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**The Effects of Genre-based Writing Instruction on Writing
Development and Writing Apprehension**

Dissertation submitted in partial fulfillments of the requirements for the
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“There’s a lot more to writing than Genre, but there is no writing without Genre.”

A. Devitt (2010)

Declaration

I hereby declare that the dissertation entitled “The Effects of Genre-Based Writing Instruction on Writing Development and Writing Apprehension” is my own work and all the sources I have used have been acknowledged by means of references. I also certify that I have not copied or plagiarized the work of other students or researchers partially or fully. In case any material is not documented, I shall be responsible for the consequences.

Signature Date

Dedication

I dedicate this humble work
To **My Mother**, and **My Father**.

Acknowledgment

I would like to express my wholehearted appreciation, and profound gratitude to my supervisor Ms. BOUKHEDENNA Amal. Words fail to adequately capture the immense value she has brought to my work. Her guidance has illuminated the path forward, even during the most challenging times. I will always cherish her impact on my academic journey and remain deeply grateful for her invaluable contributions.

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Abstract

Writing is one of the most difficult skills that foreign language learners may encounter. Consequently, university students tend to avoid engaging in its activities due to apprehension. To overcome this obstacle, implementing an effective instructional practice of writing is crucial. Genre-based instruction in writing has been gaining attention from scholars. In this regard, the present study aims to investigate the effect of implementing genre-based writing instruction on students to achieve writing development and reduce writing apprehension. In this context, it was hypothesized that the implementation of genre-based instruction helps improve writing skills and reduce writing apprehension. To test this hypothesis, a quasi-experimental design was conducted on one group of second-year students of English at Mohammed Seddik Ben Yahia University, Jijel, Accordingly, instruments of research included classroom observation; pre-writing apprehension test; pre-test, systemic functional (SF) genre-based writing treatment, post-test design; and post writing apprehension test. The results obtained from the classroom observation demonstrate that the teacher successfully implemented the SF genre-based writing instruction, with significant engagement observed among the students. Moreover, the data gathered at the end of the experiment revealed a significant difference between the pre-test and the post-test results reflecting improvement in learners' writing skills and a decrease in writing apprehension levels which proves that the instructional framework adapted is efficient, as well as the confirmation of the posited hypothesis. In light of these findings, some pedagogical recommendations are suggested.

Keywords: Genre-based Instruction, Writing, Writing Apprehension

List of Abbreviations

DF:	Degree of Freedom
EFL:	English as A Foreign Language
ESP:	English for Specific Purposes
FL:	Foreign Language
GBA:	Genre-Based Approach
GBWI:	Genre-Based Writing Instruction
NR:	New Rhetoric
P:	Participant
SF:	Systematic Functional
SFL:	Systematic Functional Linguistics
TLC:	Teacher Lerner Cycle
WA:	Writing Apprehension
WAT:	Writing Apprehension Test
WE:	Written Expression

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General Introduction

1. Background of the Study

The acquisition of a foreign language (FL) is predominantly based on achieving a level of proficiency in four fundamental skills: speaking, listening, reading, and writing. Among these skills, writing is considered the most challenging one to master since it is a productive skill. Elbow (1973, p.26) emphasized that it holds more significance in the English as a Foreign Language (EFL) context for it is not merely regarded as a tool for communication through which students can express themselves, but it also plays a crucial role in academic success. Dally and Miller (1979, p.244) explained that the emotional experience that the writers go through during the writing act causes many negative attitudes such as high levels of writing apprehension.

Aikman and Carol (1985) stated that one way of overcoming this obstacle is by developing the learner's writing competence. This matter has led researchers and EFL specialists to delve into the field of teaching and learning resulting in the development of distinct teaching and learning pedagogies. One of the most effective methods to implement is genre-based instruction, which has enhanced both the learner's linguistic knowledge and the ability to produce socially appropriate written content.

Uzun and Topkaya in 2018 investigated the effects of genre-based instruction on FL writing anxiety among pre-service English teachers. The study aimed to check if genre-based instruction affects second-year undergraduate students' writing anxiety levels through an embedded mixed methods design and a second language writing inventory test. The results of the study showed that the implementation of this instruction has significantly reduced writing anxiety levels.

In 2011, Tuan Trong conducted research on Forty-five first-year students from Ho Chi Minh City University of Finance-Marketing. In the study which was entitled "Teaching

writing through genre-based approach”, the researcher sought to study the effect of implementing a genre-based instruction to check students’ writing improvement and their attitude towards it through administering a questionnaire to students and evaluating their essays. The findings revealed that the genre-based approach securely developed their control over the key characteristics of the genre (essay), and the students expressed their satisfaction with this practice. Another study was conducted by Rezvani et al. (2015) researched Fifty-four EFL university students in Islamic Azad University, Iran. This research work was entitled “The Effect of Genre-Based Teaching upon EFL Writing Achievement”. The researchers aimed to investigate the effectiveness of the genre-based approach on writing development, through a pre- post-test design. The findings indicated that teaching each genre’s moves effectively developed the student’s writing skills.

Al Asmari (2003) investigated a similar topic entitled: “Exploring the Relationship between Writing Apprehension and Writing Performance: A Qualitative Study”. It aimed to investigate the effect of using writing strategies on reducing writing apprehension and uncovering its effect on EFL students’ writing achievement in the Faculty of Arts, Taif University, Saudi Arabia. This was attempted through the administration of a Writing anxiety inventory and a writing strategies inventory. The findings revealed that there is a negative relationship between writing development and writing anxiety; that is to say, the higher the students’ apprehension, the less performance they achieve. Additionally, this study confirmed that there is a positive relationship between writing development and learning strategies. To sum up, students who were less anxious about writing performed better in their writing tasks and used effective strategies compared to those who were more anxious. These findings support the previous research by Dally and Miller (1979) which showed that highly anxious students tend to receive lower grades in writing classes. In another study conducted by Heba M. Abdullah (2019) about the effect of process-genre-based approach on developing the

English writing skills of secondary school students and reducing their writing anxiety through a writing skills checklist, a pre/post-test design, and a writing anxiety inventory. The findings showed that using this instruction positively enhanced the students' writing performance and minimized their writing anxiety.

In light of these findings, the present work investigates the effect of genre-based instruction on writing development and writing apprehension at Mohammed Seddik Ben Yahia University, Jijel.

2. Statement of the Problem

In an EFL context, achieving proficiency in writing skills is commonly considered a challenge. The process of writing requires high cognitive efforts, which results in a high level of writing apprehension. Given that teaching writing skills to second-year students of English at the University of Jijel is restricted to two sessions per week, there are limited opportunities provided for students to develop their writing skills. Given its importance for academic success particularly since most teachers conduct their tests in a written form requiring well-written essays, it is necessary to search for more effective ways to provide more meaningful exposure to writing practice and help reduce writing apprehension which comes as a product of not writing well. To overcome the problem discussed above, it is suggested that implementing genre-based instruction as an instructional framework may help students to improve their writing skills, and reduce their writing apprehension.

3. Research Questions

Within the context of the department of English, and targeting Second Year LMD students of English and teachers of written expression, the overall focus of this study is to answer the following questions:

- Does genre-based writing instruction have a positive effect on students writing development?
- Does genre-based writing instruction have an effect in reducing the student's level of apprehension?
- What are the students' attitudes toward genre-based instruction?
- What are the teacher's techniques used in implementing this instruction?

4. Research Hypothesis

In light of the research questions, it has been hypothesized that:

- H_0 : Genre-based instruction has no effects on EFL students' writing development and writing apprehension.
- H_1 : Genre-based instruction has positive effects on EFL students' writing development and writing apprehension.

5. Research Methodology

To reach the aim of the study and to test the hypothesis, data needs to be collected and analyzed to get reliable results. The nature of the topic and the variables of the present research led to the adoption of a quantitative and qualitative approach for achieving the main aim of this research. The quasi-experimental design has been conducted with second-year students of English at the University of Mohammed Seddik Ben Yahia. The classroom observation took time during the treatment hours. This research tool can be helpful to elicit insights into the student's performance towards the implementation of genre-based instruction. A writing apprehension test (WAT) was used prior and post the genre-based instruction to gather data on students' levels of apprehension due to the writing tasks and whether the suggested instructional framework yields positive results in reducing it.

6. Significance of the Study

This research could be significant for EFL teachers as well as learners. It might be significant for the teachers as it provides them with an effective method for teaching writing. It also could be useful to EFL learners who want to enhance their writing skills. Additionally, it enables them to control their negative attitudes, mainly writing apprehension.

7. Structure of the Dissertation

The study at hand consists of two main chapters starting with a general introduction and ending with a general conclusion. The first chapter is concerned with the literature review while the second chapter is devoted to the field work. Chapter One is divided into two main sections; the first section is entitled “The Writing Skill and Writing Apprehension” whereas the second section is entitled “The Genre-based Approach”. As for the second chapter which is concerned with the practical part, it contains three sections. The first section is devoted exclusively to the discussion of the research methodology; the second section deals with the analysis of data while the third section discusses the overall results of the research work. Finally, a general conclusion that sums up the pedagogical implications and educational recommendations is provided.

1. Chapter One: Theoretical Underpinnings

1.1. Section One: Writing Development and Writing Apprehension

Introduction

Learning a foreign language, like becoming proficient in writing, can be challenging. Students are expected to develop skills in reading, speaking, listening, and writing. However, many learners encounter difficulties, especially when it comes to writing. In the case of English as a Foreign Language (EFL) learners, writing in English is crucial, particularly the proficiency of essay writing. The latter is a complex cognitive process, results in negative attitudes such as writing apprehension.

1.1.1. Definition of Writing

Based on a plethora of research, diverse perspectives and opinions on the definition of writing could be documented by various scholars and linguists. In the distant past, the single definition people could provide for writing is the production of graphic signs used to represent speech that can be understood by the reader. During that time, a proficient writer was someone who had neat and attractive handwriting as described by Carstairs (1816, p.12) “When writing is well performed, it gives a beautiful and pleasing effect to the eye”. However, Byrne (1979, p.1) made it clear that writing is way more than the mere orthographic symbolization of speech. These symbols are supposed to be put together to serve as a means of communication and expression that enables students to convey meaning, thoughts, emotions, and various attitudes. That is to say, as reaffirmed by Byrne (1991, p.1), “Writing involves the encoding of a message of some kind; that is, we translate our thoughts into language”. Hence, based on the aforementioned definitions, writing is the effective communication of ideas through a visual representation of language.

In the same vein, Nunan (2003, p.88) noted that “writing is a form of communication and a process of expressing and impressing ideas into a product of writing; translating out

thought into language”. This reveals that when writing, linguistic graphs have to be used in specific ways and conventions to construct words, and the latter is then arranged to form sentences. Sentences, in turn, are structured in a particular order and connected in specific ways to create a meaningful and coherent text (discourse). It is important to recognize that writing is not a simple task of putting symbols together; it requires meticulous coordination of various elements. Writing serves as a means of communication, involving the production of written language designed for reading. In this context, Leki (1976, p.4) stated that “writing is communicating. Good writing gets your ideas out of your head and into the reader’s head without losing or distorting those ideas”. In light of all of this, writing can be seen as a deliberate process that effectively communicates a significant message with a clear purpose and structure.

Furthermore, although the general definition of writing involves how symbols are organized in certain ways, this definition extends beyond this narrow scope. Writing also refers to the process of creating a written piece of language. According to Graves (1981, p.4), the process of writing is complex and involves a sequence of steps aimed at solving a problem. White and Arndt (1991) state that it entails a combination of interconnected activities that require cognitive effort, in itself, writing is a magical and enigmatic cognitive process. When someone engages in writing, they often think about things they had not considered before starting. The act of writing sparks ideas and aids in clarifying the writer’s thoughts. Additionally, writing entails a series of choices made at various levels, including paragraph, sentence, and word selection. Although these choices are interconnected, writing essentially involves laborious decision-making. While writing, the author carefully selects and organizes ideas in a manner that allows the reader to comprehend and perceive them as intended. Hyland (2003), in this manner, says that the organization of words, sentences, and text structure can control the meanings that the writer wants to convey.

In terms of pedagogy, writing holds significant importance in language teaching. However, writing is a challenging skill to acquire for native language (L1) speakers, let alone second language learners (L2). This explains why there are several approaches to teaching writing.

1.1.2. The Approaches to Teaching Writing

There are three main approaches to writing instruction: the product approach, the process approach, and the genre-based approach. Each one has strengths as well as weaknesses.

1.1.2.1. The Product Approach

This approach accentuates the final product. According to Norhisham & Shahrina (n.d), in the era of audio-lingualism, there was less emphasis on teaching writing in EFL classrooms. This approach, at that time, was implemented to enhance learners' linguistic knowledge and give prominence to syntax and language structure. The key theoretical premise of this approach is behaviorism, where learners learn writing through imitating and repeating model texts provided by teachers.

According to Pencas (1982), (as cited in Badger & White, 2000, p. 153), the product approach model comprises four stages: (1) Familiarization (2) Controlled writing (3) Guided writing, and (4) Free writing.

Tufts (1993), believes that this approach is ineffective because it does not facilitate the communication of ideas coherently and cohesively. Additionally, this approach has several negative aspects such as the methodology employed that is deficient in accommodating learner's communicative needs, prioritizing grammatical rules, and ignoring the language.

1.1.2.2. The Process Approach

This approach emerged as a reaction to the product approach. Harmer (2001) explains that this approach encourages learners to reflect on the writing process itself to produce a

successfully written piece. Here, the focus is on the learner and their journey and the stages that the learner passes through, rather than giving importance to the final product itself.

In a similar vein, Kroll (2001) describes the process approach as a comprehensive framework where students and writers participate in a cyclical process rather than a one-time endeavor. The approach emphasizes that learners should not aim to create a well-structured piece without going through the essential stages of planning, drafting, revising, and editing.

According to Tuff (1993), the process approach to writing has faced criticism on two fronts. The first criticism is the vagueness and lack of clarity as the learner often struggles to decide when they have completed their writing and are unsure how to effectively manage the process of editing and revising. The second, the process approach is faulted for its emphasis on individuality in learning, and because writing is a social activity to achieve a communicative purpose in a particular discourse community, writers must understand the conventions of their intended audience's community to create written texts that are both acceptable and communicative.

1.1.2.3. The Genre-Based Approach

In the mid-1980s, the genre-based approach began to flourish as a reaction to the limitations of both product and process approaches. Badger (2000) sees that the genre-based approach is a result of the development of the product approach, for they share common characteristics. Both approaches view writing as language-centered, but the genre-based approach puts more focus on the social context of text production, as writing varies in social contexts. For example, academic research papers and advertisements are different genres because they differ in social context production.

Tribble (1996) claims that this approach is “more socially oriented and focuses on how writers and texts need to interact with readers” (p.37). This approach focuses on the reader rather than the product or the writer itself because they believe that successful communication

relies on the reader's recognition of the text's purpose. Therefore, teachers adopt this approach to develop the learner's communicative competence in any specific text genre.

To conclude, the genre-based approach helps learners become familiar with a wide range of genres, that correspond to diverse socio-cultural contexts and makes them able to write appropriately for different contexts according to their purpose for writing.

1.1.3. The Importance of Writing

Hedge in her book 'Writing' (2005, p. 9) mentions that English language teachers ask their students to write in the classroom for the following purposes:

- For pedagogic purposes: to help students learn the system of language;
- For assessment purposes: as a way of establishing a learner's progress or proficiency;
- For real purposes: as a goal of learning, to meet students' needs;
- For humanistic purposes: to allow quieter students to show their strengths;
- For creative purposes: to develop self-expression;
- For classroom management purposes: as a calm activity that settles students down;
- For acquisitional purposes: as a careful mode of working with language which enables students to explore and reflect on language consciously;
- For educational purposes: to contribute to intellectual development and to develop self-esteem and confidence.

It is this importance directed towards writing that led to an ample corpus of research and instruction frameworks investigating how to better teach this quite essential skill. In an FL educational context like the Algerian, instruction of this skill at the tertiary level takes the form of either paragraph or essay.

1.1.4. Forms of Writing:

As part of the written expression module (WE) at the Department of English at the University of Jijel where the current study is taking place, the syllabus of WE for the second semester tackles two main written composition types: paragraph and essay.

1.1.4.1. Definition of Paragraph

essay according to Oshima and Hogue (2006), a paragraph is a collection of interconnected sentences that focus on a single central idea. Its length can vary, ranging from a single sentence to several sentences, but what matters most is that the main idea is developed. It can exist on its own, and in academic writing, it is often used to respond to questions.

1.1.4.2. Definition of Essay

The term ‘essay’ originates from the French word ‘essayer’, which means ‘to try’ or ‘to attempt’. In its early usage in English, an essay meant a ‘trial’ or ‘an attempt’. The ingenious French thinker Michel de Montaigne (1533-1592) boldly labelled his works as essays employing this term to epitomize his daring efforts to transform abstract musings into written form.

In the present-day context, the academic essay stands out as the most ubiquitous form of scholarly writing which students most likely come across in their university studies. Zemach and Rumisek (2003) defined the term academic essay as “a group of paragraphs written about a single topic and a central main idea. It must have at least three paragraphs, but a five-paragraph essay is a common length for academic writing” (p. 56). In the words of Oshima and Hogue (1999), an academic essay can be defined as a composition comprising several paragraphs, each dedicated to expanding on a central idea, substantiated by supporting arguments and evidence. At the core of an academic essay lies the thesis statement; a vital component that not only introduces the main point or ideas of the essay but also highlights the writer’s intended message about the chosen topic.

Taylor (2009, p. 93) states that irrespective of their diverse topics and intended aims, academic essays consistently adhere to a well-defined structure comprising an introduction, body, and conclusion. Following Oshima and Hogue (2006, p. 57), an essay is structured into three primary components. Firstly, the introduction aims to captivate the reader's interest by offering contextual details about the topic (general statement) and outlining the aspects that will be addressed in the essay (thesis statement). Secondly, the development section of the essay elaborates on the writer's ideas through multiple paragraphs, with each paragraph focusing on a distinct aspect of the topic. Thus, the body paragraphs of an essay serve as supportive statements akin to composing a cohesive single paragraph. Lastly, the conclusion of an essay serves the function of restating or providing a concise summary of the key ideas presented in the body of the essay. The conclusion may also incorporate the writer's stance or attitudes concerning the topic being discussed.

In summary, an academic essay can be seen as a well-organized style of writing that captivates readers by presenting novel ideas, imparting valuable information, or employing existing knowledge to convey a compelling message.

1.1.4.2.1. Types of Essay

As part of the written expression module (WE) at the Department of English at the University of Jijel where the current study is taking place, the syllabus of WE for the second semester tackles three main essay types: cause/effect, compare/contrast, and process essay.

1.1.4.2.1.1. Cause / Effet Essay

It is an essay that focuses on exploring the reasons behind something (causes) and the outcomes it leads to (effects) or examining both the causes and effects of a particular phenomenon. There are two primary methods of organizing a cause-and-effect essay: block organization and chain organization.

In block organization, you group all the causes in one or more paragraphs, then, you present all the effects together as a separate block. Commonly there is a transition to separate major sections in an essay. While it is not mandatory to include a transition paragraph, it can be particularly useful when dealing with lengthy and intricate topics. When focusing primarily on causes or effects, essays may feature transition paragraphs between different categories of causes or effects. In summary, block-style cause-and-effect essays can take various patterns, offering flexibility in their organization (Oshima & Hogue, 2006, p. 95).

In chain organization, causes and effects are interconnected in a sequential chain. Depending on the complexity of the ideas within each link; you can dedicate an entire paragraph to a single link, you can include multiple links within one paragraph, or you can even describe the entire chain within a single paragraph. It is most beneficial when causes and effects are intricately intertwined and difficult to separate. (Oshima & Hogue, 2006, p. 98).

1.1.4.2.1.2. Process Essay

The process essay or chronological order essay involves organizing ideas based on their occurrence in time. This organizational approach finds utility in various contexts such as analyzing the evolution of art movements, literary genres, or writing styles. Moreover, it proves useful in explaining processes and procedures such as reporting the results of a scientific experiment, when describing medical procedures or surgeries, and providing instructions for assembling furniture, appliances, or other products. Introducing this type of essay is important to language learners because it makes use of one of the most common patterns of Essay writing organization, namely chronological (Oshima & Hogue, 2006, p. 81).

1.1.4.2.1.3. Comparison and Contrast Essay

The word ‘Comparison’ is distinct from the word ‘Contrast’ in that the former refers to writing in which a student uncovers commonalities between two or more concepts or things and the latter however speaks of the differences that students determine between two or more

concepts or objects. In a compare/contrast essay, it is imperative to delve into the realm of comparison. You might find yourself comparing all kinds of things, including historical figures, literary masterpieces, policies, research methodologies, and beyond.

There are two ways to organize a comparison/contrast essay according to Oshima & Hogue, 2006

- Point-by-point organization: it refers to supporting and explaining your thesis statement by discussing each point of comparison or contrast, switching back and forth between the subjects.
- Block organization: it involves discussing all the common points in one block, and all the differences in one separate block. Between the two blocks, a transition paragraph, sentence or expression should be included.

Table 1

The Generic Structure of Comparison Contrast Essay

Moves	Purpose
General Statement	It provides necessary context and background information about the subjects being compared
Thesis statement	It serves as a roadmap for the reader, providing a preview of the main ideas that will be compared in the essay.
Topic sentence	It serves as a clear and concise statement that introduces the specific aspect or aspect of comparison/contrast that will be addressed in that paragraph.
Supporting Sentences	These sentences expand the topic sentence,

	presenting relevant information or details that strengthen the comparison or contrast made.
Transition statement/paragraph	It signals the smooth flow of ideas and guides the reader through different points and comparisons.
Conclusion	It summarizes the main points discussed in the essay and restates the thesis statement. It may also provide a final analysis or evaluation of the subjects being compared.

1.1.5. Writing Difficulties

Writing skills can be adversely impacted by negative emotions like fear and tension. Two main aspects such as motivation and anxiety, which fall under the cognitive and emotional domains, play a significant role in directly influencing writing abilities (Ahıskalı, 2020). As cited in (Tunagür,2021. p.96)

1.1.5.1.Motivation

According to Harmer (2006), Motivation plays a crucial role in achieving success, especially in language learning. many believe that students who genuinely want to learn will succeed regardless of the circumstances or methods used, even if experts think those methods aren't good enough. This means that the level of motivation students bring to class is the most important factor that affects their success.

1.1.5.2. Writing Apprehension

According to Nitschke et al. (1999, p. 628), apprehension, also referred to as worry, is a distinct type of anxiety. On the other hand, anxiety is a broader concept for a mental disorder that encompasses a wider range of different anxiety disorders diagnoses, such as obsessive-compulsive disorder (OCD), and generalized anxiety disorder (GAD). Anxious apprehension

is characterized by a concern for the future and verbal rumination about negative expectations and fears. It is often accompanied by muscle tension, restlessness, fatigue, and situation avoidance.

Second language researchers have dedicated great effort to examining the effect of anxiety on L2 performance. They delved deeper into this subject matter and provided a clear distinction between language skill-specific and general anxiety experienced in L2 classrooms (Cheng, 2004, p. 314). Based on the impact of existing research on communication apprehension at that time, Daly and Miller (1975) suggested the existence of writing-skill apprehension stating that:” There may be a large number of individuals who fail miserably in an environment where writing is demanded because of an apprehension or anxiety about writing” (p. 244). Those with high levels of writing apprehension avoid writing whenever possible and experience heightened apprehension when they are forced to write. In classroom settings, these individuals consistently fail to submit written assignments and skip classes that involve writing. Outside the classroom, they choose occupations that require minimum writing tasks (Daly & Miller, 1997, p. 244). To conclude, writing apprehension can have a substantial detrimental impact on individuals’ writing progress.

1.1.5.2.1. Measuring writing apprehension

The crucial role of writing skills proficiency in the EFL context and its complex nature led Dally and Miller (1979) to develop a measurement for writing apprehension: the Dally-Miller Writing Apprehension Test.

Güler, İlhan, Güneyli, and Demir (2017) claim that there are multiple scales available in international and national literature to evaluate individuals' writing apprehension. However, the WAT is the most frequently chosen measurement tool for several reasons. Firstly, it is the first scale developed in this field. Secondly, it is a time-efficient option as it consists of only

26 items. Lastly, it applies to students at all educational stages, from primary school to higher education

Dally and Miller (1979, p.244) described it as:” Sixty-three items were composed into Likert-type scale format, each with five possible responses”. The 26 items are divided into 13 positive and 13 negative statements (see Appendix A). McCain (1999, pp. 22-25) analyzed the sixty-three items and classified them into five categories. (1) nine items on positive feelings (2) nine items on self -efficacy (3) five items on the presence or absence of anxiety (4) one item on the value of writing (5) two items related to factors that can cause anxiety (as cited in Cheng, 2004, p. 314-315). (For the scoring system, See Appendix A)

Conclusion

To sum up, mastering a foreign language, much like acquiring strong writing skills, can present significant challenges. Students are required to excel in various language domains, including reading, speaking, listening, and writing. Nevertheless, many learners encounter particular difficulties, particularly in the realm of writing. This is especially true for individuals learning English as a foreign language (EFL), as writing proficiency, particularly in essay composition, is of utmost importance. The intricate cognitive process involved in essay writing often leads to the development of negative attitudes, such as writing apprehension, among these learners.

1.2. Section Two: The Genre-Based Approach

Introduction

This section presents the pedagogical solution suggested to improve writing and reduce writing apprehension which is the genre-based approach. This section details on the different definitions and orientations of the concept of genre.

1.2.1. Definition of the Concept of Genre

Etymologically speaking, the term ‘genre’ has its roots in the French language, which meant ‘form’ or ‘type’. It was first used in English as a concept to refer to a type of object in anyone’s daily life and then to classify species into specific categories (Dirgeyasa, 2016, p 45). Over time, its usage evolved encompassing a wide range of domains, including literature, folklore studies, ethnography of communication, sociology of language, and applied linguistics. In the late 1980s, the concept of the genre emerged as a significant focus of study within the field of applied linguistics, prompting scholars to delve into its description and analysis (Paltridge, 1997.p5)

In his book *Genre Analysis: English for Specific Academic Research Setting*, John M. Swales (1990) defined the notion of genre as “a class of communicative events, the members of which share some set of communicative purposes” (p. 58). In this regard, it is essential to understand the two key focal points: ‘communicative events’ and their ‘communicative purposes’. A communicative event is any situation in which communication, through spoken and written language/or through paralanguage, takes place. Swales (1990) further explained that a communicative event encompasses not only the actual conversation or exchange of information but also insisted that the ‘communicative purposes’ is the key factor to establish a genre membership, and this perspective was based on the belief that genres serve as a means of communication to accomplish specific objectives or goals. Accordingly, there might be objections to considering purpose as a primary criterion for defining genres. The objection

stemmed from the perception that purpose is not as overt and demonstrable as the form of a genre and therefore may not be as effective in serving as a primary criterion (Swales, 1990, p. 46). So, the experts of the community must take into consideration similarities in form, purpose, context, and other criteria. For example, news reports and interviews are parts of the class 'news genre' which share the common purpose of reporting on current events, but they do not have similar structure and language patterns.

Similarly, in the same line of thought, Bhatia (1993) continued in his definition of genre to agree with Swales (1990) that the focus on the purposes is what unifies the members of a genre community and he defined genre as "a recognizable communicative event characterized by a set of communicative purpose(s) identified and mutually understood by the members of the professional or academic community in which it regularly occurs" (Bhatia, 1993, p. 13). In this view, he clarified that the understanding of genre and its purposes is mutually agreed upon within the community. Swales (1990, p.53) explained that members of the community possess the knowledge and expertise to identify and interpret the genre's characteristics, goals, and intended effects. This shared understanding of genres allows for effective communication within the community and facilitates the exchange of information, ideas, and knowledge. Additionally, expert members of a community can use their creativity to work within these rules and achieve their intentions while still adhering to socially recognized purposes.

Both Swales and Bhatia's definitions of genre encompass elements that align with systemic definitions of genre, including Martin's perspective. According to Martin (1984, p.25), a genre is characterized as "a staged goal-oriented purposeful activity in which speakers engage as members of our culture". So, Swales (1990), Martin (1984), and Bhatia (1993) share a common idea that genre places greater emphasis on the communicative purpose within a discourse community rather than solely focusing on the channel, form, and content of the text, which also influence the structure of genres.

Furthermore, Hyland (2004) emphasizes that genres are socially recognized. This means that genres are not solely determined by individuals but are collectively understood and recognized by a community or group of language users. Genres gain their significance and recognition through repeated use and shared understanding within a specific social and cultural context.

Many scholars gave different definitions for genre according to their perspectives. To sum up, Bazerman (1997, p. 19) states that:

Genres are not just forms. Genres are forms of life, ways of being. They are frames for social action. They are environments for learning. They are locations within which meaning is constructed. Genres shape the thoughts we form and the communications by which we interact. Genres are the familiar places we go to create intelligible communicative action with each other and the guideposts we use to explore. Explore the unfamiliar. (As cited in Hyland, 2004, p.206)

1.2.2. Approaches to Genre

Paltridge (1997, p. 23) identified three approaches to genre in the field of applied linguistics and separates them into three schools: the American New Rhetoric School, the Australian School, and English for Specific Purposes. These approaches share so many similarities; however, they vary in terms of the educational settings in which they are applied, their theoretical roots, and whether they emphasize the contexts or content of the genre to be taught

1.2.2.1.The New Rhetoric School

Applied linguists and EFL teachers may be less familiar with the North American tradition compared to other approaches like English for Specific English (ESP) and Systematic Functional Linguistics (SFL). What sets the New Rhetoric (NR) apart is its

emphasis on situated learning theories and its reservations about the value of explicitly teaching genres. The distinguishing feature of the New Rhetorician perspective is the belief that genres can be challenged and reshaped to effectively meet the specific needs of their users. Understanding genre from this perspective outstrips describing the linguistic forms and rhetorical patterns it involves “investigating their social, cultural, and institutional contexts” (Hyland, 2004, p.36). By delving into these contexts, we can unravel the circumstances, when and why, in which creativity is employed in writing, and how interpretations are negotiated (Hyland, 2004, p. 36).

1.2.2.2.The Australian School

The Sydney School, as it is known in the United States, is widely regarded as the most successful of the three schools. Many linguists and teachers worked to create this genre-based pedagogy under the influence of SFL, a linguistic theory developed by Michael Halliday, who established the University of Sydney’s linguistics department in 1975. Halliday’s view on linguistics differs from other linguistic theories in focusing on language as a means of communication and how language works to create meaning in social contexts, rather than solely on grammatical structure and rules (Hyland, 2004.p25).

In this school, genre is defined as a “staged, goal-oriented social process” (Martin, 1992, p. 505), which is interpreted as a social practice that involves the use of language in specific ways to achieve social purposes and emphasizes the importance of context in understanding the nature and the function of genre. Moreover, the relationship between texts and contexts is crucial in this framework. It is necessary to consider interactions within their social settings to understand them. Texts are connected to contexts through the register (context of situation) and genre.

The development of genre within SFL has been heavily influenced by scholars like Martin (1989, 1992), Christie (1991), and Rothery (1996), who built upon Halliday's

perspectives on language. Through an in-depth examination of written texts, it has been observed that various text types exhibit unique characteristics in terms of vocabulary, grammar, and cohesion. These characteristics contribute to the overall structure of the texts, with each stage serving the purpose of the genre. From the perspective of SFL theorists, all texts can be described by their functional roles and the organization of their constituent elements to convey these functions (Hyland, 2004, p. 27).

Initially, the Sydney school focused on integrating genre theory and research into pedagogy within the public school system, particularly for students facing disadvantages and those learning an additional language. Their efforts extended to adult migrant education as well. More recently, they have expanded their pedagogical approach to include English-in-the-workplace programs and English as a Second Language (ESL) instruction in university settings (Hyland, 2004). Johns (2008, p. 245) argued that SFL is the most pedagogical among the three traditions. She states that "SFL focuses upon the novice student; it relates to the text, purpose, content domain, and language; it lists, and teaches 'key academic genres', providing information about their central purposes, social locations, register, and stages, and it provides an accessible Teaching Learning Cycle"

The Australian School offers several notable benefits. Firstly, it provides a systematic and principled method to identify and focus on different types of English texts, enabling learners to develop their understanding of grammar and discourse features within a structured framework. Additionally, it familiarizes students with the recurring generic models prevalent in English-speaking cultures and facilitates their immersion into accepted ways of constructing meaning within these communities. Another advantage and the main focus of this research paper, as highlighted by Feez (1999), is the development of the Teaching Learning Cycle (TLC) within the Systemic Functional Linguistics (SFL) approach.

1.2.2.3.English for Specific Purposes

Researchers in the field of ESP have a keen interest in the potential of genre as a tool for understanding and teaching the specific writing skills needed by non-native English speakers in academic settings (e.g., research articles dissertations, Conference abstracts), and professional settings (e.g., direct mail, letters Legal cases, and briefs). Mastering a diverse range of written genres holds paramount importance for EFL learners as it determines their ability to thrive and succeed in both personal and professional contexts (Hyland, 2004, p. 43).

In ESP, the identification of recurring features within a genre can help students understand better their structure by raising their awareness of linguistic elements. For example, ESP teachers focus on highlighting the recursive elements found in academic essays such as high lexical density, frequent use of nominalization, and impersonal statements. The idea is that once students become aware of these distinctive features, they can more effectively produce their examples of the same genre. This approach aims to provide learners with concrete opportunities to acquire the necessary linguistic and cultural knowledge in their second language environment, increasing their ability to communicate successfully within specific communities. ESP practitioners typically prioritize a linguistic and textual approach, focusing on the language and structure of the text rather than the context. ESP is widely recognized for Swales' Genre Analysis (1990). The conventional approach to genre analysis primarily involves identifying the distinctive moves that constitute a genre. Each move corresponds to a communicative act intended to fulfil a specific communicative purpose. Additionally, moves are frequently further divided into several steps.

In light of what had been suggested above, each genre school offers valuable support for educators in teaching novice academic students by fostering genre awareness and rhetorical adaptability. NR emphasizes the importance of understanding the contextual usage of genres to preserve their authentic value. ESP school adopts a more diverse range of pedagogies, guided by needs analysis, contextual analysis, and genre description. SFL provides insights

into textual variations based on purpose, facilitates curriculum accessibility, and enhances our understanding of the relationship between language and deep learning in specific subject areas (Hyland, 2004).

1.2.2.3.1. Move Analysis

According to Bhatia (1993), a commonly used method in genre analysis is referred to as the 'move'. This concept has been extensively examined and conceptualized within the academic community. The concept of moves in genre was initially defined by Swales as a "discoursal or rhetorical unit that performs as a coherent communicative function in a written or spoken discourse" (Swales, 2004, pp. 228-229). This means that a move represents a distinct stage or section within a genre where specific communicative actions are performed to achieve a particular purpose. Moves can be seen as functional components that contribute to the overall structure and effectiveness of the discourse. Each move in a discourse has its unique communicative purpose. When combined with other moves, they collectively contribute to the overall communicative purpose of any genre-specific text. In this context, (Tardy, 2011, pp. 55-56) states that the objective of genre analysis is "to describe the communicative purposes of a text by categorizing the various discourse units within the text according to their communicative purposes or rhetorical moves".

1.2.3. Genre-Based Writing Instruction

Genre is a crucial and influential concept in language education. This approach emerged as a response to the process approach to teaching writing. In the late 1980s and 1990s, the interest shifted toward a genre approach because language teaching was heavily influenced by psycholinguistic and cognitive theories. The latter emphasized the importance of thinking and composing skills, which emphasize collaborative learning (between teacher and learner) in a specific context to understand the meanings and different types of texts involved in writing (Hyland, 2003).

The genre-based approach helps students become better writers. Hyland (2004, p.5) states that: “Genre-based teaching is concerned with what learners do when they write”. This approach recognizes that when people write, they have a specific purpose in mind, like telling a story. By following certain rules for organizing their writing, teachers can teach students how to achieve their goals effectively. Moreover, this instruction helps teachers to focus on types of text that will help the learner in their academic, and professional interactions, and create lessons, materials, and activities that focus on these types of writing, so students can become better at communicating in real-world situations outside the English classroom. Therefore, genre is a helpful concept for teachers as it combines language, content, and contexts, providing explicit and systematic explanations of how writing functions to communicate.

1.2.4. Implementation of the Genre-Based Approach to Writing

While the specific students and learning environments may differ greatly, adopting a genre-based approach to teaching second language (L2) writing entails a focus on key concepts such as the teaching-learning cycle and scaffolding. By utilizing these concepts, L2 writing instructors can design activities and sequence tasks that facilitate effective instruction and learning (Hyland, 2004).

1.2.4.1. The Teaching-Learning Cycle: Genre and SFL

The pedagogical application of the genre-based approach in the context of SFL is demonstrated in The Teaching-Learning Cycle (CLT), represented with utmost precision by Feez (1999). This cycle illustrates the learning process of a genre as a sequence of connected stages that offer the necessary support to help learners progress toward a deeper comprehension of texts. The key stages of this cycle are modelling, joint construction, and independent construction.

Hyland (2004, p.133) explains the Modelling of the text as a scaffolding activity where both teacher, who takes the dominance, and the learners work collaboratively on analysing and comparing multiple model texts offered by the teacher to help students understand and address key genre features such as: discussing each stage of the text and its function, how each step relates to the text's overall social goal, and how to use the right grammar and language. Understanding the features of any given genre requires a deconstruction of the model text into different levels through many tasks that are commonly used in language teaching (e.g.: text -task level and language tasks)

Joint construction of the text is a scaffolded collaborative writing stage where the learners work together with the support of the teacher to construct an example of the genre that they are working on. Here, the teacher progressively reduces his involvement as the learners acquire more confidence in their writing, facilitates group work, and provides feedback (Hyland, 2004, p. 134). Several activities were proposed by Gus (2011) (as cited in Hyland, 2004.p136). As a first step, the subject that the students will write in is first determined by the instructor. Then, to boost students' motivation and help them come up with more ideas, the teacher instructs them to brainstorm while concurrently writing their notes on the board. In the next step, one sentence is suggested by the instructor and pupils together begin co-writing the text. The instructor then proceeds to ask direct questions to help the students infer the next sentence and construct the text. Students start to search and work together to collect data, create a text based on a given model, edit a completed text for meaning, structure, and form, and engage in discussions and negotiations to construct a text based on different information or opinions.

Susan Feez (1999 p.14) stated that during the independent construction stage, the teacher takes a step back and lets the learners work on their own. This happens when the teacher is confident that the learners have been prepared well and can succeed in the type of

text they have been practicing. At this stage, teachers can also encourage learners to think about and compare different cultures and give their opinions on the ideas and values presented in the texts they have just learned to handle.

1.2.4.2.Scaffolding

The pedagogy of genre-based writing instruction (GBWI) is informed by the idea of scaffolding, or teacher-supported learning. This concept is referred to as temporary teacher-supported learning that helps students to gradually handover the writing responsibilities, and also the support offered through instructional materials and activities; Hyland (2004) says, this matter, that scaffolding encompasses various forms of support including: “modelling, discussion, explicit instruction, and considerable teacher input to assist learners towards competence in a genre” (p.123). Therefore, in this context of scaffolding, the teacher is seen as the skilled assistant who helps in creating a supportive environment for students to execute assignments ahead of their present abilities to complete comparable tasks independently. The notion of scaffolding is frequently associated with Vygotsky's concept of the zone of proximal development (ZPD), where a more knowledgeable individual assists a learner in progressing (Vygotsky, 1978). It aims to help learners transition from their current level of performance, which represents what they can currently accomplish, to a level of ‘potential performance’ where they can independently perform tasks without assistance (Hyland, 2004). In SFL, scaffolding is realized in the shape of TLC stages introduced by Feez (1998) (as cited in Hyland, 2004.p128). At the beginning of the cycle (the modelling stage), the teacher provides support and guidance along the way by taking an active role in offering clear explanations, explicit instructions, model texts, and structured activities to help learners identify the purpose and linguistic features of the target genre. At a later stage (joint construction stage), as students gain confidence and skills, teacher support is gradually reduced allowing them to work with greater independence and construct genres on their own. In the final stage

(independent construction), all the teacher has to do is observe and give advice from the periphery. So, scaffolding offered by the teacher or materials gradually diminishes as the learner advances through the cycle of learning (Hyland, 2004).

1.2.4.3. The Role of the Learner

The learner's role in a genre-based approach to writing instruction is to become an active participant in the learning process by observing and analyzing the features and structures of the genre under the guidance of the teacher. Besides, the learners get motivated because it allows them to learn and add new knowledge to their pre-existing knowledge. In the later stages, learners take on more autonomy and responsibility for their writing. They engage in individual writing tasks and activities that allow them to practice and demonstrate their mastery of the genre. Thus, the learners' role is very important in the learning process (Hyland, 2004)

1.2.4.4. The Role of the Teacher

The teacher plays a crucial role in GBW classes. He/she is a motivator, input expert, facilitator, feedback provider, and evaluator. As a motivator, the teacher must urge students to complete writing assignments because when they engage in creative writing, they can come up with ideas for the topic. This can be achieved by providing a supportive classroom environment (Johns, 2002). As an input Expert, Swales (1990) sees that teachers in GBA writing classes should act as experts who can provide students with the necessary skills, knowledge, and strategies for writing effectively in specific genres. Teachers can achieve this by providing explicit instruction on the characteristics and conventions of each genre, as well as by modelling effective writing practices. As a facilitator, Hyland (2004) says, teachers should encourage collaboration and provide opportunities for peer review and feedback. Teachers can achieve this by structuring activities that promote group work, assigning collaborative writing tasks, and facilitating class discussions on different writing strategies. As

a provider of feedback, the teacher must react positively and urge students to write successfully (Harmer, 2007), and as an evaluator, the teacher should comment on the learner's final product.

1.2.7. Evaluation of Genre-Based Writing Instruction:

Genre-based writing instruction is frequently attributed with both advantages and disadvantages. The primary benefits and drawbacks can be summarized as follows:

1.2.7.1. Advantages of Genre-Based Approach to Writing Instruction

The genre-based approach represents a crucial role in writing instruction for numerous reasons. Students usually respect models or examples that demonstrate precisely what they need to do linguistically. Also, studying a particular genre provides them with a grasp of why communication style is the way it is. Additionally, Hyland (2004, p.11) states that the advantages of a genre-based approach in writing instruction can be summarized as follow:

- Explicit: Makes clear what is to be learned 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 student 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 teacher awareness of texts to confidently advise students on their writing

1.2.7.2. Disadvantages of Genre-Based Writing Instruction:

Hyland (2004, pp.16-20) stated that instead of isolating the teaching of genres in a classroom, learners should be exposed to and engage with genres in real-life situations or authentic contexts. He further added that critical theorists raise concerns about the ideologies presented in genres, which reflect the values and ways of the dominant culture. They also question whether students truly master these genres or if they are subject to control by them. Also, “Genre Teaching Stifles Creativity” means: learners have limited creativity in their writing because the teacher spends considerable time raising awareness about how linguistic choices and organization are influenced by the target audience and purpose of the writing.

Conclusion

Due to the ample importance given to writing skills in academic settings, the need to develop and test new teaching methods lead to a large corpus of studies. The GBA is an approach that has found its time and the attention it is receiving confirms the assumption that this approach may yield positive effects on writing development and writing apprehension. To put this to the test, the second chapter explains the instruments used to achieve this research’s aims.

2. Chapter Two: Field Work

Introduction

While the first chapter sheds light on the literature review of this study, the second chapter is devoted to the practical part and the fieldwork. It contains three sections. The first section is exclusively dedicated to describing the data collection instruments, namely the research methodology. The second section deals with the analysis of the data. The third section presents data discussion and interpretation. The fieldwork of this study constitutes a quasi-experimental study with second-year L.M.D students of English at the University of Mohammed Seddik Ben Yahia, Jijel. Finally, the chapter concludes by stating the limitation of this study and putting forwards pedagogical suggestions for future researchers.

2.1.Section One: Research Methodology

This section establishes the research paradigm, the population and sampling, and the overall research design. the research design includes the data gathering instruments and procedures of data collection followed by the nature of data analysis.

2.1.1. Research Paradigm

To investigate the effects of GBWI on writing development and writing apprehension, the research was conducted following a quantitative approach by using a quasi-experimental design. The research falls under the type entitled ‘one-group pretest–posttest design’ as it attempts to observe one group before and after the treatment. To assess the effectiveness of this treatment, three research tools have been utilized: a classroom observation checklist, writing performance tests before and after instruction, and a writing apprehension test (WAT).

2.1.2. Population And Sampling

2.1.2.1.Population.

The population of this study involves Algerian EFL students from the Department of English who are subjected to academic writing instruction as part of their License training requirement and who usually report having high writing apprehension levels.

2.1.2.2.Sampling

The participants involved in this research are second-year students of English, at the University of Mohammed Seddik BenYahia, Jijel, during the academic year 2022-2023. The sample was purposively chosen. It consists of 16 students and the teacher in charge of the written expression module in the same setting. The preliminary number of participants was 24 but 8 of them were excluded for their inconsistent presence in the writing expression class (during the treatment period, the pre- or post-tests).

The aim behind the purposive selection of second-year LMD students as the sample of this study is their limited knowledge and understanding of the compare-and-contrast essays. They were introduced to essay writing and types of essays only during the second semester. This allowed investigating the impact of the GBWI on their writing skills in this specific genre, enhancing the internal validity of the study, and enabling a focused assessment of the genre-based approach's effectiveness in addressing their learning needs. The teacher was specifically selected for her extensive knowledge and expertise in this approach. By doing so, the reliability of the findings was ensured and the potential issues that could affect the study's outcomes were minimized.

2.1.3. Description of Data Gathering Instruments

The researcher assessed the student's writing performance and writing apprehension to test the research hypothesis, through a series of tests and classroom observation

2.1.3.1.Description of the Classroom Observation

The classroom observation lasted from April 18th to April 30th, during the academic year 2022-2023. It took place in the written expression module class with second-year LMD students of English, at the University of Mohammed Seddik Ben Yahia, Jijel. In terms of the participants in this study, there were only two boys and the rest of the students were girls. The duration of this observation took four sessions (2 ninety minute-sessions per week).

The observation had two aims, one was related to the writing teacher's steps in implementing the pedagogical framework of the SFL approach, and the other one was related to students' attitudes toward this instruction. Thus, the content of the treatment was not bound by the researcher, and she was informed of the necessity of implementing the SFL approach. However, the students were not informed of the identity of the researcher to avoid the placebo effect. The researcher sat at the back of the classroom to closely observe all that was happening during the instruction. It was conducted without any audio recording or filming materials due to several reasons such as the teacher's objection to being recorded or having the students recorded, and time and material limitations. However, it is important to point out here that the observation process was supported by an observation checklist in which detailed notes about the writing class were registered right away (See Appendix B). The items to be observed from the checklist were designed in light of the literature review related to this study; basically, on the principles of the teaching (TLC) suggested by GBA. It was adopted from Hyland (2004, p.128-137) and Feez (1999, p.13-14), and adapted based on the study requirements and circumstances.

2.1.3.2. Description of Pre-Test and Post-Test

The study aimed to gather quantitative data from the pre-test. The pre-test took place on April 16th, with an interval of 2 days before the treatment sessions took place. Some measures were taken when applying the test:

- The researcher did not introduce himself or had contact with any participant.

- The participants were not informed about this study.
- They were supervised by the researcher and their written expression module teacher.

In the pre-test: The participants were asked to write a compare-contrast essay about studying alone versus studying in a group (appendix D) essay, on a pre-prepared sheet (includes space for their name, and the topic). The essay should consist of no more than 500 words. The participants had 90 minutes to submit their work. The essay ought to consist of three parts, an introduction, three body paragraphs (including two differences and one similarity), and a conclusion. The total score is 10 (one point for each move). Just after they submit their draft, they were given the (WAT). Answers to the individual items are scored on a scale ranging from 26 to 130.

In the post-test: the researcher followed the same procedures as in the pre-test. However, the essay topic for the post-test differed; The participants were asked to write a compare-contrast essay about homemade food versus fast food (see Appendix D).

2.2. Section Two: Data Analysis

2.2.1. Pre-Test Analysis

2.2.1.1. Pre-Test Analysis of Writing Drafts

Table 2

Student's Moves Analysis Assessment in the Pre-Test

Compare-contrast	Number of moves	Percentage of moves
P1	7	70%
P2	6	60%
P3	5	50%
P4	7	70%
P5	5	50%

P6	5	50%
P7	6	60%
P8	7	70%
P9	5	50%
P10	4	40%
P11	4	40%
P12	4	40%
P13	4	40%
P14	7	70%
P15	6	60%
P16	8	80%
total	90	
Mean	5.625	

The results of the pre-test show an average performance; it indicates that the mean is 5.625 for the compare-contrast essay moves. Furthermore, participants 11, 12, and 13 scored the lowest score, achieving only 4 moves, with a score representing 40%. Just slightly above, four others (p3, p5, p6, p9) realized five moves, with a score representing 50%. The highest score, however, was marked by only one participant (p16). He/she included 8 moves representing 80%.

2.2.1.2.Pre-Test Analysis of Writing Apprehension Test

Table 3

Student's Pre-Test Analysis of Writing Apprehension Test

Participants	Post-test WAT scores (/2080)	Scores category
---------------------	-------------------------------------	------------------------

P1	84	Moderate
P2	69	Moderate
P3	89	Moderate
P4	94	Moderate
P5	87	Moderate
P6	91	Moderate
P7	74	Moderate
P8	79	Moderate
P9	93	Moderate
P10	81	Moderate
P11	98	Low
P12	92	Moderate
P13	63	Moderate
P14	64	Moderate
P15	78	Moderate
P16	85	Moderate
Total	1321	
Mean	82.5625	
%	63.50	

The table above presents the scores obtained by the students in the post-test. The mean score attained is 82.56 which indicates a moderate level of apprehension. Out of the participants, 15 obtained scores ranging between 60 and 96, indicating a moderate level of apprehension. Additionally, only 1 participant achieved scores between 97 and 130, reflecting a low level of apprehension.

2.2.2. Classroom Observation Analysis

➤ Modelling Stage

The teacher began her lesson by emphasizing the communicative purpose of the compare and contrast essay and explaining its distinctive characteristics compared to other essay types to build the context. Next, she provided an explicit explanation and deconstruction of the model text (it is a comparison and contrast of Russia and the US). She discussed the different parts of the essay such as the introduction delving deeper into identifying its specific moves (general statements and thesis statement). After that, she explained the functions served by each stage, and how they contribute to the overall communicative purpose, employing a step-by-step approach. During the modelling stage, the teacher started to engage in collaborative work with the students by involving them in identifying and analyzing the key features of the text, starting from its communicative purpose and extending to the Lexico-grammatical features, following Halliday's language-in-text model suggested in 1993 (figure1) through a top-down movement where his model divides language into systems and facilitates the collaborative placement of these systems within the text. Subsequently, the students became more involved by taking notes and asking questions to better understand how to structure a compare and contrast essay as the teacher actively promoted questioning and offering feedback to ensure that students acquire a more profound understanding.

➤ Joint Construction Stage

The intention of this phase was for the teacher to work collaboratively with the students to develop a targeted text. The teacher began by clearly explaining the communicative purpose of the writing task, which is a comparison and contrast between two countries (Algeria and Turkey). Following that, the students were given time to gather information on the topic through peer work or individually, and it was made clear by the teacher that the use

of smartphones or any internet-enabled tools is prohibited. Together, the teacher and students collaboratively constructed the essay, focusing on each section and move separately. As the process unfolds, the teacher's initial guidance and subsequent shift towards student-led discussions allowed for group discussions and peer collaboration. This allowed the students to contribute their ideas and opinions on the similarities and differences between Algeria and Turkey.

➤ **Independent Construction Stage**

The teacher started by writing the topic (working from home versus going to the workplace) on the board and articulated the expectations and criteria for this stage. Then, eventually, the students took full responsibility and freedom to independently construct a compare-contrast essay about the suggested topic. There were minor interventions from the teacher to clear some points for some individuals as she kept monitoring the individual writing task.

2.2.2.1. Classroom observation interpretation

Based on the data gathered from the classroom observation, the researcher noticed that:

- The teacher adhered to the principles of the Systemic Functional Linguistics (SFL) instructional approach. She focused on scaffolding strategies and collaboration in the first stage, on peer work (teacher/students and students/students) in the second stage, and fostered learner autonomy in the last stage. However, she did not allow much peer interaction because of the limited time. Also, she did not prioritize the analysis of Lexico-grammatical features as it is not relevant to the assessment of the student's written works in the context of this particular study.
- The students, on the other hand, showed evident engagement. They consistently contributed to discussions by providing different ideas and opinions to the teacher and their

peers. Additionally, they showed independency in the last stage and did not rely on the teacher's assistance.

- However, it was noticed that some students showed limited interest throughout the whole 2 week-long intervention, and even skipped few sessions. As stated, before in the population and sampling section, these students were excluded from the sample due to their inconsistent attendance and participation

2.2.3. Post-test analysis

2.2.3.1. Post-test analysis of writing drafts

Table 4

Student's Moves Analysis Assessment in the Post-Test

participants	Number of moves	Percentage of moves
P1	10	100%
P2	9	90%
P3	9	90%
P4	10	100%
P5	8	80%
P6	9	90%
P7	9	90%
P8	10	100%
P9	10	100%
P10	8	80%
P11	8	80%
P12	10	100%
P13	8	80%
P14	9	90%

P15	9	90%
P16	10	100%
total	146	
Mean	9.125	

The scores obtained from the post-test indicate a significant improvement in the participants' performance, with the mean being 9.125 for compare-contrast essay moves. This shows an almost 4-centile advancement compared to the mean of the pre-test. Each student showed a variation of improvement, with each participant showing a different level of progress. 6 students reached the total number of moves, (p1, p4, p8, p9, p12, and p16), with a score representing 100%. Just below this score, six other students did very well and achieved 9 moves (p2, p3, p6, p7, p14, and p15), with scores representing 90% whereas the remaining participants were slightly under, representing 80% by achieving 8 moves

2.2.3.2. Post-test analysis of writing apprehension test

Table 5

Student's Post-Test Analysis of Writing Apprehension Test

Participants	Pre-test scores	Scores category
P1	92	Moderate
P2	65	Moderate
P3	90	Moderate
P4	84	Moderate
P5	101	Low
P6	101	Low
P7	65	Moderate
P8	83	Moderate

P9	98	Low
P10	82	Moderate
P11	92	Moderate
P12	114	Low
P13	72	Moderate
P14	84	Moderate
P15	99	Low
P16	88	Moderate
Total	1410	
Mean	88.125	

The table above presents the scores obtained by the students in the pre-test. The mean score attained is 88.12, which indicates a moderate level of apprehension. Out of the participants, 11 obtained scores ranging between 60 and 96, indicating a moderate level of apprehension. Additionally, 5 participants achieved scores between 97 and 130, reflecting a low level of apprehension.

2.2.3.3. Comparison Between the Pre-Test and the Post-Test of the Compare/Contrast

Essay

Table 6

Comparison of the Variance Between the Pre- and the Post-Test

Participants	Pre-test	Post-test	variance	Rate of improvement	Remark
P1	7	10	+3	30%	Improved
P2	6	9	+3	30%	Improved
P3	5	9	+4	40%	Improved

P4	7	10	+3	30%	improved
P5	5	8	+3	30%	improved
P6	5	9	+4	40%	improved
P7	6	9	+3	30%	improved
P8	7	10	+3	30%	improved
P9	5	10	+5	50%	improved
P10	4	8	+4	40%	improved
P11	4	8	+4	40%	improved
P12	4	10	+6	60%	improved
P13	4	8	+4	40%	improved
P14	7	9	+2	20%	improved
P15	6	9	+3	30%	improved
P16	8	10	+2	20%	improved
total	90	146	59		
Mean	5.625	9.125			

The table above illustrates the outcomes of the pre-test and post-test assessments and the variance for each student. It shows that the mean of the post-test is greater than the mean of the pre-test. It appears that the participants demonstrated notable progress. And based on the observed variance, it appears that the participants demonstrated a reasonable level of improvement in writing skills by using the GBWI as a treatment. The highest achievement is marked by 6 variance points and indicates a positive change. On the other hand, the lowest variance is 2 and indicates a slightly positive change. All the subjects with no exception showed improvement. Therefore, the researcher concluded that the treatment was effective.

2.2.3.4. Comparison between Pre-test and Post-test of Writing Apprehension

Table 7

Comparison between ore test and post-test of writing apprehension

Participants	Pre-test WAT scores (/2080)	Pre-test WAT scores (/2080)	Difference
Total	1321	1410	89
Mean	82.5625	88.125	5.5625

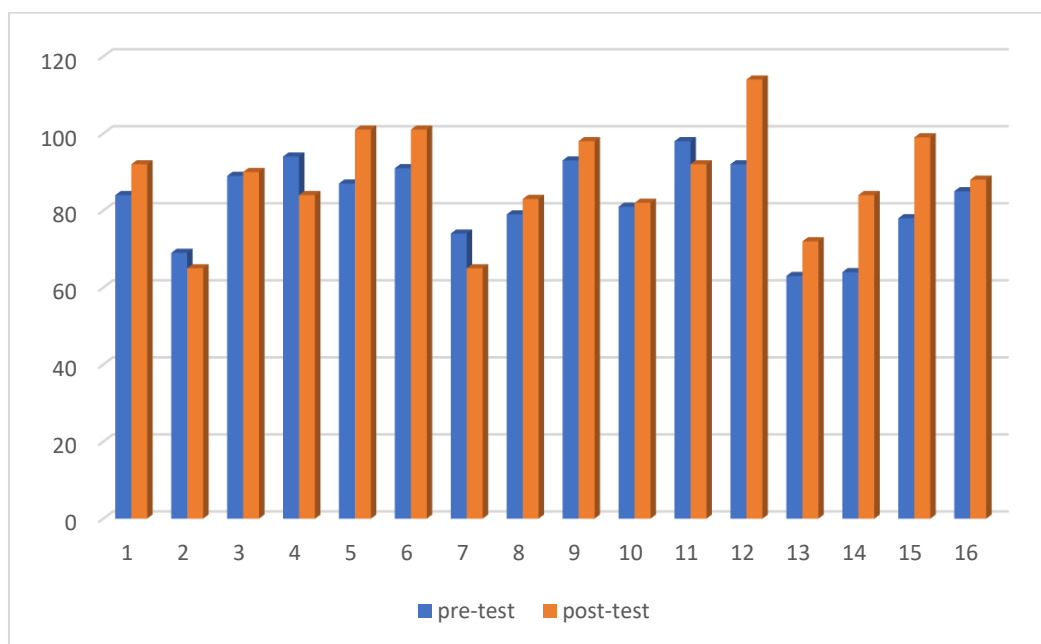


Figure 1: Comparison of the Pre- and Post-Writing Apprehension Test.

The table and figure represent the obtained results from the statistical analysis of the impact of GBWI on writing apprehension test scores. The highest test score represents the lowest degree of writing apprehension, conversely, the inverse holds.

The mean score of the pre-test was found to be 82.56, while the mean score of the post-test was 88.12 with a mean difference of 5.56. The increase in score represents a decrease in writing apprehension. This indicates that the GBWI helps in reducing writing apprehension. For testing the results, it would be preferable to implement a paired t-test. Excel was chosen as the software tool for conducting the paired t-test instead of SPSS. The decision to use Excel

for conducting the paired t-test was influenced by following a guidebook (Statistics for Human Service Evaluation) authored by Reginald O. York. The guidebook provided detailed instructions and guidance on performing statistical analyses, including the paired t-test, using Excel. By referring to this guidebook, the researcher was able to apply the appropriate steps and procedures for conducting the paired t-test in Excel.

Table 8

The Results of the Paired T-Test

	Mean	T value	P value	T critical value
Pre-test	82.56	2.18	0.02	1.75
Post-test	88.12			

Consulting this t table at 15 degree of freedom, it is noticed that the t value 2.18 is higher than the t critical value 1.75 at 0.05 level of significance; it means that there is only a 5% possibility that the observed mean difference occurred by chance. Furthermore, the obtained p-value of 0.02 which is below the predetermined significance level of 0.05, provides compelling evidence to reject the null hypothesis which states that the GBWI does not affect writing apprehension.

Based on the statistical findings, we can say that the null hypothesis (H₀: Genre-based instruction has no effects on EFL students' writing development and writing apprehension) of this study is refuted. Hence, the alternative hypothesis is maintained, meaning that the participants' scores in the post-test being reduced than those of the pre-test, are related to the treatment they received. The scores in the post-test showed a slight, yet significant decrease ($d = 5.5625$), as the t-test showed.

2.3. Section Three: Overall Interpretation of the Findings

2.3.1. The Effects of Genre-Based Writing Instruction on Writing Development and Writing Apprehension

Writing skill is considered the most challenging skill to master since it is a time and effort-consuming skill. The current study aims at investigating the effects of the genre-based approach on Algerian second-year students writing development and writing apprehension using three main instruments, namely, an observation checklist, a pre-intervention-post- test design, and a pre-post-writing apprehension test.

Based on the findings of this research, genre-based instruction has shown a positive effect on developing writing skills; this was proved by comparing the scores of pre-tests (mean = 5.625) with the scores of the post-tests (9.125). This study further unveiled that all students exhibited a noticeable improvement over the course of the short study treatment. Hence, these findings went in line with previous studies that indicated the positive effect of genre-based instruction on writing development (Tong, 2011; Rizvan el, 2015).

These findings further support the idea of how genre-based instruction helps in reducing writing apprehension levels; the most clinically relevant finding was that mean of the pre-test (88.125) is greater than the mean difference of the post-test (82.5625) with a mean difference of (-5.5625) and $P < 0.05$. The results of this experiment indicated that there is a change in the effect of the GBWI in reducing the learners 'apprehension. these findings went in line with the previous study that indicated the positive effect of genre-based instruction on writing apprehension (Uzun & Topkaya, 2018).

Furthermore, this investigation yielded an assumption stating that there is a relationship between genre-based instruction and writing apprehension and writing development. this assumption is consistent with previous literature that has empirically investigated the relationship between the three variables (Al Asmari,2003; Heba M. Abdullah, 2019)

Overall, this section provided an overview of the main results of the two research tools used in the study. It also synthesizes the findings of the current study and the existing body of research.

2.3.2. Limitations of the study

One limitation of this research is the limited sample size, which prevented us from including a control group. Specifically, the scarcity of teachers who utilize genre-based instruction restricted our ability to incorporate this comparison.

Another limitation arises from time constraints, as we were only able to conduct four sessions. This limited duration did not provide ample opportunity to comprehensively explore and assess the effectiveness of the genre-based approach.

A further limitation is the lack of available resources addressing the effectiveness of genre-based instruction in reducing writing apprehension, in addition to studies that investigated the impact of this instruction on both writing development and apprehension. This lack of solid theoretical groundwork limits the researcher's ability to build upon existing knowledge and theories in the field

2.3.3. Suggestions for Future Research

Based on the aforementioned limitations, future researchers should consider these suggestions:

Future research should aim to include a larger and more diverse sample size, encompassing a wider range of teachers who utilize genre-based instruction. Additionally, incorporating a control group that receives traditional writing instruction would enable a more reliable comparison and assessment of the effectiveness of the genre-based instruction.

Given the limited availability of resources on the effectiveness of genre-based instruction in reducing writing apprehension, a systematic literature review could be conducted to identify existing studies and examine the current state of knowledge in this area.

This would help establish a stronger theoretical foundation for future research and identify research gaps.

To enhance generalizability, future research should explore the effectiveness of genre-based instruction in various educational settings and with different populations

2.3.4. Pedagogical Recommendations

In the light of the findings of the present study, there are some recommendations that we would suggest:

- Teachers should support learners throughout the writing process by providing enough scaffolding which would equip the learners with the necessary tools to master the genre they are tackling.
- Once the learners have gained the needed knowledge, which is naturally coupled with their background knowledge, the teacher then can withdraw the scaffold gradually as the learners advance in the learning process until they are capable enough to write independently with the teacher being an observant and a monitor.
- Having acquired enough knowledge and autonomy to tackle the writing tasks on their own, it is safe to say that students' apprehension towards writing will be significantly reduced as the learners gradually control the genre at hand.

Conclusion

This chapter represents the results obtained from the pre and post-test for testing the effects of genre-based writing instruction on writing development and writing apprehension. The information was gathered through two steps, the first step is a classroom observation The second step was a quasi-experiment conducted with one group with a total number of 16 students.

The immediate conclusion that can be made after the analysis and evaluation of the classroom observation and the experiment is that the treatment is effective. there is enough

evidence, as indicated in the comparison made between the results in the pre and post-tests. Nonetheless, some students outperformed and scored better than others, while three of them did not show any positive change in their writing apprehension levels. Finally, this section ended up with the limitations of the study and some pedagogical recommendations for other researchers to follow.

General Conclusion

Writing is a crucial skill in any academic field, and more precisely in foreign language learning and teaching. With its importance and complexity, the students seem to struggle with writing apprehension. The latter was a subject of interest for many scholars, for they overcome this challenge, improving the learner's writing skills is essential. Researchers and EFL specialists have explored teaching and learning strategies, leading to the creation of different pedagogies. Genre-based instruction is a particularly effective approach that enhances both the learner's language proficiency and their ability to produce suitable written content.

The current research starts with a general introduction followed by two chapters and marks its end with a general conclusion. To start with, the first chapter is concerned with reviewing the literature relevant to the variables of the study, namely, genre-based instruction and writing development together with writing apprehension. Accordingly, it comprises two sections. The first section shed light on the skill of writing, providing a series of definitions by the most prominent writers. Additionally, it highlights its importance, forms, instructional approaches, types, and difficulties with more emphasis on the factor of writing apprehension, etc. However, the second section deals with genre-based instruction in details starting with the definition of the notion of genre, and then moving on to its approaches, its instructional practices, disbenefits, and shortcomings and concluding the section with its pedagogical implications. As far as the second chapter is concerned, it is divided into three sections representing the field work. The first section described the research paradigm including the sample of the study, and the data collection tools and procedures. Following closely behind the second section was devoted for data analysis and interpretation. Finally, the chapter ends a third section discussing the findings, highlighting the limitations, and providing recommendations.

The findings of the study unveiled the fact that genre-based instruction effect students' writing improvement and writing apprehension since it has been found that these results were consistent with many other studies that investigated the same area which refutes the null hypothesis that states if the genre-based instruction does not affect the writing development and writing apprehension in favor of the alternative hypothesis that predicted that the genre-based instruction affects students writing development and writing apprehension.

To conclude, genre-based instruction plays a crucial role in developing students writing abilities. Hence, both teachers and learners should devote more time and focus on genre-based practices.

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Appendices

Appendix A: Writing Apprehension Scoring

The Daly-Miller Test

How to Calculate and Read Your Score

To determine your score, first, add together all point values for positive statements (PSV) only. Second, add together all point values for negative statements (NSV) only. Then place those scores into the following formula to discover your Writing Apprehension (WA) score:

$$WA = 78 + PSV - NSV$$

PSV questions = 1; 4; 5; 7; 8; 13; 16; 18; 21; 22; 24; 25; 26

NSV questions = 2; 3; 6; 9; 10; 11; 12; 14; 15; 17; 19; 20; 23

Writing Apprehension scores may range from 26 to 130. The following general observations may be made about scores in certain ranges, and only general observations, but note that the further a score is from the mean of 78, the more likely the description of a range of scores will apply

Appendix B: Writing Apprehension Test

	1 Strongly agree	2 agree	3 Uncertain	4 disagree	5 Strongly disagree
I avoid writing					
I have no fear of my writing being evaluated					
I look forward to writing down my ideas.					
am afraid of writing essays when I know they will be evaluated.					
Taking a writing course is a very frightening experience					
Handing in an essay makes me feel good					
My mind seems to go blank when I start to work on my essay					
Expressing ideas through writing seems to be a waste of time					
I would enjoy submitting my essay to magazines for evaluation and publication					
I like to write down my ideas					

I feel confident in my ability to express my ideas clearly in writing					
I like to have my friends read what I have written					
I'm nervous about writing					
People seem to enjoy what I write					
I enjoy writing					
I never seem to be able to write down my ideas clearly.					
Writing is a lot of fun					
I expect to do poorly in writing classes even before I enter them					
I like seeing my thoughts on paper					
Discussing my writing with others is enjoyable					
I have a terrible time organizing my ideas in a writing course.					
When I hand in an essay to write, I know I'm going to do poorly					
It's easy for me to write good essays					
I don't think I write as well as most other people					
I don't like my essay to be evaluated					
I'm not good at writing					

Appendix C: Classroom Observation Checklist

Modelling stage:

1. Does the teacher identify the compare and contrast essay as a genre to be modelled?
2. Does the teacher highlight the communicative purpose of compare contrast essay and explain its structure (step by step and block structure)?
3. Does the teacher provide clear and explicit example (model) of compare and contrast essay?
4. Does the teacher and students work collaboratively to observe and analyze the model text, identify key features of compare contrast essay and language patterns?
5. Do the students take notes and ask questions for a clear understanding of the compare and contrast essay?

2.3.5. Does the teacher encourage questions and provide feedback to ensure students have a deeper understanding?

2.3.6. Joint construction stage :

1. Is the communicated purpose of the writing task clearly communicated to students?
2. Does the teacher and students work collaboratively to construct a compare and contrast essay, including an introduction, body paragraphs, and conclusions?
3. Does the teacher scaffold the writing process by breaking it down into manageable steps (e.g., selecting topics, organizing ideas, creating a thesis statement).?
4. Does the teacher facilitate the group discussions and encourage students to share their ideas?
5. Does the teacher ask open ended questions to stimulate critical thinking and reflection regarding the topic of the essay?
6. Does the teacher offer guidance on organizing ideas, sentence structure and language use?

7. Does the teacher monitor the group dynamics and ensure equal participation among students?
8. Does the teacher provide vocabulary or sentence frames related to comparison and contrast essay to enhance student's language use such as transitional signals?
9. Are students receiving constructive feedback on their suggestions?
10. Regularly check students' progress during the joint construction stage?
11. Do the students effectively engage in group discussion?
12. Do the students use knowledge of compare and contrast essay language and structure appropriately?
13. Do the students seek clarification from the teacher?
14. Do the students demonstrate an understanding of how language choices contribute to the compare and contrast communicative purpose?
15. Do the students contribute ideas and opinions regarding similarities and differences between the chosen topics?

Independent construction stage:

1. Does the teacher clearly communicate the expectations and criteria for independent construction stage?
2. Does the teacher clarify doubts, and offer assistance when needed?
3. Does the teacher assess students' final compare and contrast essays?
4. Do the learners take ownership of their learning process by becoming independent and self directed?
5. Do the learners understand the requirements of the compare and contrast essay?
6. Do the learners independently write the essay using the compare and contrast specific structure and language features?
7. Do the learners demonstrate a personal growth?

Appendix D: Post- Test Sheet

Name:.....

Class:.....

Topic: write a comparison and contrast essay about homemade food versus fast food

The essay ought to consist of three parts, an introduction, three body paragraphs (including two differences and one similarity) and a conclusion.

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2.3.7.

Résumé

L'écriture est l'une des compétences les plus difficiles auxquelles les apprenants de langues étrangères peuvent être confrontés. Par conséquent, les étudiants universitaires ont tendance à éviter de participer à des activités d'écriture en raison du stress. Pour surmonter cet obstacle, une approche efficace de l'écriture est cruciale. L'enseignement de l'écriture dans le programme de type texte a attiré l'attention des chercheurs. Dans ce contexte, la présente étude vise à explorer l'impact de la mise en œuvre d'une éducation sur le développement de l'écriture chez les étudiants et à réduire la tension écrite. Dans ce contexte, on a supposé que l'application du programme d'études basé sur le texte aide à améliorer les compétences en rédaction et à réduire la Compréhension de l'écriture. Pour vérifier la validité de cette hypothèse, un projet semi-expérimental a été réalisé sur un groupe d'étudiants de deuxième année dans le département d'anglais de l'Université Ben Yahya Mohammed Siddiq, Jijel. Sur cette base, les outils de recherche comprenaient la surveillance des classes pour l'application du programme, les tests de Compréhension de l'écriture avant l'écriture, les tests avant l'enseignement, le traitement de type selon le modèle de fonction systémique, la conception des tests après l'enseignement et les tests de Compréhension de l'écriture après l'écriture. Les résultats de l'observation en classe ont montré que l'enseignant a appliqué avec succès l'enseignement de l'écriture au programme de type texte que les élèves interagissaient de façon significative. En outre, les données recueillies à la fin de l'expérience ont montré une différence marquée entre les résultats préliminaires et le test final, ce qui reflète une amélioration des compétences d'écriture des apprenants et une diminution des niveaux de Compréhension de l'écriture. Cela confirme que le cadre éducatif adopté est efficace, ainsi que l'hypothèse avancée. Sur la base de ces résultats, certaines recommandations éducatives ont été proposées.

Mots clés : Enseignement basé sur le genre, écriture, Compréhension de l'écriture

الملخص

الكتابة واحدة من أصعب المهارات التي قد تواجه متعلمي اللغة الأجنبية. وبناءً على ذلك، يميل الطلاب الجامعيون إلى تجنب المشاركة في أنشطة الكتابة بسبب التوتر. للتغلب على هذا العقبة، يعتبر تطبيق منهج تعليمي فعال للكتابة أمرًا حاسمًا. لقد اكتسب تدريس الكتابة بالمنهج التعليمي القائم على نوع النص انتباه الباحثين. في هذا السياق، تهدف هذا الدراسة الحالية إلى استكشاف تأثير تنفيذ تعليم على تطوير الكتابة لدى الطلاب وتقليل التوتر الكتابي. في هذا السياق، تم افتراض أن تطبيق المنهج التعليمي القائم على نوع النص يساعد على تحسين مهارات الكتابة وتقليل التوتر الكتابي. ولمعرفة صحة هذه الفرضية، تم تنفيذ تصميم نصف تجريبي على مجموعة واحدة من طلاب السنة الثانية في قسم اللغة الإنجليزية في جامعة محمد صديق بن يحيى، جيغل. وعلى هذا الأساس، تضمنت أدوات البحث مراقبة الفصل اثناء تطبيق المنهج، اختبار التوتر قبل الكتابة، واختبار قبل التدريس، ومعالجة الكتابة بناءً على الأنواع وفقًا لنموذج الوظائف النظامية، وتصميم الاختبار بعد التدريس، واختبار التوتر بعد الكتابة. أظهرت النتائج المستمدة من ملاحظة الفصل الدراسي أن المعلم نجح في تطبيق تعليم الكتابة بالمنهج التعليمي القائم على نوع النص أن الطلاب تفاعلوا بشكل ملحوظ. بالإضافة إلى ذلك، أظهرت البيانات التي تم جمعها في نهاية التجربة وجود فرق ملحوظ بين نتائج الاختبار الأولي والاختبار النهائي يعكس تحسناً في مهارات الكتابة لدى المتعلمين وانخفاضاً في مستويات التوتر الكتابي. وهذا يؤكد أن الإطار التعليمي المعتمد فعال، بالإضافة إلى تأكيد الفرضية المطروحة. استناداً هذه النتائج تم اقتراح بعض التوصيات التربوية.

الكلمات المفتاحية: المنهج التعليمي القائم على النوع، الكتابة، التوتر الكتابي