

Introduction to Genre Based Approach



BERMUTU

Better Education through Reformed Management
and Universal Teacher Upgrading

Ministry of National Education
Directorate General of Quality Improvement of Teachers and Education Personnel
CENTER FOR DEVELOPMENT AND EMPOWERMENT OF
LANGUAGE TEACHERS AND EDUCATION PERSONNEL

2009

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PREFACE

Center for Development and Empowerment of Teachers and Education Personnel (CDELTEP) or Pusat Pengembangan dan Pemberdayaan Pendidik dan Tenaga Kependidikan (PPPPTK) Bahasa is in charge of promoting the quality of language teachers and school principal, school supervisor, and so forth. Hence, the Center takes part in the project of Better Education Through Reformed Management and Universal Teacher Upgrading (BERMUTU) in order to multiply their competencies and professionalism.

As a government institution that is professionally managed, PPPPTK Bahasa provides quality education services aligned with education reform and globalisation demand projected by Education for All (EFA). Likewise the institution develops Teacher Competency Standards inclusive teaching materials as a means of achieving the required competencies.

In the framework of the Minister National of Education Decree Number 14 year 2005 on Teacher and Lecturer, the Center, in an effort to generate competent and professional teachers, organizes various training activities to fulfill specific competency standards and certification programs. Therefore, the development of these learning materials are expected to be a useful resource for teachers.

Finally, constructive criticisms for further materials improvement are welcome and can be sent to PPPPTK Bahasa, Jalan Gardu, Srengseng Sawah, Jagakarsa, Jakarta 12640; Telephone (021) 7271034, Facsimile (021) 7271032, and email: admin@pppptkbahasa.net

Jakarta, September 2009
Center Director,

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CHAPTER I

INTRODUCTION

A. Background

The language teaching profession has recently experienced substantial growth due to the rapid expansion of knowledge that has taken place in our fielding the past few decades. There has been an abundance of creative new approaches, materials, teaching ideas, and technological innovations in recent years, and no lack of stimulating, scholarly debate about how best to use them. Never before in our professional history have we had so many choices; never before has the need for professionalism and critical judgment been clearer. The struggle to understand, clarify, and articulate one's beliefs and practices is at the very heart of what it means to be a professional.

This module has been written in an attempt to assist teachers interested in classroom language learning in the process of clarifying their own beliefs about language learning and teaching, both in terms of theoretical issues and practical implications for classroom instruction.

B. Objective of Learning Materials

After learning this learning material, it is expected that the participants are able to:

- a. understand the definition of language methodology.
- b. explain and improve their skills of techniques, methodologies, and approaches of teaching.
- c. know some new methods and trends of language teaching.
- d. do the evaluation assigned in relation to language teaching methodology
- e. develop all of the topics existing and integrate with their experiences in applying the teaching methodology.

C. Indicators

To achieve the above objectives in this learning material, the writer will elaborate the following topics:

- a. definition of language teaching methodology,
- b. language teaching methods
- c. genre-based approach
- d. tasks and exercises related to the topics discussed.

CHAPTER II

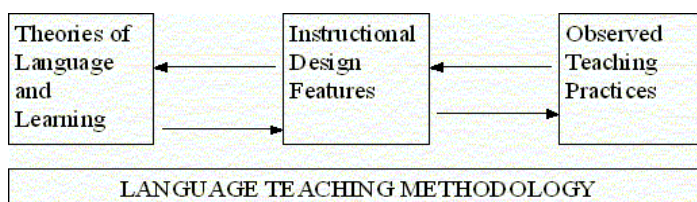
INTRODUCTION TO GENRE-APPROACH

A. Language Teaching Methodology

Language teaching came into its own as a profession in the last century. Central to this phenomenon was the emergence of the concept of "methods" of language teaching. The method concept in language teaching—the notion of a systematic set of teaching practices based on a particular theory of language and language learning—is a powerful one, and the quest for better methods was a preoccupation of teachers and applied linguists throughout the 20th century. Howatt's (1984) overview documents the history of changes of practice in language teaching throughout history, bringing the chronology up through the Direct Method in the 20th century. One of the most lasting legacies of the Direct Method has been the notion of "method" itself.

1.1. Definition of Language Teaching Methodology

Methodology in language teaching has been characterized in a variety of ways. A more or less classical formulation suggests that methodology is that which links theory and practice. Theory statements would include theories of what language is and how language is learned or, more specifically, theories of second language acquisition (SLA) and foreign language learning. Such theories are linked to various design features of language instruction. These design features might include stated objectives, syllabus specifications, types of activities, roles of teachers, learners, materials, and so forth. Design features in turn are linked to actual teaching and learning practices as observed in the environments where language teaching and learning take place. This whole complex of elements defines language teaching methodology.



1.2. Language Teaching Methods in Brief

Within methodology a distinction is often made between methods and approaches, in which methods are held to be fixed teaching systems with prescribed techniques and practices, whereas approaches represent language teaching philosophies that can be interpreted and applied in a variety of different ways in the classroom. This distinction is probably most usefully seen

as defining a continuum of entities ranging from highly prescribed methods to loosely described approaches.

The period from the 1950s to the 1980s has often been referred to as "The Age of Methods," during which a number of quite detailed prescriptions for language teaching were proposed. Situational Language Teaching evolved in the United Kingdom while a parallel method, Audio-lingual, emerged in the United States. In the middle-methods period, a variety of methods were proclaimed as successors to the then prevailing Situational Language Teaching and Audio-lingual methods. These alternatives were promoted under such titles as Silent Way, Suggestopedia, Community Language Learning, and Total Physical Response. In the 1980s, these methods in turn came to be overshadowed by more interactive views of language teaching, which collectively came to be known as Communicative Language Teaching (CLT).

It is difficult to describe these various methods briefly and yet fairly, and such a task is well beyond the scope of this writing. However, several up-to-date texts are available that do detail differences and similarities among the many different approaches and methods that have been proposed. (See, e.g., Larsen-Freeman, 2000, and Richards & Rodgers, 2001). Perhaps it is possible to get a sense of the range of method proposals by looking at a synoptic view of the roles defined for teachers and learners within various methods. Such a synoptic (perhaps scanty) view can be seen in the following chart.

TEACHING METHODS AND TEACHER & LEARNER ROLES		
Method	Teacher Roles	Learner Roles
Situational Language Teaching	Context Setter Error Corrector	Imitator Memorizer
Audiolingual	Language Modeler Drill Leader	Pattern Practicer Accuracy Enthusiast
Communicative Language Teaching	Needs Analyst Task Designer	Improvisor Negotiator
Total Physical Response	Commander Action Monitor	Order Taker Performer
Community Language Learning	Counselor Paraphraser	Collaborator Whole Person
The Natural Approach	Actor Props User	Guesser Immerser
Suggestopedia	Auto-hypnotist Authority Figure	Relaxer True-Believer

Figure 2. Methods and Teacher and Learner Roles

As suggested in the chart, some methods see the teacher as ideal language model and commander of classroom activity (e.g., Audio-Lingual Method,

Natural Approach, Suggestopedia, Total Physical Response) whereas others see the teacher as background facilitator and classroom colleague to the learners (e.g., Communicative Language Teaching, Cooperative Language Learning).

There are other global issues to which spokespersons for the various methods and approaches respond in alternative ways. For example, should second/foreign language learning by adults be modeled on first language learning by children? One set of methods (e.g., Total Physical Response, Natural Approach) notes that first language acquisition is the only universally successful model of language learning we have, and thus that second/foreign language pedagogy must necessarily model itself on first language acquisition. An opposed view (e.g., Silent Way, Suggestopedia) observes that adults have different brains, interests, timing constraints, and learning environments than do children, and that adult classroom learning therefore has to be fashioned in a way quite dissimilar to the way in which nature fashions how first languages are learned by children.

Another key distinction turns on the role of perception versus production in early stages of language learning. One method of thought proposes that learners should begin to communicate, to use a new language actively, on first contact (e.g., Audio-lingual Method, Silent Way, Community Language Learning), while the other method of thought states that an initial and prolonged period of reception (listening, reading) should precede any attempts at production (e.g., Natural Approach).

B. Genre-Based Approach

Approaching language learning from the perspective of texts requires an accompanying methodology which can enable students to develop the knowledge and skill to deal with spoken and written texts in social contexts.

As discussed previously, methodology refers to the underlying approach which influences how students work with syllabus contents in the classroom. Two examples of approach are the natural approach and the genre approach.

The most effective methodology for implementing a text – based syllabus is the genre approach which is explained. The genre approach to language learning was first developed in Australia through the work of educational linguists and educators who have been working with disadvantaged groups of students. The approach is now widely used in all sectors of education. It is based on three assumptions about language learning which are outlined below.

2.1. Learning language is a social activity

Language learning is a social activity and is the outcome of collaboration between the teacher and the student and between the student and other students in the group.

Halliday (1992:19) describes language learning as “learning to mean and to expand one’s meaning potential”. He proposes a language learning model with three outcomes.

2.2. Students learn language

By interacting with others in powerful social activities students begin to understand the target language is a source they can use to make meaning.

2.3. Students learn through language

As they learn the target language, students begin to interpret and organize reality in terms of that language.

2.4. Language students learn about language

Learning about language means building a knowledge of the target language and how it works. It also means developing a language to talk about language.

In summary this model of language learning shows that social interaction enables language students to develop:

- a. a resource for making meaning
- b. a tool for interpreting and organizing reality
- c. knowledge about language

2.5. Learning occurs more effectively if teachers are explicit about what is expected of students

Over the past two decades natural approaches to language learning have been adopted in many language learning contexts. These approaches are based on an assumption that students learn naturally and unconsciously, if they are exposed to the appropriate language input (Krashen and Terrell 1983). When using natural approaches teachers are often reluctant to intervene once they have provided the input. It is considered that intervention will disrupt the learning process. A consequence of these natural approaches is that most interaction in the classroom is between students. The teacher’s role in interaction is restricted to monitoring input. With these approaches students are rarely conscious of what is expected of them in terms of language learning.

More recently such natural approaches have been criticized because they are based on a “invisible pedagogy” (Bernstein 1990 : 73). Many educators are proposing more principled approaches to teaching and learning based on a

“visible pedagogy” (Bernstein 1990 : 73) which clearly identifies what is to be learned and what is to be assessed. The role of the teacher in these more explicit approaches is to use methodologies which collaborate with the student in the learning process. Rather than standing back, the teacher intervenes where necessary in the learning process to support students as they build knowledge and skills which have been explicitly negotiated.

In Australia the genre approach has been developed as a visible pedagogy for teaching language. The genre approach is concerned with providing students with explicit knowledge about language. It values teacher – learner interaction as well as interaction between students.

2.6. The process of learning language is a series of scaffold developmental steps which address different aspects of language

The methodology applied with the genre approach is based on the work of the Russian psychologist Vygotsky (1934/1978) and the American educational psychologist Bruner (1986). Vygotsky proposed that, in any given area of skills, knowledge or understanding, each learner has two levels of development:

- a. a level of independent performance
- b. a level of potential performance which is made possible through social interaction and joint construction with “more capable other.” (Gray 1987 : 30)

The gap between these two levels Vygotsky called “the zone of proximal development.

A learning model based on Vygotsky concepts of development suggest two things about language learning :

- a. If a teacher is only concerned with what student can already do with language i.e. with their existing level of independent performance, then the students will never progress.
- b. If a teacher supports students so that they move through the zone of proximal development to their potential level of performance, real learning and progress is possible.

The model also suggests that input alone is not enough for students to reach their potential. Vygotsky proposes that learning is a collaboration between teacher and student with the teacher taking on an authoritative role similar to that of an expert supporting and apprentice. He points out that this collaboration always involves language in the form of a dialogue between teacher and student. Bruner (1986:71) used the term scaffolding to describe the teacher's role in the learning collaboration. (See Burns, Joyce and Collin, 1996: 88-90).

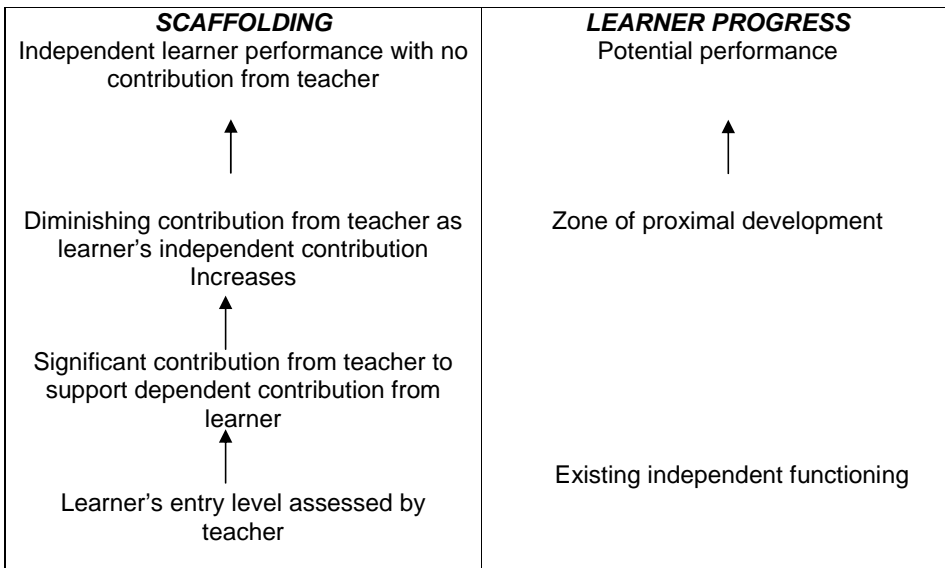


Figure 1. Represents the changing nature of the collaboration between teacher and student in response to learner progress.

This methodology is designed to support language learning as a social process and included the following elements.

2.7. Joint construction

Through joint construction the teacher and the student develop text together and share the responsibility for performance until the student has the knowledge and skill to perform independently and with sole responsibility.

2.8. Scaffolding

Through scaffolding the teacher provides support for the students. This is done by providing explicit knowledge and guided practice. The teacher explicitly contributes what students are not yet able to do or do not know and adjusted the contribution as students move through the zone of proximal development towards their potential level of independent performance.

C. The Monologue Text Types Introduced for junior high school

The monologue texts introduced in secondary junior high school are procedure text, descriptive text, report text, recount text, and narrative text.

3.1. Procedure Text

Some sociocultural functions of procedure texts are to instruct, to warn, and state temporal sequences. Linguistic feature used to instruct is **imperative**; and to state temporal sequences is **sequencers**, such as *first, next, then, finally*.

Ocasionally, procedural texts are completed with *diagram, flow chart, or illustrations.*

Read the following procedural text, and pay attention to the generic structure:

Text Organisation		Language features
Goal	Making a Kite	
Materials	<p>Things You Need</p> <p>3 pieces of cane(2x60cm;1x80cm)</p> <p>Thread</p> <p>Large sheet of strong paper(e.g.tissue)</p> <p>Soft pencil</p> <p>Scissors</p> <p>Paint and paint brush</p> <p>Glue</p> <p>Strong string</p>	<p>precise information</p> <p>how long?</p> <p>How many?</p> <p>what type?</p> <p>what type?</p>
Steps	<p>What to do</p> <p><i>The Frame</i></p> <p>1. dampen cane to make flexible</p> <p>2. Carefully, bend cane to desired shape then tie securely with thread.</p> <p><i>The Covering</i></p> <p>3. Lay frame on sheet of paper</p> <p>4. Trace around frame with pencil</p> <p>5. Cut covering approx.1 cm larger than outline.</p> <p>6. Paint bird on covering (e.g. owl)</p> <p>7. When paint is dry, place frame on painted side. Now fold edges of covering over the frame carefully, and glue them down.</p> <p><i>The Bridle</i></p> <p>8. Cut 3 pieces of string, each 20cm long.</p> <p>9. Secure one end of each string tightly to frame at the shoulders and tail of the bird. Then tie the other ends in a knot.</p>	<p>commands</p> <p>details</p> <p>How?</p> <p>With what?</p> <p>where?</p> <p>action verbs</p> <p>linking word</p>

From the text above, it is obvious that the things mentioned in the text are noun phrases, such as : “*a slice of bread*”/“*two slices of bread*”. In addition to noun phrases, the text also contains verb phrases (imperatives and present tense), and sequencers. The frequent social functions used in the text are:

Sequencing (temporal): initially, then, next, finally
 Cause and Effect: is the result of, because, consequently, caused by.

Below are some examples taken from authentic materials:

- a. *Pour the seasoning, vegetable oil, and chili powder on a bowl, while noodle is being cooked. (Indomie)*
- b. *One way to teach a song is by first handling out the lyrics, then going through the grammar and syntax, examining the vocabulary used, and finally, trying to analyze the content of the song. (an article in the English Teaching Forum, July 1993)*
- c. *When every student has thoroughly grasped the meaning of the lyrics, I play it and have them sing aloud...(the same article as b)*
- d. *Please put hand baggage in the overhead luggage compartment or under your seat. (Garuda on board instructions in the Garuda Inflight magazine)*
- e. *Liquor consumed on board must come from the galley and be served by cabin attendants. (the same source as d)*

From the above text, it is clear that many similarities and differences in sentence patterns (imperative and present participle) can be found. Can you make a try to find others?

Below is another procedure text, look over the generic structure:

How to Make a Pencil Box

What you need:

- An empty plastic bottle of mineral water
- A sharp cutter
- A piece of white or colourful paper
- Some paint
- Some glue

How to make it:

1. Wash the plastic bottle. Make sure it is clean when you use it.
2. Cut the bottle into two halves.
3. Wrap the bottle with a piece of coloured paper
4. If you use plain paper, use the paint to make a drawing on it.
5. Now your pencil box is ready to use.

If a facilitator reads the text above, he/she will explain the procedure as follows:

I'm sure you all know mineral water, right? What is an example of mineral water? Yes, we have a lot of them now, such as Aqua, the most famous one, or Club, or Cheers. Do you know that the bottles of the mineral water can be useful for us? We can recycle them and make useful things. Now we are going to learn how to make a pencil box from the used bottle of mineral water. Listen carefully:
 First, you have to prepare the things that you need; they are an empty plastic bottle of mineral water, a sharp cutter, a piece of white or colourful paper, some paint and some glue.
 After that, wash the plastic bottle to make sure it is clean. Then cut the bottle into two, and wrap the bottom part with paper. If you use white paper, draw some interesting pictures on the paper and paint them.
 Now, your pencil box is ready to use!

Exercise:

1. Now try to analyse the text above into its generic structure. Are the materials and the steps given in clear details? Can you make it clearer? If you think so, how?
2. In terms of grammar, what are the grammar points that you notice? You can discuss this with your colleagues.

3.2. Descriptive text

Below are some examples of descriptive texts. Read the texts carefully to look into things related to linguistic features, generic structures, and lexicogrammars.

The Hanging Gardens of Babylon	
Generic Structure	
Definition and time	The Hanging Gardens of Babylon was a man-made structure that was one of the Seven Wonders of the Ancient World. The Hanging Gardens originated in approximately 605 B.C.
Description of purpose	Babylon, the capital of Babylonia, was built between the Euphrates and Tigris Rivers, where modern Baghdad, in Iraq, stands today. King Nebuchadnezzar built the Hanging Gardens for his wife, Amytis, who was the Princess of the Medes.
Description of features and their use	The Hanging Gardens was built on arches overlooking the city walls. The lowest terrace was twenty-four metres off the ground and each succeeding terrace was three metres higher. There were about six terraces, so that the topmost terrace was forty metres off the ground.

Description of physical Features (appearance)	The first stage of the building was a series of brick archways that were the same height as the city walls. Underneath them lay a shaded courtyard. On top of these arches, the Babylonians built long brick terraces in rows. These terraces were lined with lead, to hold the water, then covered with thick layers of fertile soil. Many exotic plants and trees were planted. Each flower-bed was the size of a tennis court and the area of each terrace was thirty meters long by five metres long by five metres wide.
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Below is another descriptive text. Read it carefully, and pay attention to its generic structure so that you can understand the text easily and do exercises given in this module.

Lesser Slow Loris (*Nycticebus pygmaeus*)

The Lesser Slow Loris is a mammal which can clamp onto branches for long periods of time. To help it do this, the Loris has a network of blood vessels, called rete mirabile in its forearms and shanks.

Definition

It is a small mammal which is 7-10 in. long (175-250mm) and can weigh as much as 12 ounces or 340 grams. Being nocturnal the Loris has large round eyes. The Loris has no tail but has broad grasping feet. On its second toe it has a sharp claw. It also has an enlarged thumb and a reduced index finger.

Description of physical features

The Lesser Slow Loris is a plump animal with soft, thick fur ranging in colour from light brownish-grey to deep reddish-brown with a dark stripe down the back and neck. It has a long snout with comb-like front teeth which are used in grooming.

It is found in Southern Asia, Vietnam, Borneo and Sumatra. As it is tree-living, it is restricted to tropical rain forests. The diet of the Loris is made up of fruit and leaves, tender shoots, insects, birds, small mammals and reptiles. It is nocturnal and sleeps by day rolled up in a ball.

Description of habitat, food and behaviour

The Loris a solitary animal which belongs to the family of Loriseid bush baby and potto. It is a very slow but deliberate climber. An interesting fact about the Lesser Slow Loris is that it has a single-note whistle.

Description of interesting features

3.3. Recount text

The following texts are recount texts. The first example is a letter from a primary school student to his grandpa and grandma. The second example is a report about hockey game between two teams, Gerringong and Warilla, held by The South Coast Women's Hockey Association, in Kiama.

Generic Structure

Orientation	Dear Grandpa and Grandma, Yesterday at my school we had an International Day. We had performances, food stalls, displays, raffle ticket draw, and some of us were dressed in costumes.
Event 1	We started our day off with performances but the one I liked best was the one from fourth grade. We played games. The performance I was in was Labamba.
Event 2	Straight after our performances we had our lunch. There were food stalls. They came from Australia, Asia, Arab, and Greece.
Event 3	Everyone had a job. These people were from sixth grade. I did my job after I had lunch. My job was to sell International Day Books.
Event 4	We had displays in the hall. These displays were good but I didn't get to see them. They displays came from a lot of countries.
Event 5	There were also a Trash and Treasure stall where they sold toys. The school got these things by asking the children to bring them in.
Re-orientation	Although I didn't win anything, International Day was still fun. Love from Sue

<u>Generic Structure</u>	Furious Pace in Hockey Finals
Orientation	Spectators were treated to a feast of fast hockey on the weekend when the South coast Woman's Hockey Association staged four grand finals at Kiana. The highlights of the day was the Division One grand final between Gerringong and minor premiers Warilla which was a hard, fast game, with the speed of the young Gerringong team proving the difference on the day.
Event 1	Warilla stormed the Gerringong circle from the start of the game but the Gerringong defence held out and then took the attack to Warilla's 25 yard line through speedy centre forward Jenny Miller.
Event 2	After a period of midfield play Warilla's right inner Mandy Smith broke away but again met solid Gerringong defence.
Event 3	Gerringong continued to move the ball quickly and just five minutes before half-time, Gerringong's left wing Michelle Cooper finally latched on to the ball and put it between the posts after having narrowly missed connecting with a shot several minutes earlier.

3.4. Report text

Report text has two main elements, general classification and description. Below are limitations related to the text in order that you get a comprehensive picture about it.

- General Classification: tells what the phenomenon under discussion is.
- Description: tells what the phenomenon under discussion is like in terms of
 - parts (and their functions)
 - qualities
 - habits or behaviours, if living; uses, if non-natural

(Gerott dan Wignell, 1994)

Short Report

Classification (can also begin with definition)

Description of subtopics, in sequence given in the question

Long Report

Classification or Definition

Description of features in order of importance

(Hardy dan Klarwein, 1990)

- Opening general statement/general classification
- Sometimes the opening statement may also indicate a particular aspect of the topic that is being treated (e.g., *There are many different types of bike in Australia*)
- Facts about various aspects of the subject (colour, shape, habits, behaviour, etc.) → giving examples, comparing and contrasting, describing components and their function

(Derewianka, 1990)

Here is the example of report text and its generic structure.

Text	Generic Structure
<p>Whales</p> <p>Whales are sea-living mammals.</p> <p>They therefore breathe air but cannot survive on land. Some species are very large indeed and the blue whale, which can exceed 30m in length, is the largest animal to have lived on earth. Superficially, the whale looks rather like a fish, but there are important differences in its external structure: its tail consists of a pair of broad, flat, horizontal paddles (the tail of a fish is vertical) and it has a single nostril on top of its large, broad head. The skin is smooth and shiny and beneath it lies a layer of fat (blubber). This is up to 30cm in thickness and serves to conserve heat and body fluids.</p> <p><i>Text Source: Peter Haddock Ltd., Ref.083</i></p>	<p>Classification/ definition</p> <p>Description of habit and habitat</p> <p>Description of physical features</p>

Text	Generic Structure
<p>A Lathe</p> <p>A lathe is a machine for shaping or boring metal, wood, etc., in which the workpiece is turned about a horizontal axis against a fixed tool.</p> <p>The lathe is divided into four main parts: bed, headstock, tailstock and carriage. The bed is the foundation of the lathe. It is made from cast iron and rigidly secured to the lathe stand. The top surface of the bed is accurately machined to form the bed ways or vee ways. All the other parts of the lathe sit on and slide along these bed ways. The accuracy of the lathe is determined by the accuracy of the ways and care should always be taken to keep them in perfect condition.</p> <p>The headstock is secured to the lefthand end of</p>	<p>Classification</p> <p>Parts of a lathe</p> <p>Description of the bed: its function, physical features, and position</p> <p>Description of the headstock: its</p>

<p>the bed and sits on the bed ways, its main purpose being to supply the motive power for the lathe. The headstock contains the belts, pulleys or gears, which bring the power from the motor to the workpiece so that it can be machined.</p> <p>The tailstock has the job of supporting the loose end of the metal while it is machined. The tailstock can be used to support a drill chuck for drilling as well as other devices.</p> <p>The carriage is used to support the lathe tool and move it so as to cut the metal. It slides along the bed ways.</p> <p><i>Text Source: Peter Haddock Ltd., Ref.083</i></p>	<p>purpose and parts</p> <p>Description of the taistock: its function</p> <p>Description of the carriage: its function</p>
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<p>Text</p>	<p><i>Generic Structure</i></p>						
<p>Fibres</p> <p>Fibres can be divided into three categories.</p> <table border="1" data-bbox="252 1271 861 1509"> <thead> <tr> <th data-bbox="252 1271 454 1348">Animal (protein)</th> <th data-bbox="454 1271 655 1348">Plant (cellulose)</th> <th data-bbox="655 1271 861 1348">Chemical (synthetic)</th> </tr> </thead> <tbody> <tr> <td data-bbox="252 1348 454 1509">wool silk cahsmere</td> <td data-bbox="454 1348 655 1509">cotton flax rayon</td> <td data-bbox="655 1348 861 1509">polyester acrylic</td> </tr> </tbody> </table> <p>The most common fibres used are wool, cotton and polyester.</p> <p>Wool is the fleece of the sheep that is spun and</p>	Animal (protein)	Plant (cellulose)	Chemical (synthetic)	wool silk cahsmere	cotton flax rayon	polyester acrylic	<p>Categories of fibres</p> <p>Description of wool</p>
Animal (protein)	Plant (cellulose)	Chemical (synthetic)					
wool silk cahsmere	cotton flax rayon	polyester acrylic					

<p>woven after the animal has been shorn. Different qualities of wool come from different varieties of sheep. Fleeces of merino sheep are most commonly used in Australia. Wool is a protein fibre called keratine. Like human hair, wool fibres have scales which overlap each other. It is because of these scales, which trap the air, the wool keeps you feeling warm or cool.</p> <p>Cotton comes from the seed pod of the cotton plant. It is a cellulose fibre, consisting of plant cells, and has different properties from protein fibres. The cotton plant is a dark green bushy plant that grows in warm, moist climates. In Australia, cotton is grown in northern New South Wales and Queensland. Cotton is a fibre with a gentle twist. Cotton may also go through a process called mercerisation. This is when cotton is treated in a bath of caustic soda; this strengthens the fibre and gives it a shine.</p> <p>Polyester is a synthetic fibre that is made from by-products of petroleum and chemicals. It is a very straight and smooth fibre. (From Hynes and Kovesdy, 1991)</p> <p><i>Text Source: Peter Haddock Ltd., Ref.083</i></p>	<p>Description of cotton</p> <p>Description of polyester</p>
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3.5. Narrative text

The narrative text type tells a story. Its purpose is to present a view of the world that entertains or informs the listener or reader. The response text type is a person's response or action to another text (a book, film, play, and so on). The generic structures of the text are orientation, complication, resolution. The language features usually found in narrative text are specific characters, time words that connect events to tell when they occur, verbs to show the actions

that occur in the story, and descriptive words to portray the characters and settings.

The example below is a narrative text and its generic structure:

Text organisation	language features
<p>Orientation</p> <p>John slumped in the armchair, his arms crossed and his face with a gloomy frown. He was a new kid in town, but no-one knew he was even there. John didn't like anybody and they didn't like him. All day he sat in the armchair , staring out the window.</p>	<p>who?</p> <p>where?</p> <p>mental process → action verb</p>
<p>Complication</p> <p>Through the window he saw a gigantic hollow tree in vacant lot. The tree seemed to call him. He stood slowly up, then started to walk towards the tree. Its branches were very thin and its roots dug into the ground like claws. he tree had thorns all over it. John tried to turn away from the tree but he couldn't. A mysterious force was pulling him into the hollow.</p>	<p>linking words</p> <p>specf.partepts</p>
<p>Resolution</p> <p>John never reappeared... but no-one noticed or cared.</p>	

(Adapted from Derewianka, 1990)

If the story is told orally, a facilitator will tell as follows:

This story is about John. Who is he, students, does anybody know? Yes, it is said in the story that John is a new kid in town. What does that mean? Right, kid means child; so he is a new child, a newcomer in the town. OK, everybody say “newcomer... newcomer” Do you know anything about his personality? What is he like? Is he a cheerful boy, or a gloomy boy? How do you know that? OK, now, what happened to him one day? He was sitting in his armchair one day, day dreaming, when he suddenly saw a biig hollow (you know the meaning of hollow? Yes, lubang) in the tree outside his house. This tree looked very scary, with thin roots, and branches that looked like claws. (What are claws? In Indonesian they are called “cakar”. Can you imagine branches that look like claws?). This tree also has thorns all over it.

John felt as if the tree was calling him, and unconsciously he went out towards the tree. He had tried to turn away, but he couldn't. After that John was never seen again, but nobody missed him because he was such a gloomy and unfriendly kid.

Now, what do you think of this story? Is it a happy-ending or a sad-ending story?

The following examples are narrative texts. Analyse the generic structure and its language features.

On Sunday

It is Sunday. Billy and his friends do not go to school, so they plan to clean the bedroom. They also clean the bathroom and living room. They make the bed, sweep and mop the floor, dust the furniture and rearrange all their books. “Now everything looks so clean and tidy,” says Giga.

After they finish with the rooms, they go to the garden. They cut the grass, sweep the dirty leaves, and water the plants. Mother is very happy and very proud of them. She gives Billy and his friends a delicious breakfast of fried rice and scrambled eggs.

The Naughty Brothers

Kim and Sandra were doing their homework from school. They had to make a cloth puppet and a paper house.

At noon, Kim and Sandra left their room to have lunch in the dining room. While they were busily eating and chatting, their brothers Alex and Tim sneaked into the bedroom. They took the puppets and hid them behind the wardrobe.

After lunch, Kim and Sandra couldn't find the puppets anywhere. They searched everywhere, but still the puppets were missing. Meanwhile, Alex and Tim were playing outside. Kim and Sandra cried, because they would not be able to hand in their puppets the next day.

In the morning, Tim remembered that they hadn't returned the puppets to the girls. "Here are the puppets. I'm sorry we hid them

Task:

1. Read the two texts above and notice the difference in tenses. What is it?
2. With a colleague, analyse the texts in terms of their generic structures; which part are the orientations, the complications and the resolutions.

Reflection:

1. So far, what lessons did you learn from the texts?
2. How will you use the narrative texts in language learning?

Here are some other narrative texts.

Pooh and the Honey Pot

Apart from seeing Christopher Robin, there is nothing Pooh likes better than eating honey. So when Christopher brought Pooh some honey one day, Pooh was *doubly* happy! "Don't eat it all at once," chuckled Christopher. "Put it in a safe place in case a Heffalump comes along and tries to steal it!"

Christopher was only joking, of course, but Pooh wasn't taking any chances. He did put the honey in a safe place, and then he went to bed and fell fast asleep. But he began to dream that a Heffalump was trying to steal his honey!

Pooh awoke with a surprise and ran to his cupboard. And the pot of honey *wasn't* there! "Oh, no," cried Pooh. "I *wasn't* dreaming! There really *is* a Heffalump here in my house!"

Making noises which he hoped would frighten the Heffalump, Winnie-the-Pooh looked under the bed. Well, he didn't find a Heffalump, but he *did* find his pot of honey!

"Silly me!" he laughed. "That's where I put the honey to keep it safe! Still, a safer place would be in my tummy!" So he ate the honey, and then fell asleep again.

The Lost Caterpillar

Seven worms are walking happily. Their mother is leading them. They have just had their breakfast on a big tree near a river. "Come on, children. Let's go home," Mama Worm says.

Suddenly, a cricket says, "Your last child is ugly!" "Ugly?" asks Mama Worm. Then she looks at the child. He is not the same as her other children. "Hey, ugly!" she says, "You are not my child. Go away!"

The little brown worm walks away. He is very sad. When he is near a lake, he looks into the water.

"Oh, how ugly I am," he cries.

"You are not ugly," says a voice. "Oh, I find you, my child."

The worm looks around. There is a beautiful big caterpillar and her children. They all look the same as he.

"They may call you ugly," says Mother Caterpillar, "But you are the most beautiful child in the world. One day, you will turn into a beautiful butterfly."

(Taken from Fun Plus 01)

Donald's New Hat

One day, Daisy decided to buy Donald a new hat. "Your hat is so old-fashioned!" she said. "Come on, I'll buy you a new one."

Donald knew that Daisy was right, so he agreed to go to a hat shop. As they went in, Daisy took off his old hat. "Hey, what's going on?" asked Donald.

"I'm taking off your old hat because it's so ugly. We don't want the assistant to see you wearing it, do we?" said Daisy. Donald just said, "Er.... no....I mean, you're right, we don't."

In fact, Donald was very fond of his old hat, although he didn't mind getting a new one if Daisy paid for it. The trouble was this: There wasn't any hat in the shop that Donald liked. He tried many hats, but he felt that all the hats looked silly on him.

The shop assistant was getting tired of serving Donald, but he took another hat and showed it to him. "What about this one, Sir? I'm sure you'll like it."

“I quite agree!” said Donald happily. Do you know why? Because that hat looked exactly the same as his old one! Poor Daisy, she wasn’t very happy, but she had to pay for that hat. She promised she would buy a new hat for Donald, didn’t she?

(Adapted from Disney’s Time Annual)

D. The Teaching/Learning Cycles

The cycle of teaching and learning activities in the genre approach consists of a number of stages which the teacher and students go through so that students gradually gain independent control of a particular text-type.

Figure 2 represent the teaching/learning cycle which has been used successfully in the field of adult TESOL.

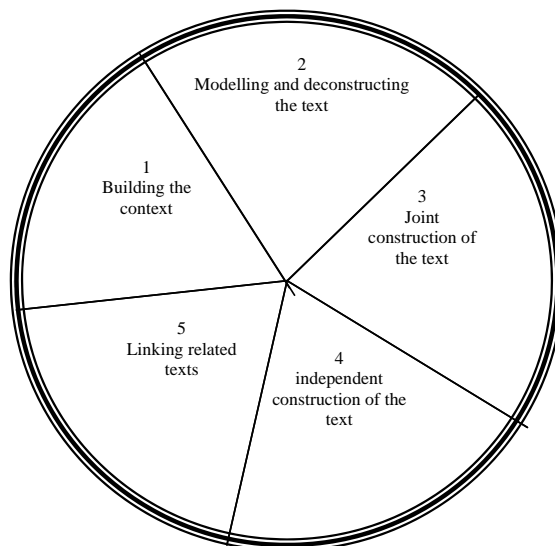


Figure 2 Stages of the teaching/learning cycle (adapted from Callaghan and Rothery 1988, Green 1992, Cornish 1992)

Each of the five stages of the teaching/learning cycle is designed to achieve a different purpose within the cycle of the teaching and learning. Each stage, therefore, is associated with different types of activities.

Usually, when a text type and its context are being introduced for the first time, the teacher and the students work through all these stages. However, it is possible to enter the cycle at any point. If, for example, students are already familiar with the context, the cycle could begin with activities from the modeling stage. It is also possible at any time to return to activities from the modeling stage. It is also possible at any time to return to activities from earlier stages of the cycle if students need revision or further practice in order to progress. The purpose and focus of each stage is outline below.

1. BUILDING THE CONTEXT

In this stage students :

- a. are introduced to the social context of an authentic model of the text – type being studied
- b. explore feature of the general cultural context in which the text type is used and the social purposes the text – type achieves
- c. explore the immediate context of situation by investigating the register of a model text which has been selected on the basis of the course objective and learner need.

An exploration of register involves :

- d. building knowledge of the topic of the model text and knowledge of the social activity in which this text is used, e.g: the social activity in this text is used, e.g: the social activity of job seeing within the topic *employment in Indonesia*.
- e. understanding the roles and relationships of the people using the text and how these are established and maintained, e.g: the relationship between a job seeker and a prospective employer.
- f. Understanding the channel of communication being used, e.g: using the telephone, speaking face-to-face with members of an interview panel.

Context – building activities include;

- g. presenting the context through pictures, audio – visual material, realia, excursions, field-trips, guest speakers etc.
- h. establishing the social purpose through discussions or surveys etc.
- i. cross – cultural activities
- j. related research activities
- k. comparing the model text with other texts of the same or contrasting type e.g: comparing a job interview with a complex spoken exchange involving close friends, a work colleague or a stranger in service encounter.

2. MODELLING AND DECONSTRUCTING THE TEXT

In this stage students :

- l. Investigate the structural pattern and language feature of the model
- m. compare the model with other examples of the text – type

In this stage diagnostic assessment helps the teachers to decide how much time to devote to particular language features and what kind of presentation or practice students need with each feature. Modeling and deconstruction activities are undertaken at both the whole text, clause and expression levels. It is at this stage that many traditional ESL/EFL language teaching activities come into their own. However it is important that these activities are presented in relation to the text – type being studied, the social purpose being achieved and the meanings being made. Sample activities at each level of language. Text-level activities include:

- * presentation activities using devices, such as: OHTs, charts, big books, board work etc.

- * sorting, matching and labeling activities e.g: sorting sets of texts, sequencing jumbled stages, labeling stages etc.
 - * activities focusing on cohesive devices such as sets of related lexical items, conjunction, modality, reference e.g: semantic maps, vocabulary networks, cloze, transparency overlays etc.
- Clause-level activities
- * presentation and practice activities relating to the grammatical features of the text
- Expression-level activities
- * oral-aural, pronunciation, decoding, spelling, handwriting or typing practice as needed for the use of the text-type

3. JOINT CONSTRUCTION OF THE TEXT

In this stage:

students begin to contribute to the construction of whole examples of the text-type
 the teacher gradually reduces the contribution to text construction, as the students move closer to being able to control the text-type independently.

Joint construction activities include:

- teacher questioning, discussing and editing whole class construction, then describing onto board or OHT.
- skeleton texts
- jigsaw and information gap activities
- small group construction of texts
- dictation/dictogloss
- self-assessment and peer assessment activities

Diagnostic assessment is critical at this stage as the teacher must decide whether students are ready to move to independent functioning or whether they need to undertake further work at the text modeling or joint construction.

4. INDEPENDENT CONSTRUCTION OF THE TEXT

In this stage:

students work independently with the text
 learner performances are used for achievement assessment

Independent construction activities include:

- listening tasks e.g: comprehension activities in response to live or recorded material such as performing a task, sequencing pictures, numbering, ticking or underlining material on a worksheet, answering question.
- speaking tasks e.g: spoken presentation to class, community organization, workplace etc.
- listening and speaking tasks e.g. role plays, simulated or authentic dialogues

reading tasks e.g. comprehension activities in response to written material such as performing a task, sequencing pictures, numbering, ticking or underlining material on a worksheet, answering questions.

writing tasks which demand that students draft and present whole tasks.

5. LINKING TO RELATED TEXTS

In this stage students investigate what they have learnt in this teaching/learning cycle can be related to:

other texts in the same or similar contexts

future or past cycles of teaching and learning

Activities which link the text-type to related texts include:

comparing the use of the text-type across different fields

researching other text-types used in the same field

role-playing what happens if the same text-type is used by people with different roles and relationships.

comparing spoken and written models of the same text-type

researching how a key language feature used in this text-type is used in other text-types

It is very important to note that the genre approach does not advocate that students mindlessly imitate the teacher. Instead it gives students the opportunity to learn to function at a level beyond that which they could learn to do on their own.

Gray (1987:35-8) list four things which teachers need to consider as they implement this approach:

Joint construction involves negotiation between the teacher and student, not domination by the teacher. Both the teacher and student need to have a shared understanding of the context and of the meanings being negotiated. Problems are shared and the teacher only asks direct questions when students show they have a chance of success. Throughout this process students are thinking and making choices to contribute to the joint construction.

Teachers need to create contexts in which the use of the target language is legitimate and meaningful. Teachers also have to decide what kinds of texts to use.

Jointly constructed and negotiated meanings are best supported or scaffold within predictable and familiar routines, or cycles, of interaction and activity over extended periods of time.

Teachers use scaffolding to monitor the level of difficulty as control is gradually handed over to the student.

Through the social construction approach, even the most common classroom activities can be used to further the language development of students. What is important is that language occurs *as part of a goal-oriented activity and becomes part of a socially constructed text* (ray, 1983:39-49).

For those students whose background has not prepared them for formal learning, the social construction approach allows them gradually to take over the culture of the classroom and to make it their own (Gray, 1983:51). For many ESL students this move is a critical step especially when the culture of a formal learning environment is as challenging as the culture of the new language.

The genre approach offers students the freedom to say and write what they want effectively. It makes it possible for the teacher to meet learner's need within a framework which facilitates progress towards the students' potential instead of abandoning them permanently at entry level.

4.1. Linking Cycles of Teaching and Learning

Within a unit of work each new cycle of teaching and learning is related to the one before. A new cycle might be related to the previous in one of the following ways:

- a. It develops the same topic.
Example: The topic is *Shopping* and a unit of work focuses on an exchange between a shop assistant and a customer. The next unit of work focuses on information texts related to consumer rights.
- b. It introduces a new text-type which occurs in the same context of use as the one studied previously.
Example: A unit of work focuses on job advertisements and the next unit of work focuses on job application letters.
- c. It revisits the same text-type in a different context.
Example: a unit of work focuses on telling a personal recount to family and friends about a holiday and the next unit of work focuses on telling a personal recount to work mates about something that happened at work. Alternatively the next unit of work focuses on writing a personal recount.
- d. It provides an opportunity to work with the same language feature of features.
Example: The students work with noun groups while writing a description and continue working with noun groups in the next unit of work while writing a recount.
- e. It provides an opportunity to continue practicing the same skills or strategies.
Example: Students work on listening skills and strategies which focus on listening to information texts. They continue working on listening skills and strategies in a subsequent unit of work focusing on making requests for information.

4.2. Cycles of Teaching and Learning Activities

Each unit of work is designed so that students gradually gain control of one of more whole texts in order to use them in social contexts. Students gain control of the target text-type engaging in a series of language learning activities in cycles of teaching and learning. Different activities are used at different stages of each cycle as illustrated in the example of a cycle.

First stage of the cycle	<ol style="list-style-type: none"> 1. activities build knowledge of a context of language use which relates to learner needs 2. activities involve visuals, realia, excursions, discussions, field work and vocabulary-building 3. parallel activities build cross-cultural strategies and pronunciation or spelling skills
Second stage of the cycle	<ol style="list-style-type: none"> 4. involves a close investigation of the purpose and structure of a model of a text type which occurs in the context 5. students focus on the register and language features which are central to the text achieving its purpose 6. language features are studied at both whole text and clause level
Third stage of the cycle	<ol style="list-style-type: none"> 7. initial activities provide students with opportunities to use the text type with support 8. later activities gradually demand more independent performance

If the text is spoken, pronunciation activities will be interwoven into the cycle of teaching and learning. If the text is written, spelling, punctuation and handwriting or typing skills will be developed during the cycle.

4.3. Developmental Steps

... if the language model is contextually sensitive along a number of dimensions, it is possible to acknowledge both strengths and weaknesses in one student text. It is possible when reading a piece of writing, for example, to see that a student may have learned a great deal about the operations of a machine but may not be confident about writing a procedure for its use. Knowledge of the goals for learning and how students' language procedure for its use. Knowledge of the goals for learning and how students' language approximates these enables teachers to acknowledge students' positive achievements and to plan the appropriate next steps in their learning.

In short, when planning learning experiences for their students, teachers need to know where they're going and why, how far students have come and what this progress means in terms of their positive achievements and future needs. (Macken and Slade, 1993:207).

In a text-based syllabus you need to plan a sequence of developmental steps. Each step involves activities which gradually move students towards independent control of a target text-type. The first step in a sequence builds on the knowledge and experience the students have brought with them and each subsequent activity or task builds on what went before.

With each developmental step students progress from:

1. the known towards the unknown
2. the simplest and easiest elements towards the more complex and difficult

It is important that students know what is expected of them as they work through each developmental step. Students must also feel that each step is achievable, logical and linked to their language learning goals. Learning is scaffold so that students always feel that success is possible. The support is gradually reduced as students begin to function more and more independently.

Students differ in terms of what they already know and what they find easy or difficult. For this reason you need to identify:

1. what your group of students already knows
2. what your group of students finds easy and what they find difficult
3. the nature of any disparity between the students.

This information is gathered at the beginning of the course during the needs analysis process.

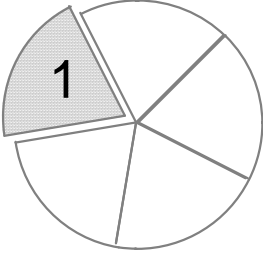
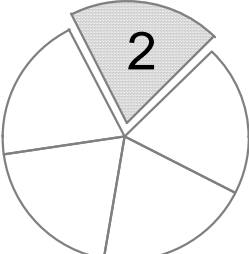
Students progress is then monitored by integrating diagnostic assessment into the teaching learning sequence. Diagnostic assessment makes it possible to:

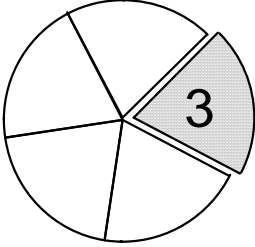
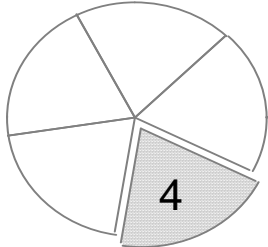
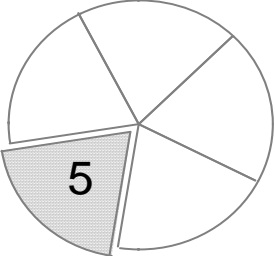
1. monitor the effectiveness of the planned steps as they are implemented
2. adjust the plan as the course progresses
3. keep each student informed about their own progress.

E. The Application of Genre-Based Approach in the Classroom

Below is the example of teaching and learning process based on genre -based approach:

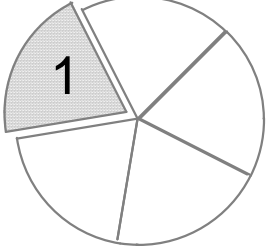
Teaching and learning cycle: Checklist of activities

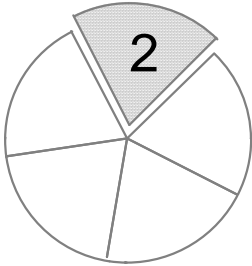
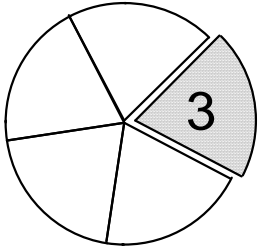
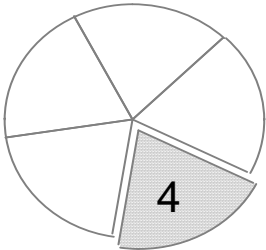
 <p style="text-align: center;">Building the context</p>	<p>Purpose of text – Social purpose of the text</p> <p style="text-align: center;">Register Field building</p> <p>What the text is about what students already know about it what experiences, activities will be part of the exploration</p> <p>Information from the activities is organized and recorded. e.g. using related images and realia e.g. photographs, video, illustration, objects, internet brainstorming vocabulary from images discussing topic including comparison with own culture and access issues research activities to gather material on topic</p> <p>Establishing tenor (level of involvement between reader and writer in terms of contact and emotional charge)</p> <p>Establishing mode (distance between reader/writer in terms of time and space)</p>
 <p style="text-align: center;">Modelling/deconstructing the text</p>	<p style="text-align: center;">Text structure</p> <p>the stages (narrative) the function of the stages e.g. sequencing a text that has been cut up into stages</p> <p>Language features e.g. cloze to focus on a particular language feature learners collect examples of a language feature, e.g. list of prepositional phrases, modal verbs, key vocabulary jigsaw activities</p>

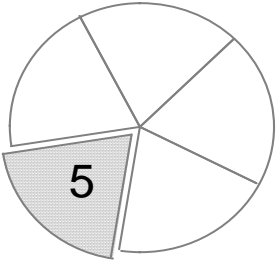
 <p style="text-align: center;">Joint construction of the text</p>	<p>activities that focus on a particular strategy (e.g. using appropriate gestures, skimming, making notes)</p> <p>role play of text in groups</p> <p>dictogloss</p> <p>information gap activities to construct a text</p> <p>listening to a text together and acting on it</p> <p>teacher acting as a scribe and prompt while class jointly creates a written text</p> <p>in groups, constructing or completing a text as a class or in groups, editing a draft text</p>
 <p style="text-align: center;">Independent construction of the text</p>	<p>Learners consult with teachers and peers throughout the process. Draft are edited, reworked and proof-read</p>
 <p style="text-align: center;">Linking related texts</p>	<p>Compare text with other texts which have a similar <i>(Text-based syllabus design (NCELTR/NSW AMES)– Susan Feez)</i></p> <p>purpose, looking at text structure, language and text features and appropriate strategies</p>

Close Encounters : Roo in the loo

Teaching and learning cycle: Checklist of activities

 <p>Building the context</p>	<p>Purpose of text – Social purpose of the text</p> <p>Register Field building</p> <p>What the text is about – Picture/ title – Roo in the loo what students already know about it - kangaroos what experiences, activities will be part of the exploration (visiting the zoo, expectations before arriving in Australia)</p> <p>Information from the activities is organised and recorded. e.g: using related images and realia e.g: photographs, video, illustration, objects, internet (pictures of family tours to Broken Hill) brainstorming vocabulary from images (German words) discussing topic including comparison with own culture and access issues (Toilet – colloquial terms in different languages) research activities to gather material on topic</p> <p>Establishing tenor (level of involvement between reader and writer in terms of contact and emotional charge)</p> <p>Establishing mode (distance between reader/writer in terms of time and space)</p>
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 <p>Modelling/deconstructing the text</p>	<p>Text structure the stages (narrative) – Orientation, complication, evaluation, resolution, coda) the function of the stages e.g: sequencing a text that has been cut up into stages</p> <p>Language features cloze to focus on a particular language feature learners collect examples of a language feature, eg list of prepositional phrases, modal verbs, key vocabulary, attitudinal words (replace them with another word with similar meanings, creating noun group eg to describe the roo a big strong marsupial etc) jigsaw activities</p>
 <p>Joint construction of the text</p>	<p>activities that focus on a particular strategy (eg using appropriate gestures, skimming, making notes) role play of text in groups dictogloss information gap activities to construct a text listening to a text together and acting on it teacher acting as a scribe and prompt while class jointly creates a written text in groups, constructing or completing a text as a class or in groups, editing a draft text</p>
 <p>Independent construction of the text</p>	<p>Learners consult with teachers and peers throughout the process. Draft are edited, reworked and proof-read</p>

 <p>Linking related texts</p>	<p>Compare text with other texts which have a similar purpose, looking at text structure, language and text features and appropriate strategies</p>
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(Text-based syllabus design (NCELTR/NSW AMES)– Susan Feez)

Scaffolding

1. Preparing to read/ building the context / field

Pictures/video/internet/illustrations

talk about the general context

preparing to read / prediction

2. Global reading

Identify Key Vocabulary

making up the list of vocabulary (joint effort)

Discuss the meanings –see how they can fit in the context

a. First reading (get global meaning)

SSR (Sustained Silent Reading) by learners to encourage reading for pleasure/for information

Allow learners time to look up the new words and get familiar with the text.

b. Second reading

Play the accompanying cassette while learners are reading.

Listen & read the full length of the story/chapter

c. Third reading (Deconstruction – teacher/tutor –guided reading to work out how information is organized in the text)

Play the cassette and stop either at the end of each paragraph or complex sentences.

Discuss the story and other linguistic features eg pronunciation, dramatic effect, story line etc.

3. Gutting the text (text structure/language feature)

- work out how information is organised in the text and if any generalised framework of information can be identified some useful activities:
- **Main points**
 - jointly or independently decide on the seven most important points made in the story/text e.g: Stephan's expectations, what they saw, his experience etc.
 - write down each point
 - write a summary of the story
- **Information gap – vocabulary exercise**

IV. Joint construction of the text: suggested activities

- **Jigsaw reading** (*Purpose encourage students to listen attentively/consolidating their comprehension*)
 - put students into groups
 - select a passage (or two) from the story for ONLY ONE group to read (different passages for different groups)
 - students in THIS group read the text silently and then discuss the main point or event with the group
 - reallocate each student from THIS group to other groups
 - ask students to tell their part of the story to the new groups
 - ask the whole class to decide which students have the first , second , ending parts (sequencing)
 - do the same thing with other stories with students taking turns being the member of THIS group.
- *Dictogloss*
- *Summary (class- teacher as a scribe)*
- *Acting it out*
- *Discussion – what they have gained from reading this text or story*

CHAPTER III CLOSING REMARK

Within methodology a distinction is often made between methods and approaches, in which methods are held to be fixed teaching systems with prescribed techniques and practices, whereas approaches represent language teaching philosophies that can be interpreted and applied in a variety of different ways in the classroom. This distinction is probably most usefully seen as defining a continuum of entities ranging from highly prescribed methods to loosely described approaches.

In Genre-Based Teaching, below are the characteristics that are important to be considered:

1. **Explicit.** Makes clear what is to be learned to facilitate the acquisition of writing skills
2. **Systematic.** Provides a coherent framework for focusing on both language and contexts
3. **Needs-based.** Ensures that course objectives and content are derived from students needs
4. **Supportive.** Gives teacher a central role in scaffolding student learning and creativity
5. **Empowering.** Provides access to the patterns and possibilities of variation in valued texts
6. **Critical.** Provides the resources for students to understand and challenge valued discourses
7. **Consciousness raising.** Increases teacher awareness of texts and confidently advise students on their writing (Hayland 2004: 10-11)

The cycles of teaching/learning in Genre-Based Approach are:

1. Building the context
2. Modelling and deconstructing the text
3. Joint construction of the text
4. independent construction of the text
5. Linking related texts

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