

Scaffolding Low-Intermediate Adult EFL Learners to Write

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Abstract

Writing ability as a multidimensional skill is more than putting the words on the paper. However, in spite of the years spent learning, students with high scores on general English tests may show problems in expressing themselves in writing. This action research was provided as a response to the class demands on the grounds of learning descriptive genre and E-mail writing. Seven under-intermediate adult EFL learners taken, and the mean scores of their performance on pre-tests were analyzed against post-tests by using SPSS software 22nd version. The results of paired t-test showed statistically significant differences at the level of 0.05 with the effect size of .76 for descriptive genre and .80 for E-mail writing. Therefore, it was concluded that schemata building using on-going evaluation and explicit instruction not only is efficient in adult learning but also make it possible for students to participate in creative manipulation of the syllabus for their advantages.

Keywords: genre; modeling; scaffolding; learning-teaching cycle; zone of proximal development

INTRODUCTION

An integral part of participating fully in a new context is learning how to communicate verbally or nonverbally, especially in the current global village, communication via electronic devices requires individuals to apply them efficiently. Besides its traditional role of helping students to learn (Raines, 1983), writing becomes a medium of connection and one of the essential skills to be mastered by learners and to be taught by the teachers.

However, most students, both in their native language and in the second language have received minimal or no instruction in learning 'how to write'. What they receive is just some feedback on the product they have submitted, but no one has lead them through the process of generating ideas, organizing them into a coherent sequence, and finally putting them on the paper (Robinson, 1976, cited in Chastain,1988). For a long time, there has existed a dichotomous view of writing: product or process writing. This view was target of scholars' discussions. Critical position of scholars was that learning

writing is not a linear fashion of moving from one stage to another; it is recursive, cyclical and fluid Flower & Haves (1981). This broad claim was in favor of process writing to take the ground then. It was not the ending point of the story, critical views take account of the nature of writing in variant situations. In this regard genre approach became popular. And in teaching, some instructors advocating this perspective have provided learners with samples of specific genre and some special characteristics of the given genre, so that learners notice its specific configuration. Along the same lines, Johns, et al., (2006) concluded that genre-based approaches to composition could be successful especially in FL settings. They situate "discovery not so much within self-contained individuals but rather within genres". In other words, this approach to invention is based on identifying and illustrating genre's attributes (conventions) (from its lexical and syntactic patterns to its structural, rhetorical and thematic patterns) as well as its specific rhetorical situation (who uses it when, where, why, and under what conditions). They found that learners make significant gains in achieving communicative goals by using discourse features and web-based resources that provide the lexico-grammatical features of genres.

Functionalist linguist Michael Halliday's perspective added to importance of knowing about genres for their better application. He claimed that there is relationship between language and its social functions based on which users make choices from language system to express meanings. Thus, very specific ways of using language have been developed to accomplish language users' goals in context. Broadly, when a set of texts share the same purpose, they will often share the same structure, and belong to the same genre (Richards, 2003). In this regard, to know how to write culturally and contextually appropriate, learners need explicit information on genres, especially for adults to whom time is a determining factor and mostly prefer conscious learning; if they are left to acquire skills naturally, by time, they get tired, their desire fades away and their motivation declines. This argument is in line with Russian psychologist Vygotsky's (1978) theory of Zone of Proximal Development (ZPD), and Halliday's Teaching- Learning Cycle (TLC) model of teaching and activity theory. Learning evolves from verbal interaction and negotiation with a more knowledgeable person, and teacher has the role of "scaffolding" in this development (Richards, 2003). This theories share perspectives with sociocultural theory (SCT) of second language acquisition (SLA). The theory says that language is a social practice that takes place through interaction, at the beginning stages learners are helped to produce and then internalize linguistic forms and functions, that is they move from assisted to independent control over language features (Ellis, 2008). Despite the label 'sociocultural', Lantolf calls it a "theory of mind" (Lantolf, 2004, cited in Ellis, 2008, p. 517); it does not explain how learners acquire cultural values but how language is internalized through sociocultural experiences, it is a cognitive paradigm.

Putting together these views, writing concept goes beyond its popular concept as a product or process. Learners and teachers are closely involved in learning writing proficiency; they learn cooperatively and collaboratively through interacting with the sample genres. In the present study, low-intermediate adults were interested in

expanding their writing skills. The problematic area in their previous language learning experience was that adult learners had not been instructed how to write and use E-mail to communicate. Although they were all at the level of pre-university level and had passed at least seven English courses during their schooling, they show significant problems in expressing themselves in writing. Difficulties include choosing appropriate vocabulary, organizing the structures properly, following correct grammar rules and integrating ideas while regarding the social aspects of writing. As content specification is the first step in any writing practice, teacher started with descriptive genre instruction and then built on it to give the guidelines in E-mail writing. She adopted teaching through modeling, gave a framework and explicitly guided students towards independent writing and choosing appropriate language.

THEORETICAL FOUNDATION AND LITERATURE REVIEW

Learning how to write in second language is one of the challenging skills in second language learning. Perhaps it is not surprising in view of the fact that even for native speakers of English, the ability to write efficiently requires learners to receive extensive and specialized instruction (Richards, 2003, p. 13). On the linguistic level, the objective of writing is to manipulate the grammatical forms accurately; on the communicative level, the objective is to satisfy the addressees, to transmit the writer's goals and attitudes and to meet the reader needs. As Richards (2003) put it, communicating ideas and information effectively through the global digital network is essentially dependent on good writing proficiency. Therefore, writing skill can be as important as other language skills and it should not be given a marginal role in language classrooms.

There are various categories of classroom writing performances. At the very elementary level what is done is mostly imitation and writing down. Celce-Murcia (2001, p.208) notes that the "first step in teaching writing and reading skills centers on the mechanics of these skills". At this stage, imitation rather than innovation is flourished. Students' originality, imagination, and creativity are not given a place; actually their writing has a fixed framework. They copy English letters, words, and possibly sentences in order to learn the conventions of the orthography (Brown, 2000).

As another category, intensive writing is wider in scope but again highly limited, students engaged in controlled written grammar exercises (Brown, 2000). This approach like "controlled-to-free approach" (Raimes, 1983) supports well-formed and accurate structures rather than originality. Free writing as the name offers is the easiest way to get words on paper. The writer's "energies are to be concentrated entirely on the creative process. He should not even consider criticizing what he is saying. Free writing stimulates a flow of thought; the thought continues uninterrupted" (Elbow, 1981, cited in Chastain, 1988, p.254). Quantity of production rather than quality is stressed (Raimes, 1983). Celce-Murcia (2001) calls it "wet ink writing", "quick writing", and "speed writing" (p.224). It is a part of pre-writing and getting started phase. Creative writing as another paradigm organized around students' personal experiences and ideas; writing leads to self-discovery. The students, Ur (1996, cited in Harmer, 2001) states, as the result of a sense of fulfillment, will "feel pride in their work and want it to

be read". The students will work harder than usual and produce a greater variety of correct and appropriate language.

Moreover, until the mid-1960s, instruction of native English speakers focused on responding to literary texts. This approach was known as "the traditional paradigm" or "product approach" (Hariston, 1982, cited in Celce-Morcía, 2001, p.220). The focus of interest was on the aim of the task at the end (Harmer, 2001). It had a four stage process while focusing on language structure:

- 1- Familiarization: Familiarizing the learners with grammars and vocabularies by using a text.
- 2- Controlled writing: giving learners opportunity to practice and manipulate fixed patterns.
- 3- Guided writing: model texts provided and learners imitate.
- 4- Free writing: learners freely write according to the patterns they have developed (Richards, 2003).

By the advent of some studies like Janet Emig in the late 1960s, findings show that writers do not produce text in the linear manner. Teaching orientation redirected towards composition process in various stages, not composition itself. Celce-Murcia (2001) for collecting information about students writing processes pioneered the "think aloud" technique. Their production confirmed Janet Emig's issues. After teaching of the first language, writing slowly but inexorably impacted by the insights of process-based inquiry, by the time, this technique was applied for EFL students. In effect, process writing focuses on various stages that any piece of writing goes through: pre-writing, editing, redrafting, and at last publishing the final draft (Harmer, 2001). "These stages are done in a recursive way. We loop backwards and forwards between these various stages. However, the various stages may involve dissection, research, language study, and a considerable amount of interaction among students" (Harmer, 2001, p. 258). A piece of writing, in a cyclical way, shared with peers or a teacher to receive comments, elaborated, modified and corrected before the ultimate product comes out.

In the above mentioned approaches, it doesn't help students realize purpose, audience, context and linguistic conventions of the text together. Later on, by revealing the drawbacks of the process writing, genre-based teaching developed. In this method, teaching is around the learners' necessary notions and communicative functions that may motivate them on the way of writing; the purpose of the written communication, ways of organizing information and the text addressee fall on the center of focus (Richards, 2003; and Richards & Renandya, 2002). It is a guided learning through interaction.

Genre is a term for a group of texts representing "how writers typically use language to respond to recurring situation" Hyland (2008, cited in Millar, 2011). Teachers who take a genre orientation in writing instruction go beyond composing processes, content, and textual structures to see writing as an attempt to communicate with readers. In defining genre, Swales (1990) notes there is a regular sequence of moves and steps in any given

genre; each move relates to the content of overall communicative purpose of the text, while step is a lower level unit than the move that provides a detailed perspective on the options open to the writer in setting out the moves in the text. Therefore, genres are not a collection of words arranged and ordered by some rules of grammar but are connected to social context. It is the context of genre which determines the type of grammar and lexicon selection.

In explicit teaching of genres, considering Vygotskian theory of language learning, teacher as a knower takes a mediator role, and the learner is exposed to “double stimulation” (Ellis, 2008, p.521). That is, students are provided with some tasks beyond their current capabilities and then they are assisted to solve the given task. Supporting this theory, the wide range of sociocultural researches has employed micro-genetic method. It seeks to uncover the stages through which a learner passes to achieve self-regulation; getting the ability to control the use of a particular L2 feature by using it independently. Lavelli, Pantoja, Hsu, Messinger & Fogel (2004, cited in Ellis, 2008) listed four key characteristics of the micro-generic method:

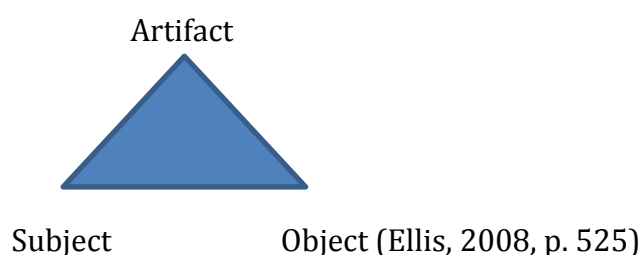
- 1- learners are observed during a period of change;
- 2- Observations conducted before, during and after the period of change;
- 3- Observations during the period of transition are conducted regularly;
- 4- Observed behaviors are analyzed intensively both qualitatively and quantitatively in order to identify the processes that arise in the developmental change (p. 522).

Identifying micro-generic growth involves looking for evidence of a shift from other-regulated behavior of the learner to self-regulated behavior; learning is the cognitive process and happens in the context and it is through social activity that inherited capacities are modified and organized into higher order forms. Although, sociocultural theory (SCT) presupposes that human possesses a biological inheritance which provides the bases for subsequent development, it is in contrast with Universal Grammar: SCT does not see this as the determinant factor of language growth but rather as allowing the performance of only relatively lower functions. Higher order functions develop through the “interweaving of our cultural and biological inheritances” (Lantolf & Thorn, 2006, cited in Ellis, 2008, p. 523).

In brief, lessons are “artifacts, which dissolve against the larger context within which teaching and learning take place” (Nunan, 1996, p. 43). Poor and ineffective preparation for teaching can often be considered as the source of problems on the way of classroom management. He insists that the relative failure and success of a lesson is often, but not completely and absolutely, closely connected with the teacher’s planning and preparation that brings with himself/herself to the lesson and classroom setting, and also related to the teacher’s overall pedagogical goal. The teacher’s preparation is not necessarily a formal process included in a detailed lesson plan but may be developmental based on program goal and the reflective monitoring during teaching

process. This perspective brings about a greater deal of support for more flexible methodologies while dealing with the dynamics of the classroom.

Vigotskian theory of mediating learning or ZPD is also supportive of what has passed. ZPD is “the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance, or in collaboration with more capable peers” Bruner’s (1986, cited in Cherry, 2013). The triangulation below depicts the theory: a subject (L2 language learner), an object of his/her activity (i.e. to write descriptive genre or E-mail), and artifact. If appropriate development has taken place the learner can mediate his/her action on the subject, but if s/he has not, the learner will need some artifact or mediation (i.e. a teacher) to assist him/her.



Motivation is a means for mediating learning; it could be both the result and a powerful support for learning. In SCT view, motivation itself is socially produced. In other words, it is a dynamic process constructed and reconstructed in the context of learning; and may increase or decrease on the way of learning. Keeping learners’ motivation high could be a useful tool in the hands of teachers to lead students towards a convergent goal, learning how to write. Teacher and peer direct or indirect feedback may easily manipulate motivation depending on the situation. So, teaching methodology, how to situate genre-based teaching are of paramount importance in achieving success.

To put these theories into practice in a rule governed procedure, the teacher got Teaching-Learning Cycle (TLC) model in her teaching methodology. As the name suggests, it’s not linear but recursive and casts new insights into language teaching. TLC has four stages, and Nunan (1996) describing the suitability of this theory in the study done by Hammond, Burns, Joyce, Rosnan and Gerot (1992), listed them in this way:

- 1- Building control of the field: this initial phase is designed to provide learners with the background context knowledge that they will need in order to carry out the tasks and achieve the goals of the curriculum.
- 2- Modeling: having learners provided with examples, in the form of models, of how native speakers or competent users of language will use it.
- 3- Joint construction: teacher and students work collaboratively to create a text following the model provided in the preceding state in TLC.
- 4- Independent construction: learners working independently, construct their own texts (Nunan, 1996, p. 49).

In this view language is functional, should be considered in the context.

In sum, the importance of a genre-oriented method is that it incorporates discourse and contextual aspects of language use that may be neglected when attending to structure, functions, or processes alone. This means that it cannot only address the needs of EFL writers to compose texts for particular readers, but it can also draw the teacher into considering how texts actually work as communication. What causes difficulty in understanding a text is more the way the text is written than its actual content; its style or the idiosyncratic features make one text different from another and give rise to a number of classification of text type or genre (Alderson, 2000). With the same token, this study elaborates on teaching writing through modeling genre to see how genre pedagogy is underpinned by the belief that learning should be based on explicit awareness of language, and will conclude that how genre modeling influences writing proficiency. Many researchers also have investigated writing instruction with the same perspective. In the following, some examples are presented.

Luu (2011) examined the impact of genre-based approach in learning writing. He described how providing students with genre (text) models and questioners results in a great impact on participants. Most of them gained control over the key features of required genres. Participants also expressed positive feelings towards genre application in the classroom. Along the same lines Babalola & Litinin (2012) carried out an experimental research on Computer Science Students in Nigerian Polytechnic, Tuan (2011) on first year students from Ho Chi Minh university of Finance, and Ahn (2012) using action research examined years 5 and 6 of primary school students. More interesting is Firkins', et al. (2007) study. They took a different perspective and studied an activity-based genre-approach to teaching writing to students with Learning Disabilities (LD). Students with LD typically produce writing samples that are shorter, less coherent, and less refined. Researchers used Learning Teaching Cycle and reshaped instructional strategies to make a positive learning environment. The position they advocated is that students who are generally thought as underachievers, fulfilled acceptable proficiency level in writing skill.

Though these studies are done in different levels, settings and strategies, the results are informative and suggestive to the present research. It would be expected that if this study come to the similar conclusions, the instructors could more firmly go for generalization of the results. Hence, the present study aims to evaluate how scaffolding enhances writing ability in low-intermediate EFL students. Specifically, this study wants to answer the following questions:

Q1: Does scaffolding low-intermediate adults have a significant effect on their writing performance?

Q2: How does modeling help learners' independent writing?

H0: There is no relationship between developing writing ability and modeling genre.

METHOD AND DESIGN

This action research is designed as an experimental study and carried out on adult low-intermediate learners. Researchers used Holliday's Learning Teaching Cycle technique

to sample and develop genres of description and e-mail writing. During the study, some tightly designed lesson plans are employed by the teacher to evaluate the significance of change. First, students practice writing without (pre-test is taken) and then with modeling genres (post-test is taken). Paired T-test result is the statistical representation of the learners' progress.

Participants

At the time of study, there existed more than seven students at under-intermediate level but teacher selected four male and three female adults for study purpose because some younger students of the same level exceed adults in terms of learning rate.

All the participants were novices and had taken a placement test administered by language institution before taking part in the study in order to confirm their homogeneity. Their age ranged from 22 to 35, and their mother tongue was Persian.

Instruments

From the very beginning, not just for the study purpose, the students were provided with vocabulary book (vocabulary in use) together with their major book. During the study, students were supplied with sample texts taken from Internet and Family and Friends series books (2&3). Weir's (2005) writing scales was used as a criterion to score students' papers. It has seven levels: relevance and adequacy of content; compositional organization; cohesion; adequacy of vocabulary for purpose; grammar; mechanical accuracy for punctuation and spelling.

Procedure

It was a classroom-based study on a class of seven low-intermediate adult EFL learners. The time of the study lasted six 90-minutes sessions. In the first three sessions descriptive writing practiced, and the next three sessions e-mail writing instructed. Subjects' final compositions were scored (out of 20) based on Weir's (2005) writing scales.

Starting point was to design an instruction that created an opportunity for practicing writing to communicate expressively. The learners underwent two series of instruction on each genre. In the traditional instruction stage, teacher divided students into two groups, requiring them to work together and speculate on the topic based on their knowledge. Students and teacher compromised on a topic to write and groups discussed on the topic, explored it, and organized their ideas and imaginations. Groups discussed and took notes of their ideas. To enhance performance, some reading materials related to the topic as well as vocabulary book (which had been taught from the very beginning) provided to the students. During this stage the teacher did not attempt to intervene.

After group dissection activities, teacher started blackboard composition. Arranged in chain, each student were given opportunity to generate and share their ideas, none of

them was left out. The suggested ideas after necessary repairmen were written on the board in complete sentences. Students followed and attributed to the writing process like a story telling, the next participant added some related idea to help story progression. It was at this stage, while transcribing students' contributions on the board, that the teacher intervened and displayed more power over students' performance. For example when a student said the expression 'on the morning' the teacher corrected this into 'in the morning', or when students were adding new ideas not discussed in the group the teacher helped them find appropriate vocabularies: the teacher involved in giving feedback, introducing new expressions and offering direct comments about what students distributed. At last, another topic was assigned and students wrote individually to be scored for data analysis. This method might be enjoyable for some of the students and prompt interaction, cooperation, peer and teacher feedback in the class but it was not theoretically well-organized to contextualize writing, to meet the purposes of genres.

In the genre sampling, the teacher presented students with texts (samples of genres) written by native speakers taken from Family and Friends series books volumes 2&3. Students viewed examples of the texts in use. The texts were short, natural-sounding and contextualized with pictures. Specific language and some technical terms associated with these genres highlighted and students' attention focused on them. These considerations discussed in groups and the purpose was to sensitize students to genre-specific features. Students were supposed to read and understand the texts.

In the second step, joint construction, students and teacher together began to construct target text. At first, teacher informed students about the schematic structure (e.g. the paragraph begins with a lead sentence, progresses with body and end with a concluding sentence(s)), social and communicative purposes of the genre (i.e. a descriptive paragraph used for giving information), formal and informal styles (e.g. the titles, lexis used to address, the suitable length of text) and their special grammatical features. That was genre moves highlighted and the students read the text under teacher's guidance. The students should feel that there were differences in the use of the language and structure in the each genre. This phase had to do with consciousness raising. It is a technique that encourages learners to pay attention to language features which indirectly help them in language acquisition. It is in contrast with traditional approaches of establishing a rule through drilling sentence practice, sentence combining. The goal is to develop the kind of automatic control of language features that enable learners to use them spontaneously (Richards & Schmidt, 2002; Richards & Renandya, 2002).

At this phase, teacher acted as a participant and gave direct support to students. When students had problems in using connectives, cohesive devices (i.e. so, then, therefore) or grammatical structures (e.g. when to add third person -s, how to use articles or make questions) she spent time on correcting them. Then, students read another text: classroom was a forum for elaboration and explanation of lexico-gramatical, and functional orientations of the genres. The learners negotiated the moves (e.g. E-mail starts with addressing someone, they should know about titles, formal informal styles of

different domains, what are opening, body, and conclusion in each genre) they had learned and recognized in the texts. At last learners were asked to write compositions. In this phase, students were prepared to carry out joint construction of their compositions; teacher tried to keep distance from students and let them work in groups, in this stage peer feedback was paramount. Each student might write her own first draft individually, and then they worked in group to improve their writings. They were allowed to refer to samples with all of their explicit information. Teacher as the mediator scaffolded students more intensively in this phase. She circulated around the classroom and guided students in turn or when they were in need. Students freely questioned any vague point. Each group composition went through more than one draft, before it was delivered to the teacher or read in the classroom. Teacher provided feedback and groups improved their compositions. Students got in touch with all facets of genres, building on the basic knowledge acquired, so they are more likely to easily generalize their knowledge into new situations in which the same genre with different content is required.

After such an explicit instruction, came the last phase of TLC, independent construction. Another topic of interest was assigned and students wrote by themselves; teacher -as a counselor- was mostly providing feedback. Their compositions were scored and data gathered. In this way, there would be four groups of data for analysis.

RESULTS

In this study the teacher-researcher aimed to evaluate how scaffolding enhances writing ability in low-intermediate EFL students. Analyzing the collected data of research project was very important and necessary to answer the following questions:

Q1: Does scaffolding low-intermediate adults have a significant effect on their writing performance?

Q2: How does modeling help learners' independent writing?

As discussed before, there existed four groups of data. SPSS software version 22nd employed to compare mean scores of each two groups of scores.

Determining overall Significance

Table 1. Paired Samples Test

Descriptive	Genre	Pre-test- Post-test	Paired Differences					t	df	Sig. (2-tailed)
			Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
						Lower	Upper			
			-.7500	.45644	.1725	1.17213	-.32787	4.347	6	.005
E-mail Writing		Pre-test- Post-test	1.4642	.78300	.2959	2.18844	-.74013	4.948	6	.003

Table 1 presents the analysis of Pre-test/Post-test data of the group before and after modeling Descriptive genre and E-mail writing. First, confidence interval predicts the amount of difference the process is making.

Second, entity labeled sig. (2-tailed) represents the probability (p) value. Both of the values (.005 & .003) are less than .05 ($p \leq .05$), so we can conclude that there is a significant difference in the students' writing abilities before and after the treatment for both genres.

Comparing Mean Values

In Table 2 the descriptive analysis of pre-test and post-test of the group before and after modeling narrative genre is given.

Table 2. Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Descriptive Genre	Pre-test	15.5000	7	1.61374	.60994
	Post-test	16.2500	7	1.53433	.57992
E-mail Writing	Pre-test	15.7857	7	1.54400	.58358
	Post-test	17.2500	7	1.33853	.50592

In Table 2, the mean scores for each of the two sets of scores are given. In this case, the mean for Descriptive genre at time 1 (before modeling genre) is 15.50, and the mean score at time 2 is 16.25. Therefore, we conclude that there is an increase in writing ability from time1 to time 2. While for e-mail writing the mean score increases from 15.78 to 17.25. Thus, we conclude that scaffolding adults has a significant effect on their writing ability. Mean scores represent that progress in E-mail writing is more significant. It may be due to the effect of instruction on descriptive genre and now students have more proficient and take advantage of their schemata (background knowledge).

DISCUSSION

This action research was carried out on seven low-intermediate EFL learners of Baluchi mother tongue in Bahar language institute. According to the findings, the answer to the research question "is there any significant relationship between developing writing and teaching through modeling genres?" is 'yes' and the null hypotheses, "there is no relationship between developing writing ability and modeling genre?" is rejected. We see that by cooperating; interacting with the samples; and using process assessment to inform instructional decisions, the learners make progress. By learning the moves and steps of the genres, the learners gradually develop schemata knowledge and become independent writers. So, question two is answered.

If we consider the above results from post-method point of view, we can observe that Kumaravadivelu (2006) best justifies this discussion. In this methodology, he argues that the characters and content of classroom teaching in all its pedagogical and ideological perspectives should be considered. Teacher and learner are autonomous

and are actively involved in the process of language learning and teaching. In the teaching writing, it is not natural or even possible to focus on a particular, fixed writing instruction method and ignore the teacher-researcher role. No writing class can be devoted exclusively on product or process writing. He describes a framework in terms of macrostrategies and microstrategies. General plans derived from currently available theoretical, empirical, and pedagogical knowledge related to L2 learning and teaching are macrostrategies that are put in to practice by microstrategies. The macrostrategies has the potential to empower teachers with the knowledge, skill, attitude, and autonomy, they can modify lesson plans and to modify predetermined syllabus to meet specific learner's needs, wants and situations. In this view learner learns how to learn, and how to liberate. It is the exact goal of boosting learning.

Although the results presented above tell us that the difference we obtained in the two sets of scores was unlikely to occur by chance, it does not tell us much about the magnitude of the interventions' effect. one way to obtain an effect size statistic is through Eta squared formula:

$$\text{Eta squared} = t^2 / t^2 + (N-1)$$

As the tables display; there was a statistically significant increase in writing scores of descriptive composition from time 1 (M = 15.50, SD = 1.61) to time 2 (M = 16.25, SD = 1.53, $t = -4.34$, $p \leq .05$), and also for E-mail writing from time 1 (M = 15.78, SD = 1.54) to time 2 (M = 17.25, SD = 1.33, $t = -4.94$, $p \leq .05$).

Replacing values from the Tables 1 and 2: Eta squared for Descriptive genre equals .76; and for E-mail writing equals .80.

Using the guidelines proposed by Cohen (1988, cited in Pallant, 2010, p. 243) for interpreting these values are: .01= small effect; .06= moderate effect; and .14= large effect.

Contrasting the Eta squared values against guidelines reveals a large effect size for explicit instruction. The large value of effect size could be justified by SLC theory and Halliday's ZPD theory where the mediator has a significant role in schemata building. According to Bruner's interpretation, learning best occurs when learners engage in tasks that are within their ZPD that is the area between what they can do independently and what they can do with assistance.

According to Leontief (1981, as cited in Ellis, 2008) in any activity (including writing) people pose motives that determine how they construe a goal. Though students of the same writing class may follow different motives and perform variously in each genre, they have the same goal of improving writing ability. To understand learners' motives, we should know about the activity system. It includes (in Vygotsky model) the students (subjects), the ability to write (objective), teacher's scaffolding (mediation, Ongoing cyclical intervention) besides the contextual framework made up of the community of students sharing the same objectives, governed by the rules of the community

(classroom). These components interact with each other, and influence on student's motivation which consequently has an effect on the student's writing ability.

Retrospectively, it is revealed that Eta squared value is greater for e-mail writing than for descriptive genre. It may be correlated with the instruction effect of the first genre on the second or it is simply a matter of motivation where students' inspiration for E-mail writing is stronger.

To put it in a nutshell, teacher stands with students, guides them, facilitates the writing process, and students freely refer to the samples as a source. Teachers' experiences together with students' knowledge and social perspectives act out in the writing. Learning process becomes a dynamic cyclical process consisting of transformation and innovation. It is mixed with continuous assessment and feedback to help students move from dependency to independency. So, the last product may be more generalizable. This broad aim is justified through the application of TLC as a wide ground in which the learners improvement is psychologically explained by ZPD, and SCT theories. Mediation can occur externally, as when a novice is given help in the performance of some function, or internally, as when an individual relies on his resources in doing some functions. In this model, the students' learning boosts by formative assessment contributions. It is an informal, dynamic, and on-going process of evaluation on the learner's performance, based on which instruction and class activities are modified and justified during time, the evaluation is done during the teaching-learning process and learner obtains feedback on his performance and intervention is adopted according to his proficiency level (Dudley-Evans & St John, 2005). Thus, connected with assisted performance, scaffolding in modeling genre is the process of expert-novice interaction, and a collaborative activity in cognitive development.

CONCLUSION

After observing the results, it is concluded that using genres in classroom setting for Iranian students who do not access natural setting would be beneficial. The learners taught the construction of moves in two important genres (E-mail and Description), this kind of instruction can be expanded and done by modeling any other genre that have social or personal value. This way of instruction is advantageous for both native and more specifically for non-native students. Iranian students like any other non-native learner has little or no exposure to authentic input; and have little experience of writing beyond the sentence level, so they lack confidence especially when they are in the classroom and need scaffolding to overcome it.

Students in EFL situations need to acquire metalinguistic knowledge, such as grammar and vocabulary, to write. But this is not enough and they need to know how manipulate linguistic forms and functions to achieve specific purposes, how a text is acceptably organized in the society. The genre-based instruction justifies these requirements for students. The teacher goes through these stages: he concentrates on the purpose of the text; on the social context of the text, that is where the writing socially occurs; and on the elements that make a text coherent, cohesive, well-formed, and acceptable. At the

beginning, the students are heavily dependent on the teacher, gradually become self-oriented. They deconstruct the genres to know the moves, and so, gradually become independent writers with active knowledge in mind, and easily put them into practice. The study can be interpreted as demonstrating the following: 1- at the beginning of the study the students had not control or self-regulation over composing descriptive genre and thus were unable to use it in e-mail writing, 2- correcting their final products were insufficient to construct ZPD for the target features; ZPD is constructed through getting mediation in the context, 3- explicit feedback and instruction were successful and resulted in learner's significant improvement.

The findings of this study are expected to be helpful for EFL teachers, methodologists, material designers, and researchers to deal with problems facing EFL writing instruction in the best possible way. If the teachers consider the role of genres in the classroom and put genre-based writing practice into syllabus, the students writing ability may improve better than with traditional methods. The researchers and methodologists can investigate to improve this approach or provide new ones.

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