want to write an email but have never written one before, I may look at different elements, like the content, its purposes, or how to end the letter or the email. (S2)

It begins by getting to know the type of writing you want to write. Then you look at the samples you found but don't just copy from them. Next, look at the order of the moves, for example, if you want to write an email to your teacher, you should begin with, for example, Dear Teacher, and you start introducing yourself, and ask for permission

to submit the work. The next paragraph might be the description of your work. Although the styles of writing might be different, I think it also works. (S5)

The foundation of writing personal statement, to me, is the arrangement of ideas. When it comes to a product [advertisement], we may have to begin by describing or telling the stories about the product and its qualities and ending by showing the prices. If we put it in different orders, it will give different effects. They may feel that the price is too high and won't buy it. I think using this approach gets us to different styles of writing from our friends and from other people. When I read my own work, I see the points I misplaced the ideas. (S7)

- **Raising awareness:** The next advantage was that this adaptation of genre-based approach helped raising awareness of the genre. The results tended to indicate the satisfaction the participants expressed towards the increased awareness of the genre, especially in terms of its content (S2, S3, S8) language style (S1, S6), and communicative purpose (S5).

I feel that the work in the post-test has improved in terms of content. There are some important ideas which were not included in the pre-test, and the order of ideas was also tidied. (S3)

This approach helped me write better in that it suggested me what to do before and while writing. I also learned to use a more formal language which is important for future use. (S1)

Different lessons in the sequence served different purposes. I learned the purposes of writing personal statement when I was asked to compare it with an autobiography. Although they were similar, these two genres were written for different purposes and audiences. ... One clear improvement was that I removed the part I mentioned my weaknesses. I am proud of my second writing because it looked more like a personal statement. (S5)

- **Needs-based characteristics:** The next outstanding advantage was that the approach serves the needs of the participants in this study. Since this genre-based writing lesson focused on personal statement writing with the grade 12 participants who were in the university admission process, it was expected that they would report this aspect as one of the advantages since the lesson was built from the

needs of the students. S3 from the high ability group, together with S5 and S6 from the low ability group, agreed that the approach was suitable for them and the teaching of target genre, due to some characteristics of ESP. Some suggestions from the participants revealed that the genre-based personal statement writing class in the future might recruit the students who shared similar university goals so that the lesson could be even more specific.

The lesson is different from the previous writing lessons I have taken as it focuses on personal statement which can actually be used for university admission. (S3)

This approach is useful, and the selection of the target genre was meaningful, especially for students who planned to apply for portfolio rounds. (S5)

Using this way of teaching to teach personal statement writing is a good idea. It can be used to teach the students in the next batch as well because it focuses on this particular topic [personal statement]. It helped us figured out the purposes of writing, the readers, and how to write it. (S6)

- **Satisfaction:** There were also some uncategorised positive attitudes shown by the participants in this study, their comments mainly attributed to the increased satisfaction in the writing in the post-test. Four out of eight students in this study expressed satisfaction with the overall experience as well as the final product, including S3 and S4 in the high ability group and S5 and S8 in the low ability group. The most obvious piece of information was that they demonstrated similar positive attitudes towards the overall experience of the lesson. For the satisfaction with the writing in the post-test, while S3 believed there were improvements in terms of the number of written words, organisation, content, and task achievement, S4 believed the organisation in his post-test improved. However, some insightful comments were provided by S5, who said he paid more attention in the post-test and was proud of the final product as he acknowledged its improvements in terms of convention and fluency in writing. Overall, according to the interview, the students felt that the organisation of their writing was improved.

I am satisfied with the final product. In the pre-test the ideas were scattered; the length was too short. the beginning and the end were wrong. ... The improvements were about the structure and the content. I removed irrelevant ideas that did not align with the purpose of personal statement. (S3)

I think I was satisfied with the overall experience as I think now, I understand more about writing, maybe because with the guidance and worksheets we did in the class. (S4)

I am happy with my post-test essay. The ideas are grouped together and looked more like a personal statement than the previous one. Another point was the vocabulary. Normally I couldn't think of the right word when I write, but in the post-test suddenly I just could think of the word, so I wrote it. (S5)

I'd say I'm satisfied with the personal statement in the post-test. I know that my essay in the pre-test was off-topic and without any clear points. In the post-test, it was better organised but still needed to trim off some ideas. I was too straightforward. I included my weaknesses in the essay, which was not what the university wants to know. (S8)

4.2.2.2. Disadvantages

Apart from the above subthemes pertaining to advantages, there were also the disadvantages which cover the views that the approach was difficult and restrictive. In addition, the participants also reported the limitations of the approach from their understanding and the overall dissatisfaction towards either the final product or the approach.

- **Complicatedness:** The first subtheme on disadvantages was that the approach was difficult or complicated. It could be noticed that the level of difficulties of the lesson was perceived differently among the learners in both groups. As previously pointed out, one student from the high ability group (S3) mentioned that the lesson was systematic and therefore should be suitable for students with little background knowledge. On the other hand, students in the low ability group (S6, S7, and S8) shared that writing personal statements was difficult. One student also reported that the complicatedness could be from the involvement of unnecessary stage (S3). After all, what could be noticed was some insights on the difficulties of the nature of the target genre rather than the approach itself, seeing that the personal statement is the

genre which requires the writers to have good understanding of themselves in order to select effective content for their writing.

I think there are other ways to prepare the students for writing than doing grammar exercises. Some students would only copy the correct answers. Maybe they can learn better from sample essays or just get to write right away. (S3)

At first it was difficult for me because I've never written personal statements before. The order of content wasn't like other types of writing. (S6)

Writing personal statements was more difficult than I previously thought because it was about expressing our own story. It turns out that I myself couldn't clearly answer why I chose the programme. (S7)

• **Restrictive:** The next subtheme pertaining to disadvantages was the propensity of the approach to restrict writers' creativity. In fact, the participants held different opinions towards the heavy reliance on sample texts. S5, for example, added that learning from the samples can also influence his writing and limit his ideas or even make him lose confidence in writing one while others asserted that this stage made writing personal statements much easier as opposed to his apprehension shown when he referred to his pre-test.

Finding sample personal statements was fine. It made me know more vocabulary, grammar, patterns, and formats used in personal statements, but I was aware that I adopted a lot of ideas from them. This might limit my creativity compared with when I wrote on my own. I was not so confident when writing. (S5's answer to open-ended question)

• **Dissatisfactions:** Another category of disadvantages was the limitations present in this genre-based writing instruction. Some of the limitations reported by the students in both groups include the learning environment (S6) and the insufficient preparation for writing (S4, S6, S7, and S8). Again, it is found that participants in this study held different attitudes towards the perceived limitations. For example, while S2 and S3 shared that the small number of students was an advantage, S6 showed the opposite view. Another comment was from S3, who reported that the

grammar-based exercises, which aimed to help students familiarise themselves with the language used in this genre, were not very helpful. Regarding the inadequacy in terms of preparation for writing, the factors could be from the lack of time and stages where the students could practise or be trained before executing the final writing. This could serve as implications for the improvement of further research or practice, which will be discussed in the next chapter.

I think the number of students per class was too low. It's too quiet for me. The more students joining, the more samples and opinions we could learn from. (S6)

There are some parts of the lesson that I am not very sure how I should do. For example, the previous session that I was asked to comment on my friends' works. I was not sure how to comment on them. Most of my comments were based on my feeling, but I wish I had known how to give good feedback. (S4)

Other dissatisfactions or limitations could be seen from the preference of the writing in the pre-test (S1) or unclear improvement in the post-test writing (S2, S6, and S7). The common reasons why they felt dissatisfied with their written task in the post-test were mainly associated with the decreased motivation to write, insufficient training time, or concerns over recurring grammatical mistakes in their writing.

Personally, I still prefer the writing in the pre-test. I must admit that I paid more attention to write at that time than in the post-test. I realised that I forgot to include some elements in the second writing, maybe because I was too focused on some moves I missed in the pre-test and failed to write the whole work as I wanted. (S1)

I couldn't say I was satisfied with the final product. There was no clear difference as far as I can see. I still find the same grammatical mistakes and I still got stuck while writing. I mean it was a short course, the time was limited, and we might not have enough focus on each element. I didn't know how to end it properly." (S2)

It could be better than this if there were more sessions for editing. (S6)

As I compared between the two, I was not that happy with the final product. I feel I could have written better, but at that time I just

wanted to get it done. If there had been another one or two follow-up session, I guess I could have seen clearer improvements. (S7)

To conclude, the participants in this study expressed different shades of attitudes after experiencing this way of genre-based writing lessons. However, it is important to note that the positive and negative attitudes were held towards different elements of the lessons as presented, be it the approach itself, the target genre, or other specific factors of the study, such as learning environment or inadequate preparation for writing. By observing these comments, the future studies or practitioners could improve the specific aspects and make the lessons more effective.



CHAPTER 5

DISCUSSION AND CONCLUSIONS

The last chapter of this study summarises the results from the previous chapter on the effects of the use of genre-based pedagogy to teach personal statement writing in a case of secondary students in EFL context. The findings of both research questions are discussed with reference to the literature. The next part is the implications of the research and its limitations, followed by some recommendations for future studies where the conclusion of the chapter is reached.

5.1 Summary and discussion of the findings

In accordance with the research questions, there are two aspects considering the effects of the genre-based approach. The first one is the students' writing ability, and the second one is students' attitudes towards the lessons, both presented in categories including the high ability group, the low ability group, and the combined group. This section begins with the summary of the results from the previous chapter, both from quantitative and qualitative data, followed by the discussion of the results which consults the relevant studies and literature.

5.1.1 Effects on students' writing performance

The changes in students' writing in the high ability group, low ability group, and the combined group are observed through both the quantitative analysis using descriptive statistics and the qualitative analysis using content analysis, particularly the analysis of moves used by students in different groups.

5.1.1.1 Summary of the changes in students' writing

The quantitative results regarding students' writing derive from the average scores from assessment of the students' writing in their pre-test and post-test using the developed scoring rubric by three different raters. On comparing the differences between the pre-test and post-test averaged scores, it can be seen that the combined group demonstrated a slight improvement in the post-test. While the high

ability group was found with decreased averaged scores in their post-test, the low ability group was with noticeable improvement of averaged scores in their post-test.

Further investigation was undertaken to observe the changes in different aspects of the scoring rubric in the three categories. The aspects are comprised of content, organisation, format, convention, and task achievement. The combined group was found with an improvement of averaged scores only in terms of organisation, while the convention score remained unchanged, and other aspects namely content, format, and task achievement were found to have decreased in the post-test. On observing the changes in these aspects among the high ability group and the low ability group separately, it can be noticed that while the high ability group had lower averaged scores in all criteria in their post-test compared with their pre-test, the low ability group had higher averaged scores in all criteria in their post-test compared with their pre-test.

Taking a closer look on individual students in both groups, for their overall scores, there were three students, all from the high ability group, found with their overall post-test scores lower than their overall pre-test scores. The rest, mainly from the low ability group, were with higher overall scores in the post-test compared with those of the pre-test. The investigation of individuals' aspect-specific scores revealed that, for the students in the high ability group, their post-test scores were lower than their pre-test scores except for S3 who were found with higher post-test scores compared with the pre-test in all criteria except organisation which remained the same. For the low ability group, the scores of all criteria in the post-test were found to be higher than their pre-test, except for S7, whose score of task achievement remained unchanged, and S8, whose scores in organisation and task achievement remained the same as their pre-test scores.

This study also reported the word counts, numbers of paragraphs, and clauses per t-units which could give clearer pictures on the writing performance of the participants. When comparing the word counts from the pre-test and the post-test, all of the students in the high ability group, except S3, wrote fewer words in their post-test, whereas all students in the low ability group, except S8, wrote more words in their post-test. As for the number of paragraphs, every student from the low ability group, together with S3 from the high ability group, had more paragraphs in their

post-test compared with that of the pre-test, while for the high ability group, the numbers of the paragraphs remained the same in S1 and decreased in S4. While the changing patterns of the number of clauses per T-unit in the high ability group varied, all the students in the low ability group, except S8, had higher number of clauses per T-unit in their post-test.

The qualitative analysis of the students revealed some similar features shared both in the high and the low ability group. One of the most interesting features was the increase in the number of move listing qualifications, which were scarce or absent in the pre-test but were elaborated in the post-test. As for the difference, the essays in the post-test of the students in the high ability group were with simpler move patterns, whereas those of the low ability were with wider varieties of moves and steps.

While examining the move lists and organisation has explained the changes of the students' writing quality in terms of content and organisation, the aspects of format, convention, and task achievement required deeper analyses of students' works. In the aspect of format which covered the grammatical accuracy and the forms of the text, although the improvements in terms of grammatical accuracy among most students were not evident, some interesting improvements were more frequent uses of past tenses in personal statements among some students in the low ability group. For convention, the obvious improvements were the removal of self-introductory statements in a student in the high ability group and the elimination of the move talking about students' weaknesses in a student in the low ability group. Moreover, the low ability group was also found with more frequent uses of formulaic sequences learned from the lessons, which reflected the improvements of convention. For task achievement, some students were found to have added more in-depth and tangible details to the moves, which makes the move more effectively constructed and thus more successfully presents the writer as a qualified candidate for the programme they were to apply.

5.1.1.2 Discussions of the changes in students' writing

The effectiveness of using genre-based approach to improve students' writing ability was witnessed in many studies (e.g., Henry & Roseberry, 1998;

Panjapakdee, 2008; Changpueng, 2012; Ngamaramwarangkul, 2016; Mingsakoon & Srinon, 2018; Thongchalerms & Jarunthawatchai, 2020), most of which tended to report positive effects on students' writing ability in their particular contexts. However, if brought to comparison, the abovementioned studies should be observed with the awareness of the differences in terms of research framework, genre tradition, nature of participants, and other aspects of education context. It is in fact rather difficult to find similar studies which shared more than one aspect on that list; still referring to these studies could yield insightful comments

Interestingly, the current study reported that, unlike the former studies, the improvement of the whole group of students, seeing from the average scores, was not very outstanding. However, due to the limited number of participants, it is essential to rely on both the data from the scores and the change in their written products, which will be discussed in the next few paragraphs.

Looking further at the differences between the high and the low ability groups, in contrast to the improvement of scores in most of the students in the low ability group, many of the students in the high ability group were found with decrease in scores. The effects on the low ability group agreed with the argument that genre-based approach was suitable for beginners and pre-intermediate writers as supported by Al-Baimani (2019). While a number of studies comparing multiple groups of participants of different proficiency levels, e.g., Changpueng (2012) or the process-genre study by Janenoppakarn (2016), seemed to confirm that genre-based instruction was effective for students with lower ability, these studies asserted that the approach benefited the writers with higher ability to a large extent as well. However, the results from the current research reported differently, since it was found that only one out of the four students from the high ability groups performed better in his post-test. It is, therefore, important to clarify why such limited extent of improvement was found among most of the writers in the high ability group.

In previous studies, the aspects which was seen with the greatest level of improvements were pertaining to grammatical patterns (Panjapakdee, 2008) or organisation (Janenoppakarn, 2016), but the current study reported that the improvement of grammatical accuracy and organisation were not very noticeable in both high and low ability groups. Although the improvement of format scores could be

detected, it seemed to be as a result of the improved length of writing and the increased number of paragraphs rather than the grammaticality. In this regard, it is also essential to note that the participants in Panjapakdee (2008) demonstrated certain levels of preference towards grammar lessons. The different practice in process-genre lessons by Janenoppakarn (2016) could also play a role in the differences in the results. It is also interesting that while the improvement of content was not as dominant in Janenoppakarn (2016), this study asserted that the content in the students' writing in both groups demonstrated some levels of improvement as seen from the increased uses of move 2, listing qualifications, in the analysis of students' writing, although it was not shown in the form of the improvement of scores. Interestingly, most of these studies, which reported that the improvement of content in the students' writing was less dominant, usually dealt with the "broad rhetorical patterns" or elemental genres such as expositions, narratives, or recounts, as mentioned in Hyland (2007), rather than genres with specific purposes such as an email or a lab report. After all, the development of content, along with the convention and the uses of phrases learned in class during this study, went in accordance with Ngamaramwarangkul (2016), who claimed that the students taught in a genre-based lesson were capable of conforming to the rhetorical convention and making use of appropriate lexico-grammatical features.

One interesting point for discussion was the fact that, except for S3, the other students had the overall scores and the aspect-specific scores in the pre-test higher than those in the post-test. The evidence which could shed light on the lower scores in the post-test could be seen from the lower number of words in the post-test among all the students except S3, who was with the increase in the score in his post-test. Apart from the number of words, the number of the paragraphs in the post-test were also found in drop in S4, while remaining the same in S1. Again, S3 was found to have six paragraphs in his post-test, as opposed to four in the pre-test. The changes of the number of written words and paragraphs could be attributed to learners' motivation, which will be discussed in the next few paragraphs.

Further explanations to the results are found in the interview. According to the responses in the interview session, S1 was found to prefer the written task in the pre-test to the post-test, while S2 and S4 shared that they found no significant improvements in their post-test compared with the writing in the pre-test. More details

from the interview revealed that S1 paid more attention to the first writing task. Although the moves in his post-test were revised as he added more of the elements, probably resulting in changes in content and organisation scores, he forgot to write some necessary elements once included in his pre-test. As for S2, his comments suggested that the duration of the course was too short, and the same problematic elements were still found in the writing in the post-test.

What seems to be the factors responsible for such results in the high-ability group might be motivation in learning. In ESL and EFL contexts, motivation has long been viewed as the important factor which influence the writing performance, among acquisitions of other skills (Hyland, 2003; Lee et al., 2018). According to Dörnyei (2000, as cited in Lázaro-Ibarrola & Villarreal, 2021), students with higher motivation tended to produce more language than those with low motivation. To some extent, this statement explains the decrease in the number of words and paragraphs among some of the writers in the high ability group and the resulting lower scores. While the evidence of why students in the high ability group could become less motivated in the post-test was hardly found in the high ability group's interview, a student from a low ability group (S8) who was found with little change of scores reported that the circumstances of the classroom were the causes, particularly the study time which was after school and the period of time when the lesson was conducted was at the end of the second semester, which was the end of their academic year when students in grade 12 focuses on other admission procedures than the portfolio and application letters. Some of the students in this study also revealed they had already been accepted to study in their desired programmes (i.e., S1, S2, and S4), which could be assumed that they no longer had necessity to write the personal statements for their admission in the near future.

Other aspects regarding motivation deal with the nature of the task. Theoretically, the repeated writing in the pre-test and the post-test of the current study where students were asked to write personal statements was considered a form of task repetition through the lens of task-based approach. Although the effects of task repetition especially in writing varied among studies, there could be negative effects on writers' motivation. One relatable study was the one by Lázaro-Ibarrola and Villarreal (2021), who studied the students' motivation in learning how to write using model texts

and repetition of task. In their study, the use of model texts as intervention showed no significant impact on the participants' motivation while task repetition seemed to have some effects on it. Since the current study employed both model texts and the repetition of task in the pre-test and post-test, there remains the gap for further investigation on the different effects of the two on students' motivation to write and resulting writing ability. However, the discrepancies in terms of duration of the lessons, target genres, intervals, and participants, among others, should also be the aspects for consideration, as the effects of task repetition varied among different studies (e.g., Nitta & Baba, 2014).

The noticeable decrease of organisation score of the writing ability among the students in the high ability group should also be discussed. Organisation is referred to in this study as the quality of the students' writing which shows logical orders and connections between ideas, reflecting good plans and structures in writing. It is usually one of the main aspects in holistic scoring rubric along with content and language uses (Li & Huang, 2022). In the study by Li and Huang (2022), the aspect of organisation in students' writing was treated differently in different contexts. While some raters valued language use over other criteria, some tended to assess the written tasks using content, organisation and language use in an integrative manner, which in turn affect the overall scores. While in this study there was an attempt to recruit three raters from different sociocultural backgrounds but with similarity in the manner of assessment (see Chapter 4), it could still be possible that these raters treated the criteria in different manners despite the training sessions and instruction of the use of the scoring rubric provided. The influences of the differences among the three raters will be covered after discussing the results of the low ability group.

The last aspect for the analysis of improvements in the high ability group was found in the qualitative analysis of the students' writings. Although the scores showed no considerable change, the written tasks of the students in the high ability group were with some noticeable changes such as the compliance with the convention of the genre, such as the removal of the self-introductory statements in S2 or the changes in the content and strategies in S3 who invested more in establishing credentials in his post-test.

With respect to the low ability group, their quantitative scores, which increased significantly in both overall scores and the four out of five criteria in the scoring rubric, are also the topic for discussion. Together with the results in the qualitative parts, it can be seen that, except for S5, other students in the low ability group demonstrated some improvement in move patterns in the post-test. It is evident that the moves adopted in the post-test among the three students in this group share a number of similarities, beginning with the reasons to apply, followed by qualifications, and finishing with future goals, unlike the recurring and irrelevant moves found in their pre-test. Coupled with the quantitative scores of the students' writing, the evidence from qualitative analysis serves as some justification of the increasing content and organisation scores in this group. In terms of format of writing in the low ability group, similar to the high ability group, the grammatical accuracy as well as complexity showed no outstanding changes. This somehow went in accordance with the claim by Ortega (2003, as cited in Chen & Su, 2012) that college students usually need more than a year to improve their grammatical and lexical accuracy. However, the increase in format scores in the low ability group could be attributed to the improvements of lengths and the number of paragraphs in most of the students in this group. The most noticeable improvement of format was in S8, who in his pre-test wrote in one long paragraph but opted for writing in four small paragraphs in his post-test. For convention, it was observed from fewer ideas which were irrelevant or those which could lead to failure to get accepted to the program, notably in S5 who decided to exclude his weaknesses and health problems from the writing in his post-test. Nevertheless, task achievement was seen with only slight improvement of score in the low ability group, which could mean that despite the improvements in other aspects, the writing in the post test could only present the writers as qualified candidates only to a limited extent, even though from the questionnaire and the interview, the students especially in the low ability group revealed that they were quite satisfied with the improvements, saying they became more like a proper personal statement.

At this point, the differences among the three raters should also be discussed. Although it seems that the initial intention of the present study to recruit three raters with different sociocultural backgrounds as elaborated in chapter 3 could minimise the bias and provide a more comprehensive judgement of the personal

statements, it could also make the quantitative results of the students; writing ability somehow questionable, since two out of three raters were with significant correlation. These two raters were with similar context, working in a private school and had English as their L1 while the third rater was a Thai teacher working in a demonstration school. Differences in cultural background, along with education, tended to influence the judgement of what a successful personal statement should look like.

5.1.2 Students' attitudes towards the lesson

The data from both the questionnaire and the interview were analysed, summarised and discussed in the sections below.

5.1.2.1 Summary of the attitudes towards the lesson

The current research studied the students' attitudes towards the genre-based personal statement writing lesson through both the quantitative approach using descriptive statistics on the results from the questionnaire and the qualitative approach through thematic analysis of the results from the open-ended questions and interview transcription.

The results from the questionnaire revealed that the combined group, as well as the high ability group, had high level of satisfaction towards overall experience in the genre-based personal statement writing lesson, whereas that of the low ability group was at a moderate level. The quantitative results further showed that all the groups, namely the combined group, the high ability group, and the low ability group, strongly agreed that the approach was suitable for teaching personal statement writing and could give clearer picture of the target genre. Regarding the specific aspects of the lesson, all the group expressed very high satisfaction towards the facilitative roles of the teacher in the class and the stage where they explored the context before writing.

Turning to the items with low scores in each group, which could shed light on the concerns over the use of this approach, what could be seen was the tendency that the combined group regarded the approach as unnecessarily complicated. For both the high ability and the low ability groups, the concern could be on the possibility that this approach might limit the writers' creativity. For the concern over specific aspect of the lesson, all the three groups including the combined group,

the high ability group, and the low ability group tended to have difficulties in finding sample writing, according to the lowest quantitative scores in this section.

The results from the qualitative data from both open-ended questions and the interview also showed the students' attitudes towards both the advantages and disadvantages of the lessons. For the advantages, the participants reported that the application of genre-based approach to teach personal statements was systematic, supportive, applicable, awareness-raising, needs-based, and satisfactory. For the disadvantages, the participants were reported to see the approach as difficult, restrictive, or with some limitations.

According to the themes defined as advantages, when comparing the current approach with their experience in learning writing in other classes, the students elaborated that the genre-based approach was more systematic since it began from a big, unclear picture before moving to a more challenging and specific aspects of the personal statement. The students were also found to link the systematicity to the possibility of this approach to be applied for the teaching of other genres. Moreover, the approach was seen as supportive, with multiple facilitative stages to help the students familiarise themselves with the target genre from early production to revision and giving feedback. Coupled with the stages, the collaborative environment was also pointed out as another supportive factor. For the potential of the approach to raise consciousness, this study reported that rather than from the teacher's side, the effect of this approach to raise awareness was found from the students' side, seeing from the fact that they became more knowledgeable of the elements of the genre such as content, styles, or the communicative purpose. Last but not least, the participants also reported that the approach was needs-based, seeing from the focus on the target genre that helped them to be prepared for the university admission. From this perspective, the genre-based approach was described as suitable for both the learners and the teaching of the target genre. Other positive attitudes were related to the students' increased satisfaction in the post-test writing and the growing confidence as a result.

As for the disadvantages, apart from being difficult and restrictive, the genre-based lesson was seen with some overall negative comments which could be attributed to the limitations and dissatisfaction with the final products or the approach. To begin, students especially in the low ability group saw that the

lesson was difficult or complicated, but a closer examination reveals that most of the difficulties were related to the innate challenges of the personal statement which necessitates good self-understanding. The next set of attitudes was related to how the genre-based lesson heavily relied on the sample texts. To illustrate, the exposure to many sample texts could influence or limit the writers' creativity, according to a student's comment. Moreover, the students also mentioned some limitations of this genre-based lesson in terms of learning environments or inadequate preparation for writing, although the views on these limitations varied among two groups of students. Other negative comments were treated as dissatisfaction with the writing in their post-tests, which could be linked with the preference of the pre-test, unclear development of writing, or the concern about the recurring grammatical issues.

5.1.2.2 Discussion of the students' attitudes towards the lesson

The results from the questionnaire and the interview seemed to mainly suggest that most of the students agreed on the advantages towards the approach, although some disadvantages were also reported. The results aligned with the benefits of genre-based approach suggested by Hyland (2007) that it was systematic, supportive, applicable, awareness-raising, and needs-based. The interesting point was the lack of the comments that the approach was explicit as elaborated in Hyland (2007). Apart from the fact that no participants provided relevant comments on explicitness, the absence of such attribute could be explained with the design of this study, which was built on the interactionist genre pedagogy as in Brazilian schools rather than explicit genre schools as SFL or ESP. As for the disadvantages, the results paralleled with what Yang (2012) reported, the ideas that the approach might be restrictive or formulaic were difficult to dispel.

The data from the interview supported the results from the questionnaire in that the step-by-step scaffolding stages, such as the exploration of both the contexts and sample writing, gradually helped the students become familiar with the target genre. When linking the high scores in questionnaire items pertaining to the scaffolding stages with the positive comments regarding the systematic application of the approach according to the interview, it can be seen that the lessons could be considered more systematic, especially when compared with the writing lessons they

previously experienced. While some items from the questionnaire results suggested they might view that the approach was, to some extent, complicated, the systematic attribute of the approach might not necessarily imply that the approach was without considerable details. This disadvantage would be discussed in the next few paragraphs.

Apart from being systematically implemented, the scaffolding stages could also be linked with the students' attitudes that the approach was supportive for their learning of personal statement writing. To begin, the comments from the interview that the approach was supportive in terms of the environments and scaffolding activities also echoed in the questionnaires' results, especially the collaborative environments. However, the teacher's roles, which were marked with positive attitudes in the questionnaire items, were not explicitly mentioned in the interview sessions.

The next aspect is the students' attitudes towards how learning personal statement writing through the genre-based approach could be applied for their future uses. Both groups appeared to agree with the positive characteristics of the genre-based lesson in terms of applicability and its support of autonomy in writing, and the interview result also corroborated this opinion, as it suggested that the students saw how to handle other genres with which they were unfamiliar, explaining steps to familiarise themselves with the genre and plan for writing. This also corresponded to Yang (2012), whose participants felt that the knowledge and understanding of genre could be transferable to other unfamiliar genres, although such a claim was officially examined in neither of the studies.

Turning to the students' positive attitudes claiming that the approach could raise awareness of the genre, such ideas were reflected in the students' high attitude scores in the questionnaire, particularly in the the perceived improvement of understanding of the genre, as well as the comments from the interview of the students in both high and low ability groups that they became more aware of the audience and communicative purposes, which subsequently led them to use more appropriate language and content when writing.

As for the advantage regarding the needs-based nature of the approach, while the evidence for such a claim were more available in the interview data, what could be implied from the questionnaire was mostly pertaining to the high

scores of perceived enthusiasm and pleasure in writing. Another interesting aspect could be found in the interview of students in the low ability group, which was the fact that the lesson allowed the students to explore and question their target university programme. According to the interview, a student admitted having difficulty writing about himself and his education goal. Having a chance to plan, write, and receive feedback from different sessions and relating themselves to the discourse community could, therefore, serve as a session for the writer to know and understand himself more, although this benefit was not directly mentioned. Therefore, based on the students' comments, the lessons were created in accordance with the learners' interests and necessity as they helped the participants, especially for low ability students, prepare for their university admission process.

Regarding the uncategorised positive attitudes, the overall levels of satisfaction with the whole lessons following the integrated didactic sequence were high in the questionnaire, aligning both with what most students explained in their interviews and with what was reported in previous works (e.g., Janenopkarn, 2016; Ngamaramwarangkul, 2016; Visser, 2017). Nevertheless, in the current study, some students also contended that they were not thoroughly satisfied with the results in their post-test. In most cases, the students raised the time constraint as the main reason for this short course providing inadequate preparation for them to write the personal statements.

When further exploring the level of satisfaction, the explanation of why some students, especially those in the low ability group, gave slightly lower scores of satisfaction in the post-test could be detected. That is, some students in the low ability group saw that the lesson was difficult for their background knowledge or had potential to limit their creativity. To further explore the points of concern, while the data from the questionnaire revealed that the participants saw that the didactic sequences made the lesson unnecessarily complicated, the evidence of such claim could hardly be found from the interview. It can be seen that writing is usually perceived to be a tedious task for second language writers as discussed in chapter 2, and from the interview, most of the students from both groups revealed that they had very limited experience in writing lesson. According to what they shared in the interview, the previous writing lessons were conducted mostly in a product-oriented

approach, without receiving enough facilitating stages or preparation and without being assigned clear communicative purposes. They were only asked to write from a given topic or based on a given structures. In this sense, they might feel that the didactic sequence was more complicated than what they had experienced in other classes.

Furthermore, according to the questionnaire, both groups expressed some concern over the prescriptive nature of genre-based lesson (see Hyland, 2003). However, the interview showed that only one student from the low ability group mentioned this concern. In fact, from the analysis of his writing in the pre-test, he was the student who also included weaknesses and health problems in his personal statement, which was written in a form of expressive narrative without clear structures and purposes. It is then an interesting question to ask whether the limitation of ideas and imagination or the achievement of communicative purposes was more important for the particular writing lesson. Meanwhile, no other arguments were found in other students as far as the limitation of creativity was concerned. This result resembled the study of students' attitudes towards genre-based lesson by Yang (2012), where a few students regarded the approach as prescriptive, whereas the majority held neutral attitude towards such an argument.

According to the questionnaire, the satisfaction level of both groups towards the final products was moderate. Turning to the interview, one student from the high ability group revealed that he believed that the work in the pre-test was better written than that in the post-test and that he paid more attention to the task in the pre-test. The analysis of his scores and writing also supported his arguments, and motivation, again, came into play as previously discussed. That is to say, three out of four students from the high ability group had been accepted to study in their target university before the post-test was conducted. Moreover, the time the post-test of this study was accomplished was on the last day of the academic year of grade 12 after their final examination, which could result in what the high ability student revealed in the interview that he paid more attention to write in the pre-test. Although the information regarding the circumstances of the case did not derive from the interview or the open-ended questions, this observation made by the researcher might be the best explanation for this result.

Contrary to the moderate scores of satisfaction towards their final products, the results from the interview tended to convey the sense of accomplishment among two of the low ability students. However, it is still necessary to verify why the satisfaction level of this group was moderate. Apart from the limited background, the reason for moderate level of satisfaction towards the final products among the low ability group could be the challenging nature of the target genre – the personal statements. According to the interview, a student in the low ability group revealed that writing about his own target university was more difficult than he thought as he was not familiar with the content in the personal statement, and he himself was unable to give the clear reasons why he wished to attend the programme. This went in accordance with the notion of personal statement as a type of promotional genres or the occluded genre as identified by Swales (1996), which means that the students were asked to write to the audience with whom they were not very familiar and whose discourse convention they knew little about. Moreover, according to Paley (1996), this might have posed awkward feeling when the writers imagined writing about themselves to the audience with asymmetrical power relation, not to mention the notion of writing personal statements as a process of self-representation and identity construction (Li & Deng, 2019). In this sense, apart from understanding themselves, they needed to strike a balance between writing about who they were and what the audience expected to hear from them. Evaluating the overall experiences together with the expectations from what they learned from the lessons might make it difficult for the students in the low ability group to confidently say their works meet the standards when placed in comparison with the saple writing of successful personal statements.

In light of the stages where the students were prepared for writing, from the results in the questionnaire, the students in both group tended to be reluctant when asked if they were adequately prepared for writing. This was coupled with the results from the interview with a student in a low ability group that this study was with the limitation of time and that they wished there could have been a few more sessions before they started writing their post-test. It is crucial to note that the current study, if seen from the SFL teaching-learning cycle frameworks by Hyland (2003) or Feez (1998), did not fully execute the stage of joint construction, where the students and the teacher help construct the target text together. In this regard, this could be

another point to further study the effects of different practices of this stage as discussed in, for example, Hermansson et al. (2019), who claimed that the stage yielded inconsistent effects on narrative writing. The important question was not merely about whether the scaffolding processes were adequate or appropriate but also about whether there could be any detrimental effect when these students were inundated with, for example, authentic sample essays, since the authentic materials were usually perceived to be less interesting and give diverse effects on learners (Peacock, 1997). This could imply the need for more involvement of simplified materials and process-oriented sessions for more practice.

For all the lower satisfaction score and the comments expressing their concerns over different aspects of the lesson, the students in the lower ability group were found to have more explicit improvement in terms of quality and quantity of their writing. While it remains unclear whether the perceived effectiveness was as a result of the increased familiarity with the genre, for example, with the language, its goal or audience, the development of their writing, particularly among the low ability writers, should at least be a sign that the approach was not without advantages. Further attempts should be made to make the lesson less threatening and more effective, both for students in high and low ability groups.

5.2 Pedagogical implications

The current study demonstrated how the genre-based approach can be used to teach secondary school students to write personal statements. It is expected to mainly benefit EFL writing classes especially in the landscape of Thai secondary education, which witnesses the growing demands of using personal statements as one of the requirements in university admission process.

While the effects of the approach on the high ability group were debatable, the research suggests that the approach seems to be more suitable for students with limited background knowledge. This part presents the application of the genre-based approach, using the integrated didactic sequence, as another interesting alternative to the traditional product-based or process-based, where the social aspects of writing, particularly the awareness of the audience and communicative purposes, were insufficiently addressed. This integrated didactic sequence also presents itself with

detailed stages of practices where students can gradually develop their writing skills and awareness of the genre which are of great importance when writing a personal statement.

To recapitulate, here are the stages that EFL writing teachers could initially follow when teaching personal statement writing using the genre-based approach.

1. The first stage begins with the students being briefly introduced to the target genre of the lesson, which, in this study, is the personal statement.

2. Then, ask the students to produce the target genre based on their limited initial understanding, which might differ from the successful essays commonly seen in practice. Based on the students' initial writing, the aspects which need improvement are considered and used to develop the subsequent stages.

3. Next, create an activity in which students read the selected texts, facilitated by the guiding questions and discussions.

4. Ask them to compare the target genre with the similar genre to clarify the specific context and communicative purposes of the target genre.

5. In the stage, provide opportunities for students to extensively read and find sample writing from the qualified sources.

6. The examples are brought to the genre analysis stage in which linguistic features, structures of each part, and contexts are thoroughly explored, discussed, and shared.

7. The students are later asked to draft the plan for their writing and are provided with the exercises which help them focus on each part of the text in terms of its language, structure, and context.

8. The students are to produce the target genre based on what they have learned through every stage.

9. The students are trained to revise and give feedback for their friends as well as their own work.

Based on the attitude results of the students in this study, the early production stage is proved useful in that it helps learners locate their knowledge of the genre, while for the stage where students compare the texts of other similar genre sharpens the understanding of the unique context and purposes of what they are writing. Moreover, just as in other genre-based lessons, the collection and analysis of sample

texts both familiarise the students with the text and context and serve as the models from which they can learn. For the preparation for writing, students can learn through exercises and activities in which their linguistic, structural, and contextual issues are dealt with, especially the text rearrangement activity and gap filling. Finally, the proofreading and feedback giving session can serve as a stage where the learners reflect upon what they learn and transfer it to their future uses. Ultimately, the application of this didactic sequence can benefit writing instruction of other relatable genres, notably genres with ESP nature such as advertisement writing or email writing as suggested by the participants of this study.

Nevertheless, there are some aspects to be concerned and adjusted for future use. Based on the results regarding the students' attitudes, the low ability students tended to view this approach as complicated, with the potential to restrict their creativity. On the other hand, there are some stages reported to be less necessary for high ability students, namely the grammar-focus exercises. To address these issues, the researcher suggests that teachers who use genre-based didactic sequence should make the lesson less intimidating for students with lower ability. Teachers might allow more time for these students to practise and provide them with more friendly facilitative stages. Meanwhile, for the higher ability students, the focus should instead be placed on the techniques to make the text more effective rather than on fluency or accuracy of their writing. The last issue deals with the prescriptive nature of the genre-based approach, which persists in many studies that practise explicit genre pedagogy. To mitigate the influence of the sample writing or move patterns, teachers can prepare and encourage the students to be aware of their autonomy as the writer of their writing or the writer's voice, which helps them to decide whether they should comply to the convention of the genre and follow the examples, or they should establish their own ways of writing to create the desired effects. Such concepts are required to be trained along with practising writing itself.

5.3 Limitations

Among the most noticeable limitations of this study were the natures of the small group case study, which was specific to certain contexts and conducted in a limited number of participants. It is, therefore, important to clearly recapitulate the

overall context of this study, which was conducted in an upper secondary school context in a country where English is regarded as a foreign language. All of the participants are all male students in an all-boys private school. They studied in a Science-Engineering programme in grade 12, which was the highest grade in Thai compulsory education before they could pursue higher education in university levels, and despite the same programme at school, they were intending to apply for different university goals ranging from psychology to computer engineering. Whilst it was the intention of the researcher to focus on this particular level of students due to the suitability to study personal statement writing, it clearly introduced several limitations to be acknowledged before adopting the implications of this study.

To begin with, the limited number of only eight participants and this particular context made it difficult to generalise the results to other contexts of study. Changing in one of the aspects in the context, for example the target genre, levels of the students, or the types of schools and programmes of study, was most likely to yield different results.

Next, there were several variables which were not thoroughly examined but would play a key role in determining the results of the study. Some were briefly mentioned by the students; others were obtained from mere observation by the researcher of this study. Some of these factors included, but not limited to, the students' motivation to write personal statements and other opportunities to develop the knowledge outside this study. Firstly, it was noticeable that students' motivation to write was affected by such diverse factors as the time constraints of the second semester of grade 12, among others. To illustrate, the second term of grade 12 was shorter than any other in the school and was frequently disrupted by several school's events and holidays such as sports day, cheering activities, Christmas and new year holidays or military training. By the time the post-test of this study was conducted some students in this study, notably in the high ability group, had already been accepted to their desired university programme, thus prone to becoming less motivated to write another version of personal statements. What is more, all sessions of this study were conducted in the late afternoon after school, and the last session of the study occurred after the final test of grade 12. Although these factors were discussed in the previous session, it is still important to re-emphasise them as the limitations. Secondly, there were several

factors which could affect the students' writing achievement but were overlooked or under-examined. Some examples are extra classes or writing lessons at or outside school; although from the researcher's observation there were no students in this study who were reported to take extra writing lessons, there could still be other factors such as the students' extra grammar tuition or their changing behaviours in reading or writing, which could come into play but was not studied.

To conclude, the implications of this study should always be adopted with the cautious acknowledgement of its limitation. Further recommendations were discussed in the session below.

5.4 Recommendations for further research

This section was mostly built on the concepts suggested as limitations in the previous part. Other recommendations derived from the researcher's observations and the participants' comments on the lesson.

First, and perhaps the most important recommendation, was regarding the research design. Future researchers of this topic might plan to study the effectiveness of the particular stages of the adjusted didactic sequence on the attitudes or the writing ability of the students since current study would rather give only rough ideas on how the overall stages could affect the students. For instance, future research might involve more specific instruments to assess students' writing abilities and attitudes towards particular stages of the sequence. According to the results in this study, some possible suggestion might be that future researchers reconsider or readjust the explicitness of the genre-based approach in the didactic sequence, such as putting more emphasis on joint construction as highlighted in SFL or incorporating multiple stages of revision and feedback as practised in process-genre approach (see Badger & White, 2000; Janenoppakarn, 2016). Seeing from the teaching-learning cycle frameworks by Hyland (2003) or Feez (1998), it can be noticed that the current study did not explicitly involve the joint construction, which was the stage where the teacher co-constructs the text with the students before allowing them to independently produce the text in the next stage. Integrating these aspects could address the students' needs to see gradual improvements and feedback along the process of writing as proposed by some of the participants in this study.

Second, some adjustments could be made in terms of the roles of motivation in writing lessons. While there seemed to be many factors playing a role in determining students' motivation, this study could only give a brief report on this issue, mainly from the observation and the interview. To address the motivation issue, the first recommendation would be to adjust the materials used in the class, and the second recommendation dealt with the management of time constraints. What this research suggested was the involvement of simplified materials in some parts of the sequences instead of using all authentic materials as in the current study. This might help promote students' motivation or minimise apprehension in writing, especially for lower ability students, as discussed in the previous part of this chapter. As for time constraints, the issue was tackled in the fourth aspect of recommendation below.

Third, it was the researcher's suggestion that the future studies recruit a larger number of participants for each group in order to ensure the effects of the genre-based approach on their writing quality and attitudes. Coupled with the suggestions by one of the participants, it was advisable that if the future studies aim for teaching personal statement writing as an addition to the normal classrooms, they can also categorise their participants based on their disciplines of interests or target university programmes, which could provide opportunities for the better or more specific lesson designs and materials, implying improvements in motivations to learn.

Forth, it is recommended that the researchers of this topic carefully plan to minimise the effects of time constraints on the participants. Should they wish to continue studying the effects of genre-based lessons on personal statement writing in the secondary school context, the future researchers may recruit students in grade 11 instead of grade 12, and conduct the research in the first term of an academic year since there will be fewer interruptions from holidays and activities compared with the second semester.

The final remarks would be that the use of genre-based approach beyond the traditional practice was encouraged. In order to cope with a unique context as in this study, researchers might have to consult more than one tradition of the genre-based approach. In other words, the adjustment of explicitness of genre teaching is recommended, since this study positioned itself in between explicit and implicit teaching of genre, it was difficult to conclude which one had a better effect on this

particular context. Future studies could opt for comparing explicit and implicit genre teaching under the same target genre and explore the differences. Ultimately, it is hoped this practice of genre-based approach could be adapted to other target genres, levels of participants, or other contexts of use.





REFERENCES

Books and Book Articles

- Bawarshi, A. S., & Reiff, M. J. (2010). *Genre: An introduction to history, theory, research, and pedagogy*. Parlor Press LLC.
- Bernard, H. R., Wutich, A., & Ryan, G. W. (2016). *Analyzing qualitative data: Systematic approaches*. SAGE publications.
- Bhatia, V. K. (2014). *Analysing genre: Language use in professional settings*. Routledge.
- Callaghan, M., & Rothery, J. (1988). *Teaching factual writing: a genre-based approach: the report of the DSP Literacy Project, Metropolitan East Region*. Metropolitan East Disadvantaged Schools Program.
- Clarke, V., Braun, V. & Hayfield, N. (2015). Thematic analysis. In J.A. Smith (Ed.), *Qualitative psychology: A practical guide to research methods* (3rd ed., pp. 222–248). SAGE Publications.
- Coe, R. M. (1994). An arousing and fulfillment of desires: The rhetoric of genre in the process era – and beyond. In A. Freedman & P. Medway (Eds.), *Genre and the new rhetoric* (1st ed., pp. 181-190). Routledge.
- Cope, B., & Kalantzis, M. (1993). *The power of literacy: A genre approach to teaching writing*. Routledge.
- Crystal, D. (2003). *English as a global language*. Ernst Klett Sprachen.
- Curry, M. J., & Hewings, A. (2003). Approaches to teaching writing. In C. Coffin, M.J. Curry, S. Goodman, A. Hewings, L. Ann, T. M. Lillis, & J. Swann (Eds.), *Teaching academic writing: A toolkit for higher education* (1st ed., pp. 19-44). Routledge.
- Derewianka, B., & Jones, P. (2016). *Teaching language in context*. Oxford University Press.
- Devitt, A. J. (1991). Intertextuality in tax accounting: Generic, referential, and functional. In C. Bazerman & J. Paradis (Eds.), *Textual dynamics of the professions: Historical and*

- contemporary studies of writing in professional communities* (1st ed., pp 336-357).
University of Wisconsin Press.
- Devitt, A. J. (2004). *Writing genres*. SIU Press.
- Devitt, A. J., Reiff, M. J., & Bawarshi, A. S. (2004). *Scenes of writing: Strategies for composing with genres*. Pearson/Longman.
- Draper, J. (2019). Language education policy in Thailand. In A. Kirkpatrick & A. J. Liddicoat (Eds.), *The Routledge international handbook of language education policy in Asia*, (1st ed., pp.229-242). Routledge. <https://doi.org/10.4324/9781315666235>
- Dudley-Evans, T. (1997). Genre models for the teaching of academic writing to second language speakers: Advantages and disadvantages. In T. Miller (Ed.), *Functional approaches to written text: Classroom applications* (1st ed., pp. 150-159). United States Information Agency.
- Feez, S. (2002). Heritage and innovation in second language education. In A. M. Johns (Ed.), *Genre in the classroom: Multiple perspectives*, (1st ed., pp. 43-72). Routledge.
- Feez, S., & Joyce, H. D. S. (1998). *Text-based syllabus design*. MacQuarie University/AMES.
- Freedman, A., & Medway, P. (1994). *Genre and the New Rhetoric*. Routledge.
- Halliday, M. A. K. (1978). *Language as social semiotic: The social interpretation of language and meaning*. Hodder Education.
- Halliday, M. A. K., & Matthiessen, C. M. (2013). *Halliday's introduction to functional grammar*. Routledge.
- Heilker, P., & Vandenberg, P. (2015). *Keywords in writing studies*. University Press of Colorado.
- Hummel, K. M. (2013). *Introducing second language acquisition: Perspectives and practices*. John Wiley & Sons.
- Hyland, K. (2019). *Second language writing*. Cambridge University Press.

- Johns, A. M. (2002). *Genre in the classroom: Multiple perspectives*. Lawrence Erlbaum Associates Publishers.
- Luangthongkum, T. (2007). The positions of non-Thai languages in Thailand. In H. G. Lee & L. Suryadinata (Eds.), *Language, nation, and development in Southeast Asia* (1st ed., pp. 181-194). Institute of Southeast Asian Studies.
<https://doi.org/10.1355/9789812304834-012>
- Manchón, R. (2009). *Writing in foreign language contexts: Learning, teaching, and research*. Multilingual Matters. <https://doi.org/10.21832/9781847691859>
- Matsuda, P. K. (2003). Second language writing in the twentieth century: A situated historical perspective. In B. Kroll (Ed.), *Exploring the dynamics of second language writing* (1st ed., pp. 15-34). Cambridge University Press.
<https://doi.org/10.1017/CBO9781139524810.004>
- McNamara, T. F. (1996). *Measuring second language performance*. Longman.
- Neuendorf, K. A. (2018). Content analysis and thematic analysis. In P. Brough (Ed.), *Advanced Research Methods for Applied Psychology* (1st ed., pp. 211-223). Routledge. <https://doi.org/10.4324/9781315517971-21>
- Nitta, R. & Baba, K. (2014). Task repetition and L2 writing development. In R. Manchón & H. Byrnes, (Eds.), *Task-based language learning: Insights from and for L2 writing* (1st ed., pp. 107–136). John Benjamins. <https://doi.org/10.1075/tblt.7.05nit>
- Nunan, D. (1991). *Language teaching methodology: A textbook for teachers*. Prentice Hall.
- Ortega, L. (2009). Studying writing across EFL contexts: Looking back and moving forward. In R. Manchón (Ed.), *Writing in foreign language contexts* (1st ed., pp. 232-255). Multilingual Matters.
- Paltridge, B. (2001). *Genre and the language learning classroom*. University of Michigan Press ELT.

- Paltridge, B. (2007). Approaches to genre in ELT. In J. Cummins & C. Davison (Eds.), *International handbook of English language teaching* (1st ed., pp. 931-943). Springer.
- Raimes, A. (1983). *Techniques in teaching writing*. ERIC.
- Reid, J. M. (1993). *Teaching ESL writing*. Regents/Prentice Hall.
- Richards, J. C., & Schmidt, R. W. (2013). *Longman dictionary of language teaching and applied linguistics*. Routledge.
- Rinnert, C., & Kobayashi, H. (2009). Situated writing practices in foreign language settings: The role of previous experience and instruction. In R. Manchón (Ed.), *Writing in foreign language contexts* (1st ed., pp. 23-48). Multilingual Matters.
<https://doi.org/10.21832/9781847691859-005>
- Rose, D. (2012). Genre in the Sydney school. In J. Gee & M. Handford (Eds.), *The Routledge handbook of discourse analysis* (1st ed., pp. 209-225). Routledge.
- Salomone, R. (2022). *The rise of English: Global politics and the power of language*. Oxford University Press.
- Silva, T. (1990). Second language composition instruction: Developments, issues, and directions in ESL. In B. Kroll (Ed.), *Second language writing: Research insights for the classroom* (1st ed., pp. 11-23). Cambridge University Press.
- Swales, J. (1990). *Genre analysis: English in academic and research settings*. Cambridge University Press.
- Swales, J. (1996). Occluded genres in the academy. In E. Ventola & A. Mauranen (Eds.), *Academic writing* (1st ed., pp. 45-58). John Benjamins.
- Vygotsky, L. S. (1987). *The collected works of LS Vygotsky: Problems of the theory and history of psychology (Vol. 3)*. Springer Science & Business Media.

Articles

- Almutairi, N. D. (2016). The effectiveness of corpus-based approach to language description in creating corpus-based exercises to teach writing personal statements. *English Language Teaching*, 9(7), 103-111.
- Ayhan, Ü., & Türkyılmaz, M. U. (2015). Key of language assessment: Rubrics and rubric design. *International Journal of Language and Linguistics*, 2(2), 82-92.
- Badger, R., & White, G. (2000). A process genre approach to teaching writing. *ELT Journal*, 54(2), 153-160.
- Bennui, P. (2016). A study of L1 interference in the writing of Thai EFL students. *Malaysian Journal of ELT Research*, 4(1), 31.
- Bhatia, V. K. (1991). A genre-based approach to ESP materials. *World Englishes*, 10(2), 153-166. <https://doi.org/10.1111/j.1467-971x.1991.tb00148.x>
- Bijami, M., & Raftari, S. (2013). Product, process, and genre approaches to writing: A comparison. *The Iranian EFL Journal*, 9(15), 9-18.
- Cahyono, B. Y., & Widiati, U. (2006). The teaching of EFL reading in the Indonesian context: The state of the art. *TEFLIN Journal*, 17(1), 36-58.
- Chaisiri, T. (2010). Implementing a genre pedagogy to the teaching of writing in a university context in Thailand. *Language Education in Asia*, 1, 181-199.
- Changpueng, P. (2012). The Effects of the Genre-Based Approach on Engineering Students'. *LEARN Journal: Language Education and Acquisition Research Network*, 5, 1-18.
- Chen, Y. S., & Su, S. W. (2012). A genre-based approach to teaching EFL summary writing. *ELT Journal*, 66(2), 184-192.
- Cheng, A. (2007). Transferring generic features and recontextualizing genre awareness: Understanding writing performance in the ESP genre-based literacy framework. *English for Specific Purposes*, 26(3), 287-307.

- Chuenchaichon, Y. (2014). A review of EFL writing research studies in Thailand in the past 10 years. *Journal of Humanities*, 11(1), 13-30.
- Cristovão, V. L. L., & Artemeva, N. (2018). Towards a hybrid approach to genre teaching: comparing the Swiss and Brazilian schools of socio-discursive interactionism and rhetorical genre studies. *Diálogo das Letras*, 7(2), 101-120.
- Derewianka, B. (2003). Trends and issues in genre-based approaches. *RELC journal*, 34(2), 133-154.
- Deveney, B. (2005). An investigation into aspects of Thai culture and its impact on Thai students in an international school in Thailand. *Journal of Research in International Education*, 4(2), 153-171.
- Ding, H. (2007). Genre analysis of personal statements: Analysis of moves in application essays to medical and dental schools. *English for Specific Purposes*, 26(3), 368-392.
- Dovey, T. (2010). Facilitating writing from sources: A focus on both process and product. *Journal of English for Academic Purposes*, 9(1), 45-60.
- Dueraman, B. (2012). Teaching EFL writing: Understanding and rethinking the Thai experience. *Journal of Alternative Perspectives in the Social Sciences*, 4(1), 255-275.
- Figueiredo, D. (2010). Context, register and genre: Implications for language education. *Revista Signos*, 43, 119. <http://dx.doi.org/10.4067/S0718-09342010000300008>.
- Flowerdew, J. (1993). An educational, or process, approach to the teaching of professional genres. *ELT journal*, 47(4), 305-316.
- Flowerdew, J. (2015). John Swales's approach to pedagogy in Genre Analysis: A perspective from 25 years on. *Journal of English for Academic Purposes*, 19, 102-112.
- Freedman, A. (1987). Learning to write again: Discipline-specific writing at university. *Carleton Papers in Applied Language Studies*, 4, 95-115.

- Ghufron, M. A. (2016). Process-genre approach, product approach, and students' self-esteem in teaching writing. *Indonesian EFL Journal: Journal of ELT, Linguistics, and Literature*, 2(1), 37-54.
- Hasan, M. K., & Akhand, M. M. (2010). Approaches to writing in EFL/ESL context: Balancing product and process in writing class at tertiary level. *Journal of NELTA*, 15(1-2), 77-88.
- Hayes, D. (2016). The value of learning English in Thailand and its impact on Thai: Perspectives from university students. *Asia Pacific Journal of Education*, 36(1), 73-91.
- Henry, A., & Roseberry, R. (1998). An evaluation of a genre-based approach to the teaching of EAP/ESP writing. *TESOL Quarterly*, 32(1), 147-156.
- Henry, A., & Roseberry, R. L. (2001). A narrow-angled corpus analysis of moves and strategies of the genre: 'Letter of Application'. *English for Specific Purposes*, 20(2), 153-167.
- Hermansson, C., Jonsson, B., Levlin, M., Lindhé, A., Lundgren, B., & Norlund Shaswar, A. (2019). The (non) effect of Joint Construction in a genre-based approach to teaching writing. *The Journal of Educational Research*, 112(4), 483-494.
- Hidayati, K. H. (2018). Teaching writing to EFL learners: An investigation of challenges confronted by Indonesian teachers. *Langkawi: Journal of The Association for Arabic and English*, 4(1), 21-31.
- Hyland, K. (2003). Genre-based pedagogies: A social response to process. *Journal of Second Language Writing*, 12(1), 17-29.
- Hyland, K. (2007). Genre pedagogy: Language, literacy and L2 writing instruction. *Journal of Second Language Writing*, 16(3), 148-164.
- Hyon, S. (1996). Genre in three traditions: Implications for ESL. *TESOL Quarterly*, 30(4), 693-722.

- Johns, A. M., Bawarshi, A., Coe, R. M., Hyland, K., Paltridge, B., Reiff, M. J., & Tardy, C. (2006). Crossing the boundaries of genre studies: Commentaries by experts. *Journal of Second Language Writing, 15*(3), 234-249.
- Kay, H., & Dudley-Evans, T. (1998). Genre: What teachers think. *ELT Journal, 52*(4), 308
<https://doi.org/10.1093/elt/52.4.308>
- Kessler, M. (2020). A text analysis and gatekeepers' perspectives of a promotional genre: Understanding the rhetoric of Fulbright grant statements. *English for Specific Purposes, 60*, 182-192.
- Kwon, Y. (2017). A study of Thai teachers' perceptions toward the implementation of Communicative Language Teaching of English. *HRD Journal, 8*(1), 114-125.
- Lázaro-Ibarrola, A., & Villarreal, I. (2021). Are EFL writers motivated or demotivated by model texts and task repetition? Evidence from young collaborative writers. *International Journal of English Studies, 21*(2), 29-55.
- Lee, I., Yu, S., & Liu, Y. (2018). Hong Kong secondary students' motivation in EFL writing: A survey study. *Tesol Quarterly, 52*(1), 176-187.
- Li, Y., & Deng, L. (2019). I am what I have written: A case study of identity construction in and through personal statement writing. *Journal of English for Academic Purposes, 37*, 70-87.
- Li, J., & Huang, J. (2022). The impact of essay organization and overall quality on the holistic scoring of EFL writing: Perspectives from classroom English teachers and national writing raters. *Assessing Writing, 51*, 100604.
<https://doi.org/10.1016/j.asw.2021.100604>
- Lin, B. (2006). Genre-based teaching and Vygotskian principles in EFL: The case of a university writing course. *Asian EFL Journal, 8*(3).

- Lukin, A., Moore, A. R., Herke, M., Wegener, R., & Wu, C. (2011). Halliday's model of register revisited and explored. *Linguistics and the Human Sciences*, 4(2).
<https://doi.org/10.1558/lhs.v4i2.187>
- Luo, Z. (2020). Personal Statements written by Chinese and English-speaking applicants: a Study on Move-Step Arrangements and Word Distribution. *International Journal of Language and Linguistics*, 7(1). <https://doi.org/10.30845/ijll.v7n1p11>
- Martin, J. (1992). Genre and literacy-modeling context in educational linguistics. *Annual Review of Applied Linguistics*, 13, 141-172.
- Martin, J. (2009). Genre and language learning: A social semiotic perspective. *Linguistics and Education*, 20(1), 10-21. <https://doi.org/10.1016/j.linged.2009.01.003>
- Miller, C. R. (1984). Genre as social action. *Quarterly Journal of Speech*, 70(2), 151-167.
- Mingsakoon, P., & Srinon, U. (2018). Development of secondary school students' generic structure execution in personal experience recount writing texts through SFL genre-based approach. *Advances in Language and Literary Studies*, 9(6), 112-119.
- Myskow, G., & Gordon, K. (2010). A focus on purpose: Using a genre approach in an EFL writing class. *ELT journal*, 64(3), 283-292.
- Nunan, D. (2003). The impact of English as a global language on educational policies and practices in the Asia-Pacific Region. *TESOL Quarterly*, 37(4), 589-613.
- O'Brien, T. (2004). Writing in a foreign language: Teaching and learning. *Language Teaching*, 37(1), 1.
- Paley, K. S. (1996). The college application essay: A rhetorical paradox. *Assessing Writing*, 3(1), 85-105.
- Peacock, M. (1997). The effect of authentic materials on the motivation of EFL learners. *ELT Journal*, 51(2), 144-156.
- Pineteh, E. A. (2014). The academic writing challenges of undergraduate students: A South African case study. *International Journal of Higher Education*, 3(1), 12-22.

- Raimes, A. (1991). Out of the woods: Emerging traditions in the teaching of writing. *TESOL Quarterly*, 25(3), 407-430.
- Rashidi, N., & Mazdayasna, G. (2016). Impact of genre-based instruction on development of students' letter writing skills: The case of students of textile engineering. *Research in Applied Linguistics*, 7(2), 55-72.
- Saddler, B., & Andrade, H. (2004). The writing rubric. *Educational Leadership*, 62(2), 48-52.
- Saengboon, S. (2004). Second language acquisition (SLA) and English language teaching (ELT). *PASAA*, 35(1), 11-34.
- Salma, U. (2015). Problems and practical needs of writing skill in EFL context: An analysis of Iranian students of Aligarh Muslim University. *Journal of Humanities and Social Science*, 20(11), 74-76.
- Samraj, B., & Monk, L. (2008). The statement of purpose in graduate program applications: Genre structure and disciplinary variation. *English for Specific Purposes*, 27(2), 193-211.
- Singchai, P., & Jaturapitakkul, N. (2016). Cohesion in narrative essay writing of EFL secondary students in Thailand. *The New English Teacher*, 10(2).
- Smagorinsky, P. (1991). The aware audience: Role-playing peer-response groups. *The English Journal*, 80(5), 35-40.
- Sun, C., & Feng, G. (2009). Process approach to teaching writing applied in different teaching models. *English Language Teaching*, 2(1), 150-155.
- Sutikno, M. K. (2007). Genre pedagogy in English foreign language teaching in senior high school. *Jurnal Pendidikan Penabur*, 9(6), 81-88.
- Swales, J., Feak, C., Barton, E., & Brown, R. (2004). Personal statements: a conversation with John Swales and Chris Feak. *Issues in Writing*, 15(1), 5.

- Swales, J. (2012). A text and its commentaries: Toward a reception history of “Genre in three traditions”(Hyon, 1996). *Ibérica: Revista de la Asociación Europea de Lenguas para Fines Específicos (AELFE)*, (24), 103-115.
- Talebinezhad, M. R., & Negari, G. M. (2007). The effect of explicit teaching of concept mapping in expository writing on EFL students’ self-regulation. *Pazhuhesh-e Zabanha-ye Khareji*, 2(1), 69-90.
- Tangpermpoon, T. (2008). Integrated approaches to improve students writing skills for English major students. *ABAC Journal*, 28(2).
- Tardy, C. M. (2006). Researching first and second language genre learning: A comparative review and a look ahead. *Journal of Second Language Writing*, 15(2), 79-101.
- Thongchalerm, S., & Jarunthawatchai, W. (2020). The Impact of Genre Based Instruction on EFL Learners' Writing Development. *International Journal of Instruction*, 13(1), 1-16.
- Todd, R. W., Khongput, S., & Darasawang, P. (2007). Coherence, cohesion and comments on students’ academic essays. *Assessing Writing*, 12(1), 10-25.
- Valizadeh, M. (2019). EFL Teachers’ Writing Assessment Literacy, Beliefs, and Training Needs in the Context of Turkey. *Advances in Language and Literary Studies*, 10(6), 53-62. <https://doi.org/10.7575/aiac.all.v.10n.6p.54>
- Wiriyachitra, A. (2002). English language teaching and learning in Thailand in this decade. *Thai TESOL focus*, 15(1), 4-9.
- Wongsothorn, A., Hiranburana, K., & Chinnawongs, S. (2002). English language teaching in Thailand today. *Asia Pacific Journal of Education*, 22(2), 107-116.
- Xu, W., & Zammit, K. (2020). Applying thematic analysis to education: A hybrid approach to interpreting data in practitioner research. *International Journal of Qualitative Methods*, 19, 1-9. <https://doi.org/10.1177/1609406920918810>

- Yang, W.-h. (2012). A study of students' perceptions and attitudes towards genre-based ESP writing instruction. *Asian ESP Journal*, 8(3), 50-73.
- Yayli, D. (2011). From genre awareness to cross-genre awareness: A study in an EFL context. *Journal of English for Academic Purposes*, 10(3), 121-129.

Other Materials

- Al-Baimani, S. (2019). *Efficacy of genre-based writing instruction and learner collaboration: A study of tertiary EFL learners* [Doctoral dissertation, University of York].
https://etheses.whiterose.ac.uk/26014/1/Al-Baimani_%20final.pdf.pdf
- Janenoppakarn, C. (2016). *Effects of using process-genre approach on the teaching of writing: a case study of higher and lower proficient EFL students*. [Doctoral dissertation, Thammasat University].
- Ngamaramwarangkul, P. (2016). *Genre-based instruction of a EFL paragraph writing course at university level*. [Doctoral dissertation, Thammasat University].
- Nonthaisong, K. (2015). *The impact of the English language policy in the basic education core curriculum BE 2551 (AD 2008) on English instruction of Thai secondary EFL teachers: a multiple case study in northeast Thailand*. [Doctoral dissertation, University of Alabama].
- Panjapakdee, K. (2008). *Employing a genre-based approach to teaching recount and exposition writings*. [Master's thesis, Prince of Songkla University].
- Visser, P. (2017). *Effects of the genre-based writing instructional module in a blended learning environment on English writing ability and thinking skills of Thai undergraduate students*. [Doctoral dissertation, Chulalongkorn University].



APPENDICES

APPENDIX A

LESSON PLANS

Period 0

Topic: General training of personal statement writing

Students: 42 (whole class)

Time: 50 minutes

Objectives: Students are expected to:

1. tell some basic elements of the personal statement, and
2. write the personal statement based on the knowledge they have.

Activities	Procedures	Materials
Warm up	<ol style="list-style-type: none"> 1. Teacher checks students' background knowledge by asking whether they know personal statements, statements of purposes, or application essay. 2. Teacher elaborates the students answers and presents general definitions of the personal statements. 3. Teacher points out the significance of the target genre, especially the fact that it is required during the admission process of some universities in different levels. 	PowerPoint Presentation
General training	<ol style="list-style-type: none"> 4. Teacher proposes some of the key features of the personal statements and some important questions that the universities frequently ask. 5. Teacher presents a sample personal statement and asks the students to read through it. 6. Teacher asks the students some basic comprehension questions from the text being read. 	Worksheet 0
Early production of the genre	<ol style="list-style-type: none"> 7. Teacher asks the students to write their own personal statement. 	Pre-Test

Note: Due to time constraint, the pre-test would take place in the next period (50 minutes for writing). The instruction of the pretest is as follows:

Think about your university goal and write a 300–600-word personal statement based on your experience from the previous session.

Period 1

Topic: Getting to know the genre: personal statements

Students: 8

Time: 60 minutes

Objectives: Students are expected to:

1. tell the general elements of the personal statement,
2. tell the communicative purposes of the personal statement, and
3. find the personal statement relevant to their target university programme.

Activities	Procedures	Materials
Warm-up	<ol style="list-style-type: none"> 1. Teacher asks the students to share their opinions about their writing skills and the personal statement task previously done. 2. Teacher reviews the general ideas of personal statement. 	
Proposing the genre	<ol style="list-style-type: none"> 3. Teacher gets the students to work in pairs. Each pair is assigned to read a piece of personal statement. Before reading, the students are to predict some of the features and ideas they could find throughout the text. 4. Students help each other answer basic comprehension questions. The questions might include: <ul style="list-style-type: none"> - What programme does the writer intend to apply for? - What are the ideas or information you can find in the text? 	Worksheet 1
Characterising the genre	<ol style="list-style-type: none"> 5. Teacher asks the students to propose some answers to the questions on the characteristics of the genre. The questions might include: <ul style="list-style-type: none"> - What are the purposes of the text? - Who is the writer/reader of the text? - How many paragraphs are there in the text? 6. Teacher assigns the students to read a sample autobiography/personal narrative essay and asks the students to the discussion. Some of the questions might include: <ul style="list-style-type: none"> - What is the purpose of the autobiography and how is it reflected in the text? 	Worksheet 2

	- How is the personal statement different from autobiography or personal narrative essays?	
Collecting samples	<ol style="list-style-type: none"> 7. Teacher asks the students to identify and specify their university goal or goals. 8. Teacher assigns each student to find at least three relevant personal statements which are believed to be successful. The students are also asked to read the sample before the next class. 9. Teacher suggests that students should notice some common moves or strategies used in the personal statements they find. 	Padlet 0
Wrap-up	<ol style="list-style-type: none"> 10. Teacher checks whether the students get the concepts of personal statements. 11. Teacher asks some of the students to conclude the concepts and elaborates more. 	

Period 2

Topic: Exploring the genre and its generic patterns

Students: 8 (focus group)

Time: 60 minutes

Objectives: Students are expected to:

1. tell some generic features (moves or strategies) of the personal statements,
2. compare the generic features among the sample personal statements,
3. analyse the sample texts as well as their contexts in light of their suitability to the intended purposes, and
4. propose their own generic patterns based on the analyses.

Activities	Procedures	Materials
Warm-up	<ol style="list-style-type: none"> 1. Teacher asks the students to share their experience in reading different personal statements and asks which one they like the most. 2. Teacher asks the students what they could notice from the sample texts: language, ideas, etc. 	
Genre analysis	<ol style="list-style-type: none"> 3. Teacher asks the students to observe some notable elements of the genre. The questions might include: <ul style="list-style-type: none"> - What are some key elements or ideas found in the texts? - What kind of information appears in the beginning of the text? How does the writer lead you to the topic? How is it relevant to the purpose of the text? - What kind of information appears in the middle of the text? What is the purpose of this part? - What kind of information appears at the end of the text? What is the purpose of this part? How is it relevant to the overall purpose of the whole text? 4. Teacher leads the students to observe the context of the genre using some of, but not limited to, these following questions: <ul style="list-style-type: none"> - Based on the sociocultural perspective, what does the target audience expect to find in this personal statement? - Based on the discipline or profession, what does the target audience expect to find in this personal statement? 	Worksheet 3

	<p>- Do you think the personal statement meets the expectations of the target audience?</p> <ol style="list-style-type: none"> 5. Teacher asks the students to point out some evidence from the text to justify their answers. 6. Teacher concludes the answers from the students and elaborates on some missing points. 7. Teacher asks the students to propose the common moves found throughout the personal statements they have found. 8. Students are to compare the common moves they found with their friends. They get in pairs and analyse the moves from their friends' personal statements. 9. Teacher assigns different available moves or strategies found in the literature to each pair. The students, in pair, are to help each other identify the moves as suggested by previously proposed literature (e.g., Myskow & Gordon, 2010; Ding, 2007). 10. Teacher asks the students to post their personal statements on the given platform. These texts will be used to create a corpus-based exercises in the next lesson. 	Padlet 1
Forming one's own generic patterns	<ol style="list-style-type: none"> 11. Teacher lets the students design their own generic patterns from their analysis and comparison with the literature. Teacher leads the students to think about their own personal statements considering the previously mentioned aspects. 12. Students propose their moves/patterns/strategies to be used for their own writing on the given platform. 13. Teacher asks the students to put some parts of the following moves/strategies/elements on the given platforms: <ul style="list-style-type: none"> - showing interests or motivations - describing academic experience - describing extracurricular activities - describing family background 	Padlet 2 Padlet 3

	<p>- stating future goals Note that these groups of moves/strategies/elements will be used for further analysis and the creation of exercises.</p>	
Wrap-up	14. Teacher checks students' understanding and wrap up.	



Period 3

Topic: Preparation for personal statement writing

Students: 8 (focus group)

Time: 60 minutes

Objectives: Students are expected to:

1. choose the grammatically correct items to fill in the gaps,
2. use the cohesive device to enhance the coherence in their writing,
3. identify some sentence problems and correct them, and
4. decide whether they should include the particular information in their personal statement.

Activities	Procedures	Materials
Warm-up	<ol style="list-style-type: none"> 1. Teacher suggests that this lesson is going to allow the students to explore more about the vocabulary and structures in detail. 2. Teacher lets the students guess the most frequent words and structures throughout the personal statements they have brought last session. Students may consider the personal statements they read or the context where the genre is situated. 	
Preparation for writing	<ol style="list-style-type: none"> 1. Teacher gets the students to do corpus-based exercises which emphasise the structures and target vocabulary. The exercises are based and adapted from the students' corpus and the corpus I gathered as well as some insights from the literature (e.g., Almutairi, 2016). Some of the exercises include: <ul style="list-style-type: none"> - gap filling - sentence combining - cloze passages - cohesive devices (conjunctions, punctuations, references, substitution, etc.) - correcting sentence problems. 2. Teacher asks the students to discuss over the conventions of the genre. Some of the topics for discussions are, but not limited to: <ul style="list-style-type: none"> - whether we should mention money as our incentive and motivation - whether to mention mistakes or weaknesses 	Worksheet 4

	<ul style="list-style-type: none"> - whether to use impressive or difficult vocabulary - whether to be confident or even exaggerate - whether to use quotations from famous persons. <p>3. Teacher asks the students to discuss with their friends about the outline of the personal statements they have created from the previous lesson.</p> <p>4. Teacher facilitates the discussions.</p>	
Wrap-up	<p>5. Teacher checks the students' worksheets.</p> <p>6. Teacher helps the students with their outlines through questions which might include:</p> <ul style="list-style-type: none"> - Do you have a clear picture of your outline? - How do you plan to begin your personal statement? - Do you have clear picture of the content in your personal statement? - How do you plan to end your personal statement? - How do you feel about your plan of writing? 	

Period 4

Topic: Writing personal statement

Students: 8 (focus group)

Time: 60 minutes

Objectives: Students are expected to:

1. write a fully developed personal statement based on the knowledge from the previous class.

Activities	Procedures	Materials
Warm-up	1. Teacher ensures that students have prepared the outlines/essay plans with them and have basic understanding of the genre they are going to write.	
Writing	2. Teacher lets the students do the post-test and invigilates throughout the process.	Post-test
Wrap-up	3. Students reflect their overall experiences after the post test.	

Note: The whole class is dedicated to the post-test session. The instruction of the pretest is as follows: “Think about your university goal and write a 300–600-word personal statement based on your experience from the previous session.”

Period 5

Topic: Proofreading, Revising, and Feedback

Students: 8 (focal group)

Time: 60 minutes

Objectives: Students are expected to:

1. find and correct some problematic parts in their writing, and
2. find, correct, and give comments on their peers' writing.

Activities	Procedures	Materials
Warm-up	1. Teacher gives overall feedback of the results from the post-tests.	
Proofreading and Giving feedback	<ol style="list-style-type: none"> 2. Teacher reviews the problematic sentences commonly found in the students' writing 3. Teacher introduces to the students the techniques in revising and proofreading skills through exercises. The exercises are based on the students' mistakes. The students help one another to correct the mistakes as a class. Teacher introduces types of mistakes and different ways to give feedback to their classmates. 4. Teacher lets the students get in pairs, each with one high ability student and one low ability student. Then, the students form new groups of three or four. It is important to ensure that each group has at least one high ability student. 	Worksheet 5
Wrap-up	5. Teacher concludes the lesson.	

APPENDIX B
QUESTIONNAIRE AND INTERVIEW QUESTIONS

Item	Content	Levels of attitude				
		5	4	3	2	1
	Overall attitudes towards the genre-based writing lessons					
1	I am satisfied with the overall experience in learning to write a personal statement through this approach.					
2	I feel that my writing skills improve and feel more confident after learning through this approach					
3	I understand how to write personal statements after learning genre-based lessons.					
4	Genre-based lessons give me a clearer picture of what personal statements are.					
5	I feel that this approach is different from other writing instructions I have experienced.					
6	I became more motivated to learn writing through this approach.					
7	Genre-based lessons were enjoyable.					
8	The lessons are suitable for my background knowledge considering the levels of difficulty.					
9	Genre-based lessons are suitable for my learning styles.					
10	I think this way of teaching is suitable for teaching personal statement writing.					
11	I feel that genre-based lessons unnecessarily complicated the writing instruction.					
12	I feel that genre-based lessons do not allow me to think creatively.					
13	I am sure what I learn from genre-based lessons can be adapted for my future uses.					
14	I feel that this approach helps me became an autonomous learner.					

	Attitudes towards specific elements in genre-based writing lesson					
15	I am satisfied with the teacher's roles in the classroom.					
16	I am satisfied with the materials used in the lessons.					
17	I think it is important to explore the context before writing, for example, audience, purposes, or convention.					
18	I am satisfied with the activities where I analyse the context of writing.					
19	I think comparing the similar types of text helps me see a clearer picture of what the personal statement is like.					
20	I have trouble finding the sample suitable texts for my writing.					
21	I think reading the authentic samples is useful.					
22	I am satisfied with the activities when I got to analyse the text structures individually.					
23	I am satisfied with the activities when I got to analyse the text structures with my friends.					
24	I have been adequately prepared for writing.					
25	I have been provided with enough exercises before writing.					
26	I am satisfied with the feedback, revising, and proofreading session.					
27	I think feedback, revising, and proofreading session is useful.					
28	I like the collaborative working during the lessons.					
29	The evaluation criteria are clear and suitable.					
30	I am satisfied with the final product of my personal statement.					

Open-ended questions

Give comments on the specific elements of this genre-based writing lessons. What do you like about them? What could be the points to improve? Choose some from the following elements. (To verify Q15-30)

- Presentation of the genre (Lesson 0)
- Early Production (Pre-Test)
- Proposing and Characterising the Genre (Lesson 1)
- Collecting the Samples (Lesson 1)
- Genre Analysis (Lesson 2)
- Forming Your Own Generic Patterns (Lesson 2)
- Preparing for Reading (Lesson 3)
- Writing (Post-Test)
- Proofreading and Feedback (Lesson 5)
- Teacher (Teacher's roles that help you write better or complete the tasks)
- Materials (Level of difficulty)
- Criteria in Evaluation

Interview Questions

1. How would you describe your experience in writing instruction before participating in this lesson? Do you think the genre-based writing is different from your previous writing classes? How? (To verify Q5)
2. Do you think this approach is an effective way to teach writing personal statements? Do you think it is suitable for other genres as well, e.g., writing emails, advertisements, or reviews? Why? (To verify Q10 - Q14)
3. In your opinion, what activities influence your writing the most? How? (To verify Q17-Q27) You can choose from the following or suggest your own idea.
 - Writing without knowing much about the personal statement
 - Introducing the general ideas about personal statements
 - Comparing between the personal statement and similar texts
 - Finding samples on your own
 - Analysing elements in the personal statements
 - Planning your own personal statements
 - Doing exercises before writing
 - Reading and giving feedback to your friends' works
4. Overall, what is your feeling towards the genre-based writing lesson? What are your comments or recommendations? (To verify Q1 - Q9)
5. Are you satisfied with your final product? How do you think it is different from the pre-test? (To verify Q2, Q30)

APPENDIX C

SCORING RUBRIC

Criteria/ Scores	4	3	2	1	Note
Content	The PS includes all essential parts such as introduction and ending, compulsory moves, and ideas about the writer's background, portraying his motivation, relevant qualifications, desirable personalities, provided with clear justification and containing no irrelevant ideas.	The PS mostly contains all compulsory moves and elements of the genre, i.e., the writer's background, motivation, and qualifications. However, some ideas need further justifications, and some irrelevant ideas are still found.	The PS shows some attempts to include some of the essential parts and compulsory moves of the genre. However, it is written without clear justifications and is filled with some irrelevant ideas.	The PS does not include any essential elements, compulsory moves, and is presented without any relevant ideas or justifications.	
Organisation	The PS shows mastery in forming logical connections between ideas, reflecting the well-planned structure of the text through effective uses of cohesive devices and arrangement of ideas.	The PS shows effective uses of cohesive devices to form logical connection between ideas in the text. However, the absence or misuses of such devices are still found.	The PS shows some connection between ideas through a few cohesive devices although some are ineffective or incorrect.	The PS shows no connection between each element of the text.	
Format	The PS is written in a correct form, i.e., written in several paragraphs with appropriate length for each part. It is written with accuracy, with virtually no mistakes in grammar, spelling, and punctuations.	The PS is written in a correct form, i.e., written in several paragraphs with appropriate length for each part. However, some misuses of grammar, spelling, or punctuation are still detected which partly affected the meaning of the text.	The PS either fails to conform to the correct format and length of the text or uses incorrect grammar, spelling, or punctuations which severely affect the meaning of the text.	The PS is not written in the correct format and could not reach the appropriate length. The misspelling and the misuses of grammar, spelling, and punctuation severely affect the meaning of the text.	
Convention	The PS reflects the writer's thorough analysis or profound understanding of the audience, purposes, and the discourse convention and culture, through appropriate and meaningful uses of structures, vocabulary, and styles.	The PS mostly conforms to the convention of the genre, using appropriate language styles, structures, and vocabulary, although some inappropriate elements are detected. It shows some levels of the writer's understanding or analysis of the genre and its convention.	The PS seems to reflect the writer's understanding of the convention of the genre. However, many inappropriate uses of styles, structures, or vocabulary are detected.	The PS does not show the writer's understanding of the convention, i.e., the awareness of the audience, the purposes, the styles, structures, and vocabulary are not appropriate, rendering the writer an unqualified candidate.	
Task Achievement	The PS successfully presents its writer as a qualified candidate characterised by the uses of effective language throughout the text, i.e., effective appeals or interesting opening and closing. The text is marked as understandable, meaningful, and convincing.	The PS presents the writer as a qualified candidate to some extent, characterised by the effective use of language in some parts while some ineffective, confusing, or uninteresting parts are detected, for example, ineffective opening or closing.	The PS presents the writer as a qualified candidate to a limited extent. However, the language and appeals are not so effective or interesting.	The PS fails to present its writer as a qualified and compelling candidate as seen from the ineffective or confusing uses of language.	
Total (20 marks)					

BIOGRAPHY

Name	Karanpat Siangsanoh
Educational Attainment	2024: Master of Arts in English Language Studies, Department of English, Faculty of Liberal Arts, Thammasat University, Thailand

