

CHAPTER II

REVIEW OF RELATED LITERATURE

This Chapter discusses the nature of writing, the genre based writing, the implications of genre based writing for instructional process, the genre trap, the tasks of the teacher in writing, the descriptive text, the collaborative learning technique, the dialogue journal technique, and the journal writing benefits.

A. The Nature of Writing

Writing is identified as the process of putting ideas down on paper to transform thought into words.⁶ However, writing is not as simple as jotting down what we think and finish it without considering many essential elements related to it. Therefore, writing is a “thinking process” where a writer needs to consider many things to make it perfect.⁷

As it is believed, writing skill is more difficult to attain than the three other skills: listening, speaking, and reading since writing is the last skill acquired by human. Children will learn first to catch what other people said by listening, and then gradually they imitate to speak. After that, children acquired reading and at last they will transform what they have read or listen in a piece of written text. However, in contrast with speaking, Lenneberg noted down that writing is a

⁶H. Douglas Brown, *Teaching by Principle: An Interactive Approach to Language Pedagogy* (New York: Addison, 2001), 336.

⁷Ibid, 334.

“learnt behavior”.⁸ Human will naturally learn how to speak as they learn to walk by imitating others because being able to walk or speak is needed by nature to survive. In contrast, human needs someone to teach or books to guide to be able to write since writing is more than imitating. Writing is not just numbers of vocabularies arranged without any specific organization, language use, and mechanical patterns.

Writing is a difficult skill for many learners, even in their mother tongue. There are several reasons for this. First, writing has to be learnt, unlike speech, which is acquired in the mother tongue as part of a child’s normal development. In addition, speaking is a familiar everyday activity, but for many people writing is something they do only rarely.

Another difficulty is the problem of the absent audience. When we speak, we are interacting with someone and have instant feedback on whether the information we are giving is what the hearer needs to know, whether it is clearly expressed and whether it is interesting. When we write we cannot consult with the reader. It is difficult to know what the information the absent reader needs to know, and so it is hard to know what to write. This difficulty is even worse with classroom writing. At least in real life we usually know why we are writing and who we are writing to (or for). In this classroom these questions are often left unanswered.

Then there are linguistic difficulties. The writer has to know how to put a sentence together accurately. Some linguistic difficulties have to do with knowing

⁸ibid

what is appropriate language for different types of writing. This may involve knowing the conventions of particular types of text, for example that a business letter begins with *Dear Sir* and ends with *yours faithfully*, or it may involve knowing what is the right level of formality, for example, that a colloquial expression like *it was great!* Would be acceptable in a letter to a friend but not in an academic essay.

Another difficulty we have when writing is how to organize and sequence our ideas. Writing involves more than putting sentences together in language that is grammatically correct and appropriate. The ideas in those sentences need to be organized in a logical way so that they make a coherent text which is easy for the reader to follow. When we speak, our ideas often come out in a jumbled, confused, or incomplete form, and our listeners can help us by asking us to repeat, explain, or clarify.⁹

The writer has made the text more coherent by organizing the description so that we get overall impressions first, followed by smaller details. Then the writer has also made the text easier to read by linking the ideas together with *with* and *and*. This way of linking ideas in text is called cohesion and the words that link ideas are called linkers. They signal the different logical connections between one idea and the next: words like *and* or *moreover* signal to us that a new fact or idea is about to be added. Words like *but*, *however*, and *in contrast* signal that a new idea or fact is coming which will contradict the previous one. Words like *so* and *therefore* signal that one thing happened as a result of another.

⁹Jill Hadfield, Charles Hadfield, *Introduction to Teaching English* (New York: Oxford University Press, 2008), 117.

When you teach writing you can show the learners how to produce a particular text type, for example a thank you letter, a business report, or an article, by providing examples of the type of text and helping the learners to see how they are structured and what language is typical of that text type. This is called genre-based writing. You can also focus on the stages a writer goes through to produce text: for example brainstorming ideas, writing draft, and editing. This is called process writing.

B. The Genre-Based Writing

The students have to understand about the type of text that they will use. There are many kinds of English text. Those are recount, report, discussion, news item, explanation, narrative, procedure, description, and review.

When we teach learners how to write a particular type of text you can give them activities to practice accuracy, give them guidance in what to say and how to say it, or allow them to write completely freely. These three different types of activity can help learners with their 'writer's questions' in different ways.

1) Accuracy Activities

Accuracy activities involve a range of writing exercise such as gap fill, reordering sentences, combining sentences with appropriate linking words, matching topic sentences and paragraphs, or rewriting texts. These exercises can help students develop the skills of linking ideas between sentences (cohesion), choosing suitable language (appropriacy) and organizing the structure of the text as a whole (coherence) as well as improving grammatical accuracy.

2) Guided Writing

Guided writing involves giving learners some help with the questions what have I got to say? And How can I organize my ideas?

(coherence). Some ways you can do this are by:

- a) Giving a series of pictures that tell a story and asking the learners to write the story.
- b) Providing outline notes or key words.
- c) Giving a 'model text' so that learners can see an example of the kind of writing they are expected to produce and use it as a pattern for their own text.

3) Free Writing

Free writing is the most difficult task for learners. A task *like write a story for homework or write a letter to a newspaper* gives them no help with any of their 'writer's questions'. However, there are some ways we can help them with free writing, while still leaving them the choice of what they write and how they express and structure their writing.

a) Provide Stimulus

We can help them with the question of what to write by providing a stimulus. Pictures, music, or other which can help to stimulate the learners' imagination.

b) Working Together

Cooperative writing where learners brainstorm ideas together, or write in pairs or groups, can also help to generate ideas on the principle that sharing an idea can help to generate more ideas (two heads are better than one!).

c) Interactive Writing Activities

We can help learners with the questions of *Why am I writing?* And *Who am I writing to?* by using interactive writing activities, where the learners write letters which are then 'delivered' by the teacher to another learner, who writes a reply.

Writing is used for a wide variety of purposes. It is produced in many different forms. There are stages a writer goes through in order to produce something in its final written form. This process may, of course, be affected by the content (subject matter) of the writing, the type of writing, and the medium it is written in (pen and paper, computer word files, live chat). But in all of these cases it is suggested that the process has four main elements:

a) Planning

Experienced writers' plan what they are going to write. Before starting to write or type, they try and decide what they are going to say. For some writers this may involve making detailed notes. For others a few jotted words may be enough.

Still others may not actually write down any preliminary notes at all since they may do all their planning in their heads.

When planning, writers have to think about three main issues, in the first place they have to consider the purpose of their writing since this will influence (amongst other things) not only the type of the text they wish to produce, but also the language they use, and the information they choose to include. Secondly, experienced writer think of the audience they are writing for, since this will influence not only the shape of the writing (how it is laid out, how the paragraphs are structured, etc.), but also the choice of language- whether, for example, it is formal or informal in tone. Thirdly, writers have to consider the content structure of the piece – that is, how best to sequence the facts, ideas, or arguments which they have decided to include.

b) Drafting

We can refer to the first version of a piece of writing as a draft. This first 'go' at a text is often done on the assumption that it will be amended later. As the writing process proceeds into editing, a number of drafts may be produced on the way to the final version.

c) Editing (Reflecting and Revising)

Once writers have produced a draft, they then, usually, read through what they have written to see where it works and where it does not. Perhaps the order the information is not clear. Perhaps the way something is written is ambiguous or

confusing. They may then move paragraphs around or write a new introduction. They may use a different form of words for a particular sentence. More skilled writers tend to look at issues of general meaning and overall structure before concentrating on detailed features such as individual words and grammatical accuracy.

In Reflecting and revising, the writers are often helped by other readers (or editor) who comment and make suggestions. Another reader's reaction to a piece of writing will help the author to make appropriate revisions.

d) Final Version

Once writers have edited their draft, making the changes they consider to be necessary, they produce their final version. This may look considerably different from both the original plan and the first draft, because things have changed in the editing process. But the writer is now ready to send the written text to its intended audience.

Process writing is a way to looking at what people do when they compose written text. We have seen that is recursive and may involve many changes of direction while the writer chops and changes between the four main process elements. Nevertheless, process writing may not be the answer in every learning situation. Over-emphasis on process elements may lead us into the process trap.

The process trap – one of the problems of process writing is that it takes time. Over-planning can take up too much time and, sometimes, restrict spontaneity and creativity. Working intensively on second and third draft also

requires periods for reflection, editing, and rewriting. If this is being done conscientiously it can be quite a long process.

There may be occasions when we find that we do not have enough time to pursue this course of action. A lot will depend on the timetable we are teaching to, and how easy it is to carry work over from one lesson to the next. We will have to think about what students are likely to be able to accomplish in a lesson, say, of 50 minutes. We will need to consider how many students we can work with individually in that time. We will have to consider the implications for us of responding (outside lesson time) to a number of different drafts per student.

We may want, in some lessons, to prompt students into writing as quickly and immediately as possible. This kind of instant writing (often used in writing games) helps to develop the students' writing fluency, which is also part of writing proficiency, but which is not the same as the drawn-out processes we have been describing.

Process writing is not an easy option for students or teachers. Quite apart from it taking up time, it takes up space (especially in a paper driven world) and can be problematic for the more disorganized student.¹⁰

C. The Implications of Genre – Based Writing for Instructional Process

We have seen that writing in a particular genre tends to lead to the use of certain kinds of text construction. This must have implications not only for the way people write in their first or main language, but also for the ways in which we

¹⁰Jeremy Harmer, *How to Teach Writing* (England: Addison, 2001), 13.

teach people to become better writers in a foreign language. Since people write in different registers depending on different topics and on the tone they wish to adopt for their intended audience, then students need to be made aware of how this works in English so that they too can choose language appropriately. If, for example, a class of people studying business English need to learn how to write job application letters, then clearly they will need to know how, typically, such application letters are put together and what register they are written in – something that will depend, often, on the kind of job they are applying for. If our students wish to learn how to write discursive essays for some exam, then it follows that they will benefit from knowing how, typically, such essays are constructed.

Students will also benefit greatly from learning how to use cohesive devices effectively and from being prompted to give a significant amount of attention to coherent organization within a genre.

It would be impossible to explain different genre constructions or to demonstrate text cohesion devices without letting students see examples of the kind of writing we wish them to aim for. Writing within genre in the language classroom implies, therefore, a significant attention to reading.

D. The Genre Trap

The genre trap – if we limit students to imitating what other people have written, then our efforts may end up being prescriptive (you must do it like this) rather than descriptive (for your information, this is how it is often done). Students

may feel that the only way they can write a text or a paragraph is to slavishly imitate what they have been studying. Yet writing is a creative undertaking whether we are designing an advertisement or putting up a notice in school. Unless we are careful, an emphasis on text construction and language use may lead to little more than text 'reproduction'.

A focus on genre can avoid these pitfalls if we ensure that students understand that the examples they read are examples rather than models to be slavishly followed. This is more difficult at beginner level, however, where students may well want to stick extremely closely to paragraph models.

A way out of this dilemma is to make sure that students see a number of examples of texts within a genre, especially where the examples all have individual differences. This will alert students to the descriptive rather than prescriptive nature of genre analysis. Thus when students look at newspaper advertisements, we will show them a variety of different types. We will make sure they see a variety of different recipes (if they are going to write recipes of their own) so that they both recognize the similarities between them, but also become aware of how, sometimes, their construction is different. For each genre that they encounter, in other words, we will try to ensure a variety of exposure so that they are not tied to one restrictive model.

We will also need to accept that genre analysis and writing is not the only kind of writing that students (or teachers) need or want to do. On the contrary, we may often encourage students to write about themselves, including stories about what they have done recently. Sometimes, in our lessons, we should get students

to write short essays, compositions, or dialogues straight out of their heads with no reference to genre at all.

We need to remind ourselves that understanding a genre and writing within it is only one part of the picture for our students. We can help them enormously if we focus on the actual process of writing. Reconciling a concentration on genre with the desirability of involving students in the writing process – and finding a balance between the two will be a major theme.

E. The Tasks of The Teacher in Writing

When helping students to become better writers, teachers have a number of crucial tasks to perform. This is especially true when students are doing ‘writing-for-writing’ activities, where they may be reluctant to express themselves or have difficulty finding ways and means of expressing themselves to their satisfaction.

Among the tasks which teachers have to perform before, during, and after student writing are the following:

- 1) **Demonstrating** – Students need to be aware of writing conventions and genre constraints in specific types of writing, teachers have to be able to draw these features to their attention. In whatever way students are made aware of layout issues or the language used to perform certain written function.

2) **Motivating and Provoking** – Student writers often find themselves ‘lost for words’, especially in creative writing tasks. This is where the teacher can help, provoking the students into having ideas, enthusing them with the value of the task, and persuading them what fun it can be. It helps, for example, if teachers go into class with prepared suggestions so that when students get stuck they can immediately get help rather than having, themselves, to think of ideas on the spot. Time spent preparing amusing and engaging ways of getting students involved in a particular writing task will not be wasted. Students can be asked to complete task on the board or reassemble jumbled texts as a prelude to writing; they can be asked to exchange ‘virtual’ e-mails or discuss ideas before the writing activity starts. Sometimes teachers can give them the words they need to start a writing task as a way of getting them going.

3) **Supporting** – closely allied to the teacher’s role as motivator and provoker is that of supporting. Students need a lot of help and reassurance once they get going both with ideas and with the means to carry them out. Teachers need to be extremely supportive when students are writing in class, always available (except during exam writing of course), and prepared to help students overcome difficulties.

4) **Responding** – the way we react to students' written work can be divided into two main categories, that of responding and that of evaluating. When responding, we react to the content and construction of a piece supportively and often (but not always) make suggestions for its improvement. When we respond to a student's work at various draft stages, we will not be grading the work or judging it as a finished product. We will, instead, be telling the student how well it is going so far.

5) **Evaluating** – there are many occasions however, when we do want to evaluate students' work, telling both them and us how well they have done. All of us want to know what standard we have reached (in the case of a progress/achievement test). When evaluating our students' writing for test purposes, we can indicate where they wrote well and where they made mistakes, and we may award grades; but, although test-marking is different from responding, we can still use it not just to grade students but also as a learning opportunity. When we hand back marked scripts we can get our students to look at the errors we have highlighted and try to put them right—rather than simply stuffing the corrected pieces of work into the back of their folders and never looking at them again.

F. The Descriptive Text

Kinds of paragraph are used to describe what something looks like. For example, you might need to describe a city for an essay about life abroad, the equipment in an experience for a laboratory report, or a person's appearance for an essay about that person.¹¹ For the general characteristics of Descriptive text are:

1) The communicative objectives and social function. This kind of the text is written to serve as a media of describing a person, thing, and animal or a place in specific. To construct a descriptive text we need a correct and accurate data. That is why this type of text serves a lot of factual information. Therefore this type of text is used to describe what, where, when, and what is like: a person, a thing, an animal or a place we are going to describe.

2) When we write a description, we want to describe our subject very clearly. When finished reading the description the reader should be able to see the subject in his or her mind as clearly as we see in ours.

3) When we describe a subject, we can use two kinds of details: objective details and subjective details. Objective details are those that describe factual information about the subject based on the five senses (sight, touch, taste, smell and hearing) there is no emotion or opinion in objective details. Where as subjective details are those that express the readers personal opinion on the subject. The details do not have to be based on factual information.

¹¹Cynthia A. Boardman, *Writing to Communicate* (New York: Addison, 2006), 27.

- 4) The Generic Structure of Descriptive Text are:
 - a) Identification
 - b) This part identifies the phenomenon (person/thing/animal/place) to be described. It also contains the definition or classification of the topic to be told.
 - c) Description
This part describes part/physical description, qualities, and characteristics.
 - d) Conclusion
- 5) Language Features
 - a) It focuses on specific participant.
 - b) Use of adjectives (descriptive words).
 - c) Frequent use of nominal group (Noun Phrase).
 - d) Use of rational processes (attributive and identifying process).
 - e) Use of simple present tense.

G. The Collaborative Learning Technique

Collaborative means work together with other persons. Practically, collaborative learning means that students work in pair or make a small group to reach the learning objectives together. In collaborative learning students learn in teamwork. They do not work individually.

The first feature of collaborative learning is the design which is deliberated. The teachers usually ask their students to make some groups then they

work together. In collaborative learning, the teachers stake out design the learning activity to their students. They can do it by choosing the activities which do not structure yet or create the structure. The most important case in this activity is the structure which is deliberated.¹²

Besides, the structure which is deliberated, the teamwork (work together) is the important feature in collaborative learning. All of the members in collaborative group should give the equal contribution when they do the same task or different task.

The third feature in collaborative learning is learning process which is meaningful. When the students work together in collaborative task, they should be able to get the upgrading knowledge or they more understand about curriculum of study program.

Collaborative learning processes help students to achieve deeper levels of knowledge generation through the creation of shared goals, shared exploration, and a shared process of meaning-making. Jonassen and others (1995) note that the outcome of collaborative learning processes include personal meaning-making and the social construction of knowledge and meaning. Stephen Brookfield (1995) describes what he terms *new paradigm teachers*, who are willing to engage in and facilitate collaborative processes by promoting initiative on the part of the learners, creativity, critical thinking, and dialogue.¹³

¹²Elizabert E. Barkley, *Teknik-Teknik Pembelajaran Kolabratif*, terj. Narulita Yusron (Bandung: Penerbit Nusa Media, 2012), 5.

¹³Rena M. Palloff, Keith Pratt, *Lessons from the Cyberspace Classroom* (San Francisco: Jossey Bass, 1995), 32.

Given the separation by time and distance of the learners from one another and from the instructor, and given the discussion-based nature of these courses, the learning environment is the type of learning arena that “(a) lets a group of students formulate a shared goal for their learning process, (b) allows the students to use personal motivating problems, (c) takes dialogue as the fundamental way of inquiry”. Collaborative learning assists with deeper levels of knowledge generation and promotes initiative, creativity, and development of critical thinking skills.

H. The Dialogue Journal Technique

In this technique, the students make a journal as a media which is used by students to write about reading task, school, experience or other tasks. Every student makes a journal then it can be exchange to other students. After they get a journal from their friends so he or she should read and give response it with give some comments or questions. Dialogue journal offers the formal media to students to write their thinking, find the relationship between lesson with their private life or others, and they can present questions to each other.

Before making a journal the teacher must decide the parameter of journal. Decide tasks and the standing of reader as a commentator or guide and decide how and when time to exchange that journal. Choose the media just like paper or formal booklet, and decide what do you prepare the media to your students or they should buy it.

The procedures of dialogue journal technique are:

- 1) On first page of journal, students make a vertical line about a third page from the right margin. The writer writes on the left side; responder writes on the right side.
- 2) The writer writes the task from their teacher on the journal.
- 3) The writers give their journal to the responders then they give some comments and questions about the journal which have written by the writers.
- 4) For the teachers, they can read students' journal to clarify the answer of questions, evaluate or give comments about responders' response.

Harasim, Hiltz, Teles, and Turrof (1996) state, "In keeping with a learner-centered approach, evaluation and assessment should be part of the learning-teaching process, embedded in class activities and in the interactions between learners and between learners and teachers"

In the spirit of collaboration and reflection, evaluation of student progress and performance should not fall to the instructor alone. Students should be encouraged to comment on one another's work, and self-evaluation should be embedded in the final performance evaluation of each student. As the course progresses, we ask that students provide feedback to one another on assignments.¹⁴

¹⁴Ibid, 34.

I. The Journal Writing Benefits

There are many reasons why teachers and their students have found journal and letter writing to be useful. These include not only the benefits of reflecting upon learning, but also the opportunities for freedom of expression, the impact of journal writing on writing ability in general, and the opportunity they provide for teachers and their students to enter into a new and different kind of dialogue.

a) The Value of Reflection

Journals provide an opportunity for students to think both about how they are learning (what is easier or more difficult, and why and how they achieve success), and also about what they are learning (aspects of the language and how it all fits together). This kind of introspection may well lead them to insights which will greatly enhance their progress.

When we try to put thoughts into words we have to work out what those thoughts are. This, in turn, makes us reflect on what has happened, what we think or how we feel. And when we reflect on things we often reach conclusions that we might not have thought of when an event was taking place or when, as learners, we were engaged in the learning process itself.

A marked benefit of such creative introspection is its effect on memory. There are good reasons for supposing that when we have a chance to reflect carefully on what we have done we are far more likely to remember it than if we simply discard an experience the moment it is over.

b) Freedom of Expression

Journals allow students to express feelings more freely than they might do in public, in class. If they know that their journals are not going to be read by everyone (unless they want people to read them), they will write more openly. And because the act of writing is less immediate than spontaneous conversation, they have more time to access those feelings.

Such freedom of expression is in contrast to some of the other types of writing which students are called upon to produce. When writing within certain genres (descriptive, narrative, reports, letter, etc) they are sometimes constrained by what is appropriate within those genres and by what they are trying to learn to do. Such writing will often be corrected and evaluated, and may or may not lead to passing or failing grades,

Journal writing is a genre in its own right, of course, but within that genre authors are at liberty to impose their own idiosyncratic style on the writing since their primary audience is, after all, themselves. They can decide what and how much they want to include, and they can write at their own speed.

c) Developing Writing Skills

Just as reading a lot helps students to become better readers, so the more students write, the better and more fluent they become as writers. They expand their range of written expression and write with greater ease and speed. Journal writing contributes to a student's general writing improvement in the same way as training enhances an athlete's performance: it makes them fit.

If journal writing is successfully encouraged - and if the conditions for journal writing are appropriate - it has a powerful effect upon their motivation too, quite apart from promoting learner autonomy in writing.¹⁵

¹⁵Jeremy Harmer, *How to Teach Writing* (England: Addison, 2001), 127.