DIPLOMARBEIT

Titel der Diplomarbeit

"Towards the Skill of Writing in a Foreign Language. Theory and Practice of Teaching EFL Writing - with a focus on Materials for the Upper Secondary in Austria"

verfasst von

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Wien, 2015

DECLARATION OF AUTHENTICITY

I confirm to have conceived and written this paper in English all by myself. Quotations from other authors and any ideas borrowed and/or passages paraphrased from the works of other authors are all clearly marked within the text and acknowledged in the bibliographical references.

Vienna, June 2015 _____

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1. Introduction

"How long does the text have to be?" When putting these words into the context of language teaching this question most certainly rings a bell. It has probably been uttered countless times in foreign language classes when exposing students to writing tasks. Writing texts and achieving the equivalent skill is often considered difficult, challenging and a burden. Writing is not only a red rag to students, also teachers are aware of the complexity of writing and particularly of teaching writing. The present, rather negative and threatening tenor ideally acts as reinforcement for improvement and innovation in the field of teaching writing. Indeed teaching writing presents challenge which can be mastered by being equipped with adequate theoretical knowledge as well as by thorough, appropriate choices in practice.

Needless to say, writing plays a highly significant role in foreign language learning and similarly in foreign language teaching. Besides reading, speaking and listening, it forms part of the four common language skills and makes a large contribution to language lessons and the respective language exams. Teaching writing in a rewarding, fruitful way is thus essential for successful language classes.

As this thesis will reveal, there are a number of factors which influence the teaching of writing and which need to be considered when doing so. The act of writing and the teaching of writing can be 'tackled' in different ways, i.e. there are various approaches to it. The teacher might choose to focus on the product as such, on the writing process or on genres and their role in writing. Whatever choice is made, it will have a great influence on the writing lessons. Another important, influential aspect are the materials used for teaching writing. Coursebooks may play a great or less significant role in foreign language lessons. Either way, they have their own way and their own principles when it comes to teaching and learning writing. Besides these materials on paper, also online materials have entered the language learning classroom. In the field of teaching writing, the Internet offers a range of resources designed for and actually used in foreign language lessons. Teaching writing requires teachers to base it on appropriate principles and thorough choices. This thesis intends to reflect exactly this proposition. It provides a theoretical framework as well as empirical research with regard to the field of teaching writing. More precisely, it focuses on teaching EFL writing in the Upper Secondary in Austria.

The paper is divided into two parts. The first one is dedicated to the theory behind the teaching of writing, while the second, empirical part concentrates on the analysis of coursebooks as well as online materials.

First of all, the term 'writing' is defined and the field of L2 writing and respective research are discussed. The focus is then narrowed down to teaching FL writing by underlining the significant role of writing in language learning. Various approaches towards teaching writing are enumerated, focusing on the product, the process and the genre approach. The thesis provides a comprehensive description of the approaches as such, including relevant terms and concepts, and subsequently presents aspects of support and criticism. The second part is devoted to an empirical study of materials used for teaching writing in the Upper Secondary in Austrian schools. Firstly, relevant coursebook series are examined, namely *Make your way*, *Laser* and *New Headway*. These are analyzed on different levels using the impressionistic method and the checklist method. In this way, a comprehensive overview of the coursbeooks as well as more focused, deeper insights are gained. The analysis deals with the questions: What do the coursebooks teach with regard to the skill of writing? How do they teach the skill of writing? The focus lies on the genres being taught, also considering the "Standardisierte Reife- und Diplomprüfung", and on the different approaches towards teaching writing. Secondly, the thesis includes examples of online materials for teaching writing. The aim is to provide sketches of the teaching materials available on the Internet. Educational websites which offer resources as well as guidelines for teaching and learning writing are presented as supplement to coursebooks. These websites are: *Teaching English*, *One Stop English* and *ESL Gold*.

The thesis can and will ideally contribute to research in the field of teaching writing. At the same time, it can and will ideally forward the abolishment of the threatening character attributed to foreign language writing.

2. L2 Writing

2.1 Writing: A Definition

The term 'writing' is not a term which is usually looked up in a dictionary in order to ascertain its meaning. It rather forms part of our everyday vocabulary and is used frequently in a diverse range of situations. Yet as a contribution to laying the foundations of this work, it is reasonable to define the word 'writing'. For defining the term 'writing' the *Cambridge Dictionary*, the *Oxford Dictionary* as well as the *Collins Dictionary* were consulted. Needless to say, the dictionary entries incorporate more than one definition for it. It becomes visible that the term 'writing' can be defined in several ways and carries a number of meanings which are slightly different, but can be related to each other and still have something in common. As expressed by all given sources, 'writing' can carry the meaning of being an activity or of being a piece of work, i.e. the product of this activity. This already hints at the different approaches which can be followed when teaching writing, in particular the product, the process and the genre approach, which will be covered in detail later (see chapter 3). The dictionary entries introduce another important term in this context namely 'skill', which will be taken up in the next section. Since this paper's focus lies on the teaching of writing to Upper Secondary EFL students, not all definitions of 'writing' are relevant indeed. Thus, in this context 'writing' refers to these selected parts of the above definitions:

- the written work, such as stories or poems, of one person or a group of people
- the activity of creating pieces of written work, such as stories, poems, or articles

(http://dictionary.cambridge.org, 26 March 2015; *adapted*)

- the activity or skill of writing
- the activity or occupation of composing text for publication

(http://www.oxforddictionaries.com, 26 March 2015; *adapted*)

- anything expressed in letters, esp a literary composition
- the work of a writer
- literary style, art, or practice

(http://www.collinsdictionary.com, 26 March 2015; *adapted*)

The researchers Prior and Lunsford (2008: 82) annotate five meanings to the notion of 'writing':

> Writing can signify an artefact, an individual capacity to act, a situated activity, a technology, or a mode of social organization. Writing thus might refer to the inscriptions carved into stone or scratched onto paper; the capacity of a professional novelist or novice student to write texts; exchanges among developers, managers, marketers, and end-users as they compose an instruction manual; the use of print technologies; or the evolving system of genres through which an academic community organizes its work.

These meanings of 'writing' also refer to writing as an activity as well as writing being the result of this activity. Moreover, they lead to another important term in the context of teaching writing, which is genre. Genre is related to yet another approach to teaching writing which will be elaborated on at a later point (see chapter 4). The above definition directly hints at the act of teaching writing by describing writing as "the capacity of a […] novice student to write texts".

Since this work concerns teaching writing, the skill of writing should be put into an educational context. The following definition refers to writing and its development in schools. It derives from a school psychology program of the Michigan State University (https://www.msu.edu/course/cep/886/Writing/page1.htm, 23 March 2015).

> What is writing?
>
> Writing is a form of communication that allows students to put their feelings and ideas on paper, to organize their knowledge and beliefs into convincing arguments, and to convey meaning through well-constructed text. In its most advanced form, written expression can be as vivid as a work of art. As children learn the steps of writing, and as they build new skills upon old, writing evolves from the first simple sentences to elaborate stories and essays. Spelling, vocabulary, grammar, and organization come together and grow together to help the student demonstrate more advanced writing skills each year.

Writing is considered a language skill. The traditional concept of language skills usually contains four skills namely speaking, writing, reading and listening. These were as such grouped into active and passive skills; the first two being termed active and the latter being passive. The division is also reflected in what is called productive and receptive skills and respectively denotes speaking and writing as productive and reading and listening as receptive skills (Savignon 1991: 261). A further criterion of defining and grouping the language skills is

the aural/visual divide, making speaking and listening aural media while writing and reading are visual media (Widdowson 1984: 57). According to this classification, the skill of writing is an active, i.e. productive, skill and simultaneously a visual medium. Yet, it is important to state that this traditional concept of language skills is in a way misleading as it seems to clearly separate the skills from each other. It is, however, not always possible to make such a clear distinction between the individual skills, since especially writing and reading are closely connected to each other in today's society (Kress 2010: 39).

When elaborating further on the term writing, the concept of communicative competence needs to be mentioned. The skill of writing can be linked to this communicative competence, since writing is viewed as an act of communicating (Connor & Mbaye 2002: 266). The more general model of communicative competence put forth by Canale and Swain (1980: 29ff.) was adapted to the competence of writing. The original model comprises a total of four competences with regard to communication: grammatical competence, discourse competence, sociolinguistic competence and strategic competence. These four competences have been used as a basis for substantiating the competence of writing. The competences have been adapted to form respective sub-groups of the writing competence (Connor & Mbaye 2002: 267). Grammatical competence refers to the knowledge of grammar and punctuation, of orthography and of vocabulary knowledge. Discourse competence means being able to structure a text and can be related to the notions of cohesion and coherence. By sociolinguistic competence it is meant that the writer is capable of writing in the appropriate register and tone and of choosing and adhering to the relevant and suitable genre. Strategic competence concerns the writer's relationship to his or her readership. This includes the consideration of the audience and interpersonal factors. Furthermore, strategic competence relates to providing and building upon relevant and suitable arguments.

Besides the concept of communicative competence, the skill of writing can be linked to the concept of knowledge (Tribble 1996: 43). The figure presents the four areas of knowledge which constitute the skill of writing:

Figure I: Areas of Knowledge by Tribble (1996: 43, *adapted*)
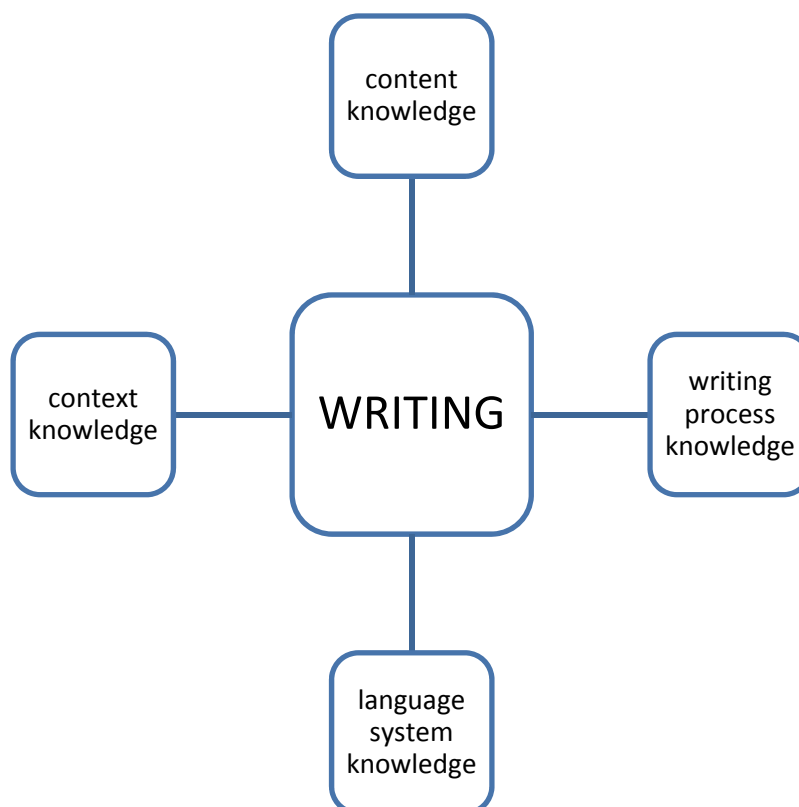
Content knowledge means that the writer is supposed to be familiar with the subject area in which the text is written and with the respective subject area knowledge. Furthermore, the writer needs to have knowledge about the context surrounding the text to be written and the context in which it is presented and read later. Language system knowledge refers to the necessity of the writer knowing about the language in which the text is to be written and all its relevant aspects. Finally, the writer should be capable of producing, i.e. writing, a text and must therefore be equipped with writing process knowledge.

2.2 L2 Writing (vs. L1 Writing)

In order to elaborate on L2 writing, it is distinguished from L1 writing. Much research has been conducted on the opposition of L1 and L2 writing. When contrasting L1 and L2 writing, the following findings were reached:

- General composing patterns seem to be largely similar in L1 and L2.
- Both L1 and L2 skilled writers compose differently from novices.
- Advanced L2 writers are handicapped more by a lack of composing competence than a lack of linguistic competence. The opposite is true for lower proficiency learners.
- L1 writing strategies may or may not be transferred to L2 contexts.
- L2 writers tend to plan less than L1 writers and produce shorter texts.
- L2 writers have more difficulty setting goals and generating material.
- L2 writers revise more but reflect less on their writing.
- L2 writers are less fluent, and produce less accurate and effective texts.
- L2 writers are less inhibited by teacher-editing and feedback.

(Hyland 2003b: 36)

Further conclusions have been drawn with regard to comparing L1 to L2 writing. Despite there being some similarities with regard to the writing process, there are a number of deviations. Advanced planning is of less relevance for L2 writers, i.e. they do less planning in general (Silva 1993: 661). Moreover, it is more difficult for L2 writers to first of all generate ideas. In the end, a considerable number of these ideas are not used in the text (Moragne e Silva 1989: 5–7). L2 writers interrupt the process of writing more frequently than L1 writers and these pauses consume more time than in L1 writing (Hall 1990: 51). Not only the planning but also the revising stage seem to be less relevant and also less elaborate for L2 writers, whose texts are generally shorter (Moragne e Silva 1989: 8; Hall 1990: 56).

Considering these differences between L1 and L2 writing, is becomes visible that L2 writing takes much effort and obviously seems to pose a greater challenge to students than writing in their L1. Needless to say, L2 writing can and should not be treated in the same way as L1 writing. The way of teaching and the respective objectives of teaching need to be in accordance with the different starting points, which entail language proficiency, exposure to language, etc.

Findings on L2 writing and the consideration of L2 writing can make a valuable contribution to overall writing theories and bring new insights into the field. These might then benefit and improve the current situation:

> Such a theory of L2 writing […] could do much to enhance and legitimize current mainstream (L1-based) theories of writing by making them less narrow: less monolingual, less monocultural, less ethnocentric, less fixated on writing by eighteen-year-old native speakers of English in North American colleges and universities and more inclusive, more realistic, more generalizable, and ultimately, more valid.
> (Silva 1997: 216)

Generally speaking, the notion 'L2 writing' takes into account two different types of writers and situations. On the one hand, it can focus on writing in a second language (SL). In this case the language is learned and written in surroundings where the language is used and there is daily access to it. On the other hand, L2 writing can refer to writing in a foreign language. Writers acquire a language at a place where this language is foreign, i.e. not commonly spoken or written. Research and works on L2 writing have been dominated by SL writing (O'Brien 2004: 1). In many cases, however, no clear distinction between SL and FL students is made and simply the general term L2 writing is used.

2.3   L2 Writing Research

L2 writing research can be subdivided into four main fields. These are the process, the product, the context and the teaching of writing (Archibald and Jeffery 2000: 1f.). This general classification provides an idea of what can and is to be examined in the field of L2 writing. By presenting factors which influence the teaching of FL writing, a more precise view of what research may investigate is given. These factors are:

> the role and status of the language in the broader teaching environment; students' purposes for learning the language; economic, historical, and political factors; and local educational practices, including practices related to FL teaching and L1 literacy instruction.
> (Reichelt 2008, cited in Cimasko et al 2009: 209)

Back in the year 1984 the situation of research on L2 writing was described as follows: "Studies of second language writing are sadly lacking" (Krashen 1984: 41). Throughout the time after Krashen's résumé, the research situation concerning L2 writing has improved. Research, especially empirical research, on writing in a foreign language has increased constantly. It is stated that

research output on second language writing has experienced a dramatic outburst in the last two decades to the point that this strand of research has gained recognition as a distinct field of inquiry.
(Silva & Brice 2004: 70ff.)

Moreover, "the scope of disciplinary inquiry into FL writing covers all strands of L2 writing research and clearly dominates the study of writing processes" (Manchón & de Haan 2008: 2). There is a clear "sign [...] within the literature that attitudes are changing" (O'Brien 2004: 1) and the significance of L2 writing is extending. This clearly optimistic tone stresses the affirmative change that research on L2 writing has undergone. Also Wolff, engaged in the German research context, argues for paying more attention to L2 writing and conducting research in this area. He supports his point by emphasizing the already mentioned great value of writing as a tool for language learning, "probably the most efficient L2 learning tool we have" (Wolff 2000: 111).

Other scholars, however, take rather pessimistic viewpoints as for the research situation of L2 writing. Reichelt (2001) has attributed the notions of insufficiency and scarcity to FL writing research. She views the research with apprehension:

There seems to be little sense of shared assumptions and no comprehensive research agenda regarding FL writing, and, in addition, it often seems that researchers in the field are not aware of each other's works.
(Reichelt 2001: 579)

Furthermore, there is the issue of imbalance between research into SL and research into FL writing. SL writing research has increased and developed regarding theoretical work, empirical findings as well as in the field of didactics. On the contrary, teaching FL writing has received less attention on all these levels and is less prominent in the research area (Manchón & de Haan 2008: 1). The blurred distinction between SL and FL writing is one reason for the inconsistency and uncertainty in the research of L2 writing. It "diminishes the capacity of L2 writing as a field to produce theoretically robust knowledge that can be useful in improving L2 writing education across diverse settings" (Ortega 2004: 8).

Another point of criticism is that

research has often taken an implicitly evaluative stance in which many prevalent forms of reading and writing in L1 and L2 classrooms - e.g., discrete answer comprehension questions, worksheets, and multiple choice tests - are either critiqued as mechanistic or overlooked entirely.

This raises the argument of research on writing being evaluative rather than descriptive. Objective criteria seem to be disregarded.

Based on the findings of one of his L2 writing studies, Victori (1999: 551f.) warns us

> not to take for granted our students' knowledge about writing, as some L2 writing programs do. That is, inherent to many ESL process-oriented writing programs is the belief that as students have already acquired their literacy skills in their L1, they do not need to teach them in the L2.

2.4   The Significance of Writing in the Language Classroom

> To be deprived of the opportunity to learn to write is […] to be excluded from a wide range of social roles, including those which the majority of people in industrialised societies associate with power and prestige.
> (Tribble 1996: 12)

This quote alludes to the significance of writing in a broad sense in that writing is viewed as the key to the modern world, and accordingly to society. Being equipped with the skill of writing is indeed essential for participating in our society today and for being able to exploit life's potential. The competence of writing is, as stated, closely connected to power and prestige. This status of writing makes it a skill which is perceived as fundamental for communication. Therefore, the skill of writing and the preceding teaching of this skill have its justified place in the language classroom. The significance of writing and its benefits are also reflected in a narrower sense in the language learning situation. For this reason, the following paragraphs primarily refer to writing in language classrooms. It is shown in which way the skill of writing proves its practicability particularly with regard to the language learning process.

Beginning on a quite basic level, writing serves as a very practical, convenient ability in that it can be used as a mnemonic strategy, for instance for compiling vocabulary lists (Harklau 2002: 337). Furthermore, writing is essential in language lessons for analytic reasons, such as merely writing down rules of grammar. In accordance, Hedge (2005: 1) points out that

> [a] good deal of writing in the English language classroom is undertaken as an aid to learning, for example, to consolidate the learning of new structures or vocabulary or to help students remember new items of language.

Seemingly simple and self-evident, these issues serve as justification of the presence and support of writing and of teaching this skill.

Moving on to the teaching of writing texts, the ability to produce texts is highly significant in a social context. Olson (1994: 273) states that

> literacy is a social condition. In reading and writing texts one participates in a 'textual community' [,] a group of readers (and writers and auditors) who share a way of reading and interpreting a body of texts.

Thereby it is made clear that writing texts, and being able to write texts, is essential for taking an active part in a community and therefore taking part in a social act.

In addition to the social benefits, writing has a positive effect on cognition. Yet, practicing writing and the mere act of writing does not directly contribute to one's writing competence (Krashen 1994). Thus, writing frequently and writing much does not necessarily lead to writing better. Nonetheless, it "makes a different kind of contribution: Writing can make you smarter" (Krashen & Lee 2004: 10). By writing something down, one simultaneously makes a representation of his or her thoughts, i.e. of one's so-called 'cognitive structures'. The brain then automatically tries to improve these cognitive structures put to paper and in this way real learning takes place (Krashen & Lee 2004: 10). Writing can therefore be viewed as a process which evokes and fosters the development of thinking skills (Fulcher 1997: 17). This is particularly true for the process approach towards teaching writing (see chapter 3.2). In this way, writing as such is not only convenient and useful in that it serves as the above mentioned key to the world, but it also supports cognitive development. The writing process forces the writer to actually process the content and, as an inherent reaction, to make an attempt to improve it.

This is an important point when it comes to language learning, and more precisely foreign language learning. Writing can bring benefits to foreign language learning and teaching. Harmer (2004) has titled this opportune effect the 'writing-for-learning role' which writing can have. He argues that "writing encourages students to focus on accurate language use" and

adds that the thinking the students do while writing "may well provoke language development as they resolve problems which the writing puts into their minds" (Harmer 2004: 31).

Similar to the theoretical findings above, writing leads to processing thoughts concerning the content as well as the actual language used. More precisely, writing "reinforces the grammatical structures, idioms, and vocabulary" (Raimes 1983: 3) that the students have been taught. The act of writing also offers students the opportunity to be experimental with language and try out new vocabulary, structures, etc. Writing simply forces one to become highly involved with and engaged in the new language. With reference to the ideas enumerated, writing enables students to work with the language and to consciously use it. There is a strong connection between the acts of thinking and writing. Thus, writing and the teaching of this skill are viewed as vital and beneficial contribution to language lessons since the development of writing goes hand in hand with the development of language skills (Mourssi 2013: 734). This correspondence is due to "the potential instrumental role of writing in learning an FL" (Manchón 2008, cited in Cimasko et al 2009: 210). Writing brings benefits to language learning in that it takes the form of three functions:

> (a) a *noticing function* that allows learners to monitor their own output and to focus their attention on input, (b) a *hypothesis testing function* that allows learners to judge their own production, and (c) a *metalinguistic function* that draws learners' attention to the means of expression needed for successful communications of learners' meaning.

To sum up the points made, Kern (2000: 172) is quoted:

> [I]t develops learners' ability to think explicitly about how to organize and express thoughts, feelings, and ideas in ways compatible with imagined readers' expectations; it provides a platform for learners to test hypotheses about the new language; it provides time for learners to process meaning, reducing the anxiety often felt in oral production; it provides opportunities for creativity, preparing learners to read works of literature with greater sensitivity.

A presumably more latent opportunity which writing brings to students is the opportunity of communicating and interacting with others "without the pressures of face-to-face communication" (Harklau 2002: 337). This creation of distance might especially be helpful for students who are nervous when it comes to face-to-face interaction in a foreign language. It would also give them the chance to reflect their thoughts and ideas more carefully. Writing can allow students to have more time for collecting and arranging their thoughts. Furthermore, the "exchanges [are made] reviewable and self-paced, and contributions [are put] in editable

form" (Harklau 2002: 337). Therefore, teaching writing has the effect of offering students a wider range of means of communication and so another possibility of language learning. As it is "[o]ur role as teachers […] to build communicative potential" (Hedge 2005: 3) and as writing is a common means of communicating, there is a strong need to incorporate writing in language classes. By giving students the opportunity to write, they are given the opportunity to communicate. Writing is not only an effective way of interacting but also a "powerful means of linguistic input [and] output" (Harklau 2002: 334). Writing leads to the students assessing, building up and consolidating knowledge about the language to be learned (O'Brien 2004: 2). This supports the findings presented before that writing can heavily contribute to language learning due to the students being deeply engaged in the language and in language processing when writing.

3. Teaching FL Writing

> The common concept between linguists and pedagogical specialists is that it is easier for second/foreign language learners to speak, listen and read L2 than writing it, since writing requires much more effort from language learners to be acquired.
> (Mourssi 2013: 731)

This adds on to the theoretical underpinnings presented in the preceding chapter. As stated, L2 writing requires much cognitive processing and a deep engagement with the language. This leads to L2 writing being considered a challenge to be learned and hence to be taught. In order to elaborate on the teaching of writing, as a first step it has to be defined what is to be taught. The act of producing a piece of writing consists of various steps and aspects to be considered. The following figure demonstrates which aspects are covered by a piece of writing:

Figure II: Producing a Piece of Writing by Raimes (1983: 6, *simplified*)
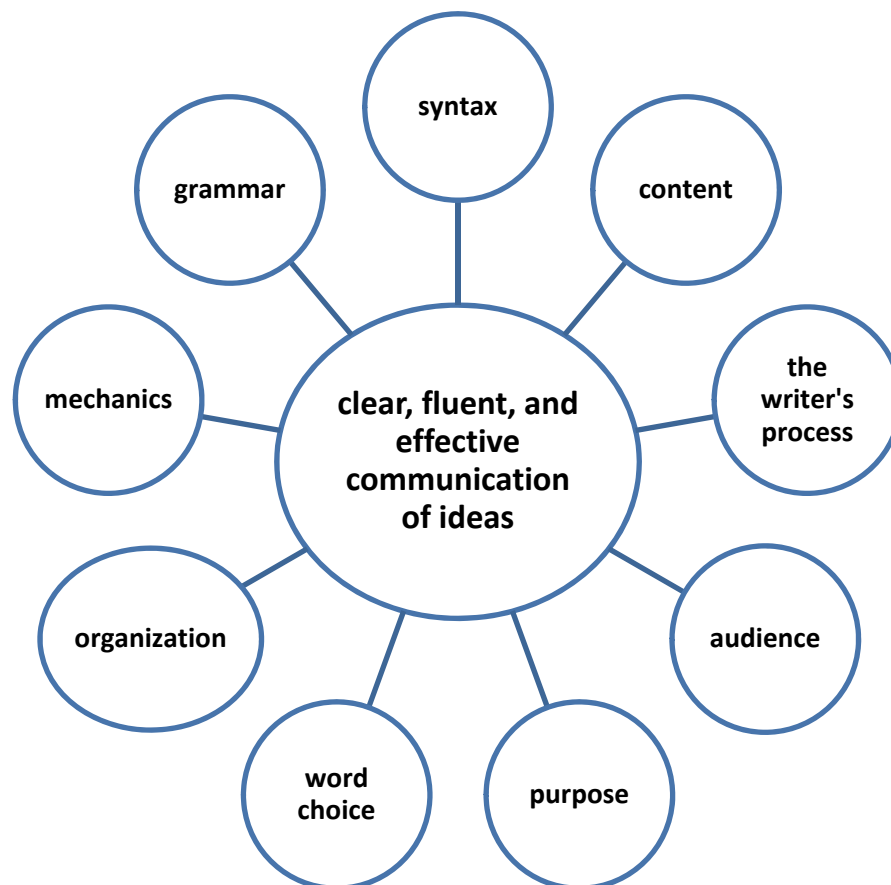
It becomes visible that the act of writing in the FL class is a complex, profound process. Yet, not only the notion of what writing entails plays a role in the modelling of teaching writing. When writing, be it in the L1 or in a foreign language, the composing process might pose a challenge to the writer and might not be as straightforward. For this reason, the way in which L2 writing is taught is of high significance.

Before answering the how-question, another important aspect of teaching writing is considered, namely purpose. Before selecting and following certain approaches, models and guidelines towards teaching writing and developing a specific plan, it is essential to become aware of the purpose of writing and the purpose of teaching writing respectively. This purpose then influences *what* should be taught and *how* teaching needs to happen. In order to be able to find the appropriate purpose and suitable way of teaching, it is necessary to ask for the role which writing in the FL may play in the students' lives (Reichelt 2001) as well as for the role which writing may play in the language classroom. Questions arise, such as: "Is it for language practice, as a support for other skills learning, to communicate about the FL culture, or to learn about composing?" (O'Brien 2004: 1). Writing can have the following purposes in the language class:

- to work on accuracy in orthography and morphology
- to reinforce and learn new vocabulary
- to practise various syntactic structures
- to provide further experience in purposive use of the TL through interaction and creation of meaning
- to learn to create compositions appropriate for some particular audience and purpose
- to learn and communicate about aspects of the TL, including literature and culture
- to support acquisition of speaking, reading, and listening skills

Reichelt (2001: 579; *adapted*)

Besides considering the purpose of teaching and learning writing, the following principles can act as guidance for teaching writing. First of all, it is necessary for the teacher to recognize and acknowledge the difficulties of writing and the writing process. The teacher must use suitable, reasonable assessment criteria and methods. Secondly, the students should be presented and equipped with different model texts which show effective writing. Another principle concerns the selection of tasks and topics, which should happen in a deliberate way.

Finally, the teacher should be aware of the need to consider and encourage the whole production of a text (O'Brien 2000: 40). The individual steps happening when writing should be paid attention to and might be taught separately.

There have been and still are various different approaches to teaching L2 writing. The most common and popular ones are considered in detail in the chapters to follow. These are the product, the process and the genre approach. Other approaches to teaching writing include the controlled-to-free approach, the free-writing approach, the paragraph-pattern approach, the grammar-syntax-organization approach and the communicative approach (Raimes 1983: 6ff.).

The controlled-to-free approach, as the name already says, leads the students step by step from simple sentence exercises over working with paragraphs to free composition writing. It is a highly prescriptive approach and concentrates on accuracy. In the free-writing approach the focus lies on fluency and also on the awareness of audience and appropriate content. Students are usually instructed to do a lot of free writing not focusing much on form and accuracy. The paragraph-pattern approach relates to the skill of organizing a text. Students are assigned to work with model paragraphs, for instance copying or analyzing them. The whole instruction then happens on a paragraph level. The communicative approach carries some characteristics of the genre and of the post-process approach. It concentrates on the purpose and audience of a text (Raimes 1983: 6ff.). As mentioned above, the focus of this thesis lies on the most prominent approaches towards teaching writing, which are the product, the process and the genre approach. The approaches just enumerated will, therefore, not be elaborated on further.

3.1 The Product Approach

As the term already implies, the product approach focuses on the finished product of writing and on *what* is being written or produced. Only the final written text is to be evaluated and graded and should therefore be written in an appropriate way and free of errors. When following the product approach, it is linguistic knowledge which dominates writing (Pincas 1982, cited in Badger & White 2000: 153). Thus, cohesive devices, syntax as well as appropriate vocabulary are to be emphasized. A model for teaching writing according to the ideas of the product approach might incorporate four stages:

Figure III: Product Approach towards Teaching Writing by Pincas (1982, cited in Badger & White 2000: 153; *adapted*)

Familiarization	→	Controlled Writing	→	Guided Writing	→	Free Writing

These stages can be illustrated with the help of an example in which the final task is to produce a description of a house (Badger & White 2000: 153). At the first stage students might be familiarized with existing descriptions by doing exercises involving the different rooms of a house and necessary prepositions. The stage of controlled writing may require them to write whole sentences with the help of a substitution table. The next step, i.e. guided writing, may involve the writing of a text referring to a picture of a house. At the final stage the students then produce a description of their own house.

The product approach has its *raison d'être* in FL teaching. It is particularly reasonable to call for the product approach for the means of exam training (Valazza 2006). In an exam students have limited time and thus little or no chance to brainstorm, write second drafts or receive any feedback. So, the product approach lends itself to exam training. Another argument in support of the product approach is the issue of available time. The time frame may simply not allow the teacher to strictly follow the process approach in English classes. The product approach is considered less time-consuming and more practicable for common English classes (Vince 2004, cited in Valazza 2006: 29).

The product approach is often titled the "traditional paradigm" (Hairston 1982: 78) and viewed critically, calling it for instance a

> prescriptive and orderly view of the creative act, a view that defines the successful writer as one who can systematically produce a 500-word theme of five paragraphs, each with a topic sentence.
> (Hairston 1982: 78)

This statement clearly carries criticism against the product approach. It conveys the message of this method restricting the students' freedom and potential in writing. Students and their individuality would not be recognized and paid attention to. They would thus not receive suitable support and encouragement and are not challenged (Mourssi 2013: 732). This attitude is representative for the tenor of literature and opinions uttered in this field. The product approach has faced much criticism and its disadvantages were being brought to the floor numerous times.

The product approach is considered to be teacher-centered. This method of teaching writing is claimed to lack teacher-student-interaction as well as interaction among the students. Acts like discussing, negotiating or giving and receiving sufficient, precise feedback do not play a major role in the product approach and are often disregarded (Mourssi 2013: 732). The teacher-centeredness attributed to the product approach might then result "either in an over-controlled or judgmental environment" (Zamel 1987: 67).

Adding to the critical tone, the origins of the product-centered approach need to be brought up. The approach has neither been the result of any research nor has it undergone empirical experimentation and testing (Hairston 1982). It rather

> derives partly from the classical rhetorical model that organizes the production of discourse into invention, arrangement, and style, but mostly it seems to be based on some idealized and orderly vision of what literature scholars, whose professional focus is on the written product, seem to imagine is an efficient method of writing.
> (Hairston 1982: 78)

As for the evaluation, the final product in many cases merely receives a 'good, very good, well done or bad', a tick or a grade. This form of evaluation is clearly insufficient for allowing students to record and understand the feedback and ideally benefit from it (Mourssi 2013: 732). Lawrence (1972: 10) further enhances that "student writing should not be measured

against a hypothetical standard of perfection", which she considers is the case in product writing.

The product-centered approach in most cases simply considers the *what*, not drawing enough attention to the *how* of writing (Harmer 2005: 11). It is precisely this particular criticism which led to a change in paradigm in the late 1960s and the early 1970s. Up to that point in time the product-oriented principle of teaching writing, also known as 'current-traditional rhetoric', had dominated the field of didactics (Matsuda 2003). Teaching writing had been about producing a text consisting of five paragraphs based on clear instructions given by the teacher. For their texts the students received a simple grade without extensive feedback or the chance to revise or edit it. As a reaction to the increasing dissatisfaction and on the basis of the will to improve teaching methods, the process movement entered writing classrooms. As Matsuda (2003: 67) writes:

> [t]hen, along came the advocates of process pedagogy who emphasized the importance of teaching writing not as product but as process: of helping students discover their own voice; of recognizing that students have something important to say; of allowing students to choose their own topic; of providing teacher and peer feedback; of encouraging revision; and of using student writing as the primary text of the course.

This new attitude and orientation was fostered and aided by the fact that empirical research into the act of writing emerged at the same time. The presence of the process-orientated approach to teaching writing became wide-spread and its popularity increased (Matsuda 2003: 67).

3.2 The Process Approach

The process approach was particularly strong and had reached a peak in popularity in the late 1970s and the early 1980s. At this time,

> you were either one of the process-oriented teachers arguing for student choice of topics and forms; the necessity of authentic voice; writing as a messy, organic, recursive form of discovery, growth, and personal expression; or you were a teacher who believed that we needed to resist process' attack on rules, conventions, standards, quality, and rigor.
> (Tobin 2001: 4)

The process-oriented approach features "writing activities which move learners from the generation of ideas and the collection of data through to the 'publication' of a finished text" (Tribble 1996: 37). This approach lays the focus on the act of writing, i.e. on the composing process itself (Richards et al. 1999: 290). The approach considers the writer's steps and tools in this process, like planning, drafting and revising. It can therefore be defined as "treat[ing] writing not as an end-product to be evaluated and graded but as an activity, a process, which the student can learn how to accomplish" (Lawrence 1972: 3). The act of writing is perceived as discovery itself consisting of various steps during which different strategies are applied. This makes writing a complex process and especially for a great number of second language writers "neither easy nor spontaneous" (Hedge 2000: 302).

The process approach would also incorporate and stress the significance of organization strategies as well as of raising the students' "meta-awareness" of the specific activity before the actual writing with the help of the so-called "pre-writing discussion" (Lawrence 1972: 6-7). When speaking of process-centered writing, the active process of thinking and the students' awareness of the cognitive strategies used are significant. To first of all raise and then enhance this awareness teachers should base their feedback on the notions of development and improvement. Furthermore, the terms independence and accountability on the students' side are of importance in the process approach (Lawrence 1972: 4).

In the process approach writing is equated to a "process of exploration" (Murray 1972). When writing, one learns not only about the world but also reflects on his or her knowledge and evaluates it. Writing enables us to communicate and in this way communicate the knowledge we have and the things we learn. Murray (1972: 4) rounds up his plea for the process approach by stating that "[i]nstead of teaching finished writing, we should teach unfinished

writing, and glory in its unfinishedness. We work with language in action". It is not only the end-product that matters, but it is the process which leads the student there. Needless to say, it is the teachers who are in the position of drawing attention to this idea and of actually employing the process approach. For this reason,

> [m]ost importantly, the teacher must realize that correcting papers, evaluating student writing, and assigning grades is not the primary aim of the writing class: teaching students *how* to write is.
> (Lawrence 1972: 10)

As mentioned before, the process of writing is considered to consist of various steps. The act of writing consists of the following steps, according to Graham and Sandmel (2011):

Figure IV: The Stages of Writing according to Graham and Sandmel (2011: 396-397)

Planning
- setting goals
- generating ideas
- organizing ideas

Translating
- putting a writing plan into action

Reviewing
- evaluating
- editing
- revising
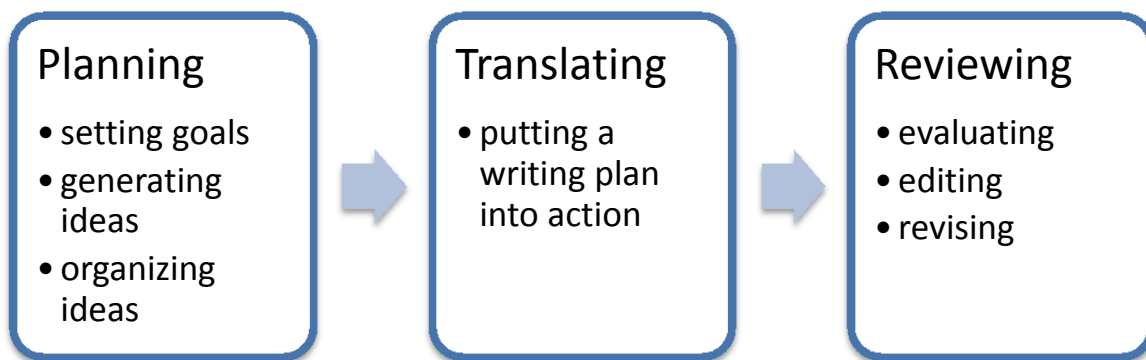
Adding to this idea of writing incorporating various steps, the writing process of students is described as follows:

> They consult their own background knowledge. They let ideas incubate. They plan. As they write, they read back over what they have written […]. Contrary to what many textbooks advise, writers do not follow a neat sequence of planning, organizing, writing, and then revising. For while a writer's product – the finished essay, story, or novel – is presented in lines, the process that produces it is not linear at all.
> (Raimes 1985: 229)

This description clearly shows that the act of writing consists of more than one step. There is more to the act of writing than sitting down and jotting down the final text. When writing, one does not always pass through the various, single stages one after the other. One rather goes back and forth in the writing process.

3.2.1 Implementation of the Process Approach

A number of ideas, theoretical considerations and recommendations have been published on the actual implementation of process-orientated principles in FL teaching. These are directed at the practical realization of the process approach and are, to some extent, supported by empirical studies.

The following list of recommendations for teaching writing according to the ideas of the process approach is based on research conducted by Stewart and Cheung (1989). The respective study investigated the implementation of the process approach in secondary schools in Hong Kong, more precisely in EFL classes. Process writing was introduced gradually and the concept was adapted and modified in accordance with the educational surroundings and background. The study has led to these recommendations:

- Build up a shared understanding between teachers and learners of the nature, the purposes, and the requirements of the process approach.
- Integrate the four language skills to fit into the stages of the writing process without unduly upsetting the timetable and the scheme of work.
- Design purpose-specific and reader-specific tasks so that learners can draft and redraft with the communicative context in mind.
- Simplify writing tasks by removing limitations on the number of words and the required language forms, and ensure the familiarity of the subject matter.
- Carry forward each stage in the writing process and focus on a different aspect of the writing process in each lesson, working on meaning before accuracy.
- Allow sufficient time for learners to draft and redraft in order to discover and express their meaning appropriately and accurately, doing some activities in class and assigning others as homework.
- Provide reader feedback from the teacher or peers, using peer reading and rewriting guidelines distributed to all students, at each stage of the writing process, to help students develop critical reading and revising skills.
- Modify the teacher's role to be less of an evaluator or judge of language accuracy and more of a facilitator or consultant.
- Grade the final draft according to how much progress the student has made in going from first ideas, to drafting, revising, and editing.

(Stewart & Cheung 1989: 42-44)

The recommendations relate to the overall structure of the writing lessons as such. They are directed towards teachers and act as a guide by providing a comprehensive overview of what to be aware of and bear in mind when adopting the process approach.

Focusing only on the individual stages of the writing process and the single steps to be taken within the language class, the most common system proposed consists of the steps: prewriting, drafting, revising, editing and publishing (e.g. Atwell 1984; cited in Schroder and Lovett 1993: 3). A more extensive, elaborate enumeration of the stages of a possible way of teaching writing according to the ideas of the approach would include:

- discussion (class, small, group, pair)
- brainstorming / making notes / asking questions
- fast writing / selecting ideas / establishing a view point
- rough draft
- preliminary self-evaluation
- arranging information / structuring the text
- first draft
- group / peer evaluation and responding
- conference
- second draft
- self-evaluation / editing / proof-reading
- finished draft
- response to final draft

(White & Arndt 1991: 7)

This model for teaching writing seems to act as an ideal method for process-oriented teaching. It includes a great number of steps and guides the students through the process of taking these, step by step. Students have the chance to work on and improve their texts with the goal of ending up with the best version possible. They are made familiar with a number of ways of engaging themselves in the process of writing. The realization of the great number of individual steps is, however, not always possible. For this reason, a condensed version of a process-based sequence of writing would look like this:

- prewriting or invention activities (brainstorming, group discussion, assessing ideas,)
- drafting
- seeking feedback from peers or the instructor
- revising on the whole-text level (looking at the overall focus, reconsidering organization, deciding whether there is enough evidence, etc.)
- revising at the paragraph or sentence level
- proofreading
- "publishing" the final text

(Sun & Feng 2009: 150)

It is clearly visible that the stages listed by the various researchers in different years have many points in common. The five basic stages are inherent to all, despite being formulated

slightly differently. Once more, these are: prewriting activities, concentrating on collecting ideas; drafting; revising; editing and producing a final version.

Another general characteristic of following the process approach to teaching writing is that students collaborate and learn from each other. Teachers are therefore anxious to cater for the respective supportive and harmonious atmosphere during each step in the writing process. Ideally, there is time for individual instruction which is adapted to the student as well as for so-called writing conferences. "Students' ownership" as well as self-evaluation and -reflection are of significance (Graham & Sandmel 2011: 396f.).

3.2.2 Support and Criticism

As perhaps already visible, the process approach has a number of proponents, who have put forth advantages. First of all, at this point chapter 2.4 has to be mentioned, which has underlined the importance of the act of writing itself. The process approach deals with exactly this act. It has already been made clear before in how far drawing attention to the writing process is beneficial for students. There is, after all, the benefit of encouraging students to pay attention to the actual processes happening, i.e. the writing process and also cognitive processes. This leads to cognitive development. Moreover, the students get deeply engaged in the language.

Other significant benefits the approach brings with it include the fact that students are treated on an individual level and their strengths and weaknesses are considered. The teacher can care for each student's needs and can give respective instructions and feedback. It is also claimed that the students' motivation is enhanced. Working together with others, interaction, being given responsibility and a supportive writing environment contribute to the students feeling more motivated and eager to write (Graham & Sandmel 2011: 397).

On a more wide-ranging level, process-centered teaching is perceived valuable in that it helps and guides students to develop a basis for their writing competence in the future (Björk et al 2003). They not only learn how to fulfill the one single task and produce the requested text. They rather develop a strategy for coping with writing tasks to come and a general way of

dealing with texts. Furthermore, Process writing aids the development of reflection and revision capacities (Björk & Räisänen 2003: 22).

It makes it possible for students to receive and benefit from "the input of and support from the teacher and peer(s)" (Mattisson 2012: 25). Since the writer is given more freedom, independence and responsibility, the process approach also caters for the students' personal development (Mattisson 2012: 25). Needless to say, the benefits mentioned are not to be expected in every single case in which the process approach or simply some ideas are applied. In an ideal situation, however, these advantages can be realized.

On the other hand, the process approach can also be criticized on the following grounds. It has been noted, for instance, that the teaching of writing in a process-oriented way might not be forceful and authoritarian enough (Graham & Sandmel 2011: 397). This can have a negative effect especially on weaker students' process of learning. Some students, in particular when they experience difficulties with writing in general, need much guidance. They need strict, precise orders which the process approach might not always provide. Students may actually feel overstrained by the amount of responsibility they are given and by the self-monitoring they are expected to do.

Tying in with the problem of lacking authority, further concerns are to be mentioned. Since teachers should act as collaborators and supporters, it is "attempted to relinquish authority unproblematically, in order to empower the expressive capacities of their students" (Trimbur 1994: 110). Yet, students in many cases do not acknowledge this loss of authority and instead re-inscribe it. This happens for the simple reason that the students will always be aware of the fact that their texts will be evaluated and graded by the teacher in the end (Trimbur 1994: 110). Therefore, the disempowering of teachers may actually not have the desired effect.

Implementing the process approach might lead to a lack of attention paid to foundational skills like spelling or sentence construction (Nagin 2006). In process writing a lot of time is devoted to the individual stages of writing and to carrying out these stages appropriately. The stages and the teaching, however, are only marginally concerned with the formal rules of writing, i.e. orthography, grammar, etc. The process-centered approach would simply fail "to make plain what is to be learnt" (Hyland 2003a: 19).

Another possible drawback of the process approach is the great amount of time necessary for the writing tasks. Writing projects in a process-oriented class require "an extended period of time" (Graham & Sandmel 2011: 396f.). Teachers argue that,

> setting aside the time needed for feedback, and for the revision of several drafts, is unrealistic, particularly within the constraints of school systems, and particularly where classes are large.
> (Hedge 2000: 318)

The paradigm shift from a product to a process orientation has revolutionized the field of teaching writing and has led to much development. Despite its seeming popularity, only "a sizable minority of elementary and secondary teachers presently [i.e. in the year 2011] use this approach exclusively when teaching writing" (Graham & Sandmel 2011: 396). It is to say, however, that even if it is only rarely the case that the process-approach is being used exclusively, in many cases it might as well be used partially. The principles and ideas may have been adopted in teaching writing, to a greater or smaller extent. Obviously, the process approach as such has received much attention and has exerted influence on teaching methods. In how far this is true for the teaching materials in Austria is examined in the empirical part of this paper.

4. The Genre Approach

Another popular approach towards teaching writing is the genre approach. As a first step, the concept of genre is defined:

> Genre refers to abstract, socially recognised ways of using language. It is based on the assumptions that the features of a similar group of texts depend on the social context of their creation and use, and that those features can be described in a way that relates a text to others like it and to the choices and constraints acting on text producers.
> (Hyland 2003a: 21)

Breaking up this definition into smaller pieces, genre first of all is a socially constructed term. It relates, among others, to the grouping of texts according to certain characteristics and features which they have in common. These are socially determined and shaped by the context. One group of texts and its features thus regulate and assert the production of other, similar texts. Genre has to do with individuals "acting both within the bounds of their history and the constraints of particular contexts, and with a knowledge of existing generic types" (Kress 1989: 10). The notion of the already present generic types as well as the restrictive role of context are to be highlighted.

Regarding the term genre, yet another concept which is linked to it has been introduced, namely that of discourse communities (Swales 1990: 58). Genre is said to denote a group of communicative events which are performed by members of a certain discourse community. They have in common the communicative and social purposes. In addition to his definition cited at the beginning, Hyland (2003a: 22) also links genres to the active part of the writer by describing them as rhetorical actions. These rhetorical actions are grounded on recurring situations. The writer bases his choices and decisions on the already existing, tried and established ways of accomplishing the specific purpose. Similarly, genres are dynamic structures and "typical ways of engaging rhetorically with recurring situations" (Freedman & Medway 1994b: 2).

Genre theory, in accordance with the definitions listed,

> seeks to (i) understand the ways individuals use language to orient to and interpret particular communicative situations, and (ii) employ this knowledge for literacy education.
> (Hyland 2003a: 22)

4.1 Genre-based Pedagogy

First of all, the genre approach is similar to the product approach which has already been described. Both approaches view writing as a primarily linguistic act. Yet, there is a major difference to the product approach. The genre-based approach focuses on and highlights the social context in which the text is being written. It suggests that this context shapes the written product and determines its characteristics. This leads to a variety of differing types of texts depending on the various situations in which they were written (Flowerdew J. 1993: 307). Therefore, in relation to the genre-based approach, writing is viewed "as essentially concerned with knowledge of language, and as being tied closely to a social purpose" (Badger and White 2000: 156). Teaching writing in accordance with genre pedagogy means to focus on the text and its structure as such while simultaneously questioning and analyzing the purpose as well as the social context in which it is situated (Raimes 1998: 151). The genre approach is closely tied to the various aspects of the notion of 'genre' and strives to integrate these in the teaching of writing.

One important aspect mentioned here is the incorporation of model texts. This is very common for the genre-based approach to teaching writing. In the genre approach "the development of writing is largely viewed as the analysis and imitation of input in the form of texts provided by the teacher" (Badger and White 2000: 156). This obviously corresponds to the definitions given for the term genre; genre and thus also the genre-based approach being closely linked to already established generic types of texts and social conventions in writing. The genre approach gives "students explicit and systematic explanations of the ways language functions in social contexts" (Hyland 2003a: 18). Moreover, it equips students with the relevant tools for writing, that is rhetorical as well as linguistic ones. With the help of these they would then be able to participate in the respective culture and social environment. By linking writing closely to society and social practices, the genre approach moves away from the assumption that writing can be neutral and free from any values. It rather highlights and grounds its principles on the fact that texts and naturally writing are situated in and related to certain social contexts and institutions (Hyland 2003a: 20-21). Additionally, power relations are inherent to writing. Genre-based pedagogies therefore seek to address these relations and conventions to provide the students with the ability to detect and make use of these. This ability is viewed as the key to social communities and social communication (Hyland 2003a:

20). This idea is shared by Cope and Kalantzis (1993: 7) who write that genres and the teaching of them gives "their users access to certain realms of social action and interaction, certain realms of social influence and power".

4.2   The Implementation of the Genre Approach

As already mentioned the general method of teaching writing in accordance with genre-centered theories differs from the models of the process approach presented before. Following the genre approach, students are presented with a contextual framework. This framework makes explicit the genres used in particular situations. Students are also made aware of the structure of the specific texts and the reasons why they are as they are (Hyland 2003a: 25-26).

Genre-based teaching makes use of the method of scaffolding, especially at the beginning of learning. Students are, at first, given much support by the teacher. The teacher provides them with model texts, which are then discussed, analyzed and deconstructed. Particular attention is paid to the specific structure and language used in the model text. Ideally, the students become familiar with the genre. The support given by the teacher is "strategically diminished as students progress, with teachers and learners sharing responsibility in the joint negotiation and construction of texts" (Hyland 2003: 26). Similar to the process approach, at this point also the idea of producing several drafts and of peer assistance can be made use of. Finally, the students are equipped with enough knowledge and the skill to write a text on their own (Hyland 2003a: 26).

A number of very similar models have been put forth, describing and illustrating the genre approach (Cope & Kalantzis 1993: 11; Dudley-Evans 1997: 154; Firkins et al 2007: 343). These models include very similar methods of teaching writing. They consist of three phases. These are firstly the modelling of the genre. The student is provided and works with models of the texts he or she will have to write. These model texts are analyzed often by the means of carrying out activities based on the models. Secondly, they produce a text together with their teacher. Alternatively, they work on activities which deal with the relevant genre. As a third step, each student independently writes a text of the target genre. It is also possible to repeat this cycle. The following figure illustrates this commonly proposed three-step-procedure of the genre approach:

Figure V: Genre Approach towards Teaching Writing (Firkins et al 2007; *adapted*)

| modelling a text | → | joint construction of a text | → | independent construction of a text |

Particularly at the early stages of learning, it is necessary that the teacher offers support and guidance to the students. Then, throughout the teaching and learning process the responsibility should gradually be directed towards the student and away from the teacher. The support provided by the teacher is minimized while the student learns to be in charge of his or her own writing. When teaching writing in a foreign language, it is essential to concentrate on and stress the stages of modelling a text and of the following joint construction (Firkins et al 2007: 343). At these two stages the teacher should offer assistance and the steps could also be repeated several times, with different texts and activities. The third stage, however, should leave enough room for the students' independence. As this three-phase-model is apt for beginners, a second model focusing on more advanced learners is presented. The model was put forth by Flowerdew (2000) and its overall aim is to "examine the organization of content by breaking down the genre into the finer features" (Flowerdew L. 2000: 372). It consists of these steps:

Figure VI: Genre Approach towards Teaching Writing (Flowerdew L. 2000: 372-374; *adapted*)

| reconstructing a text | → | comparing several examples | → | identifying content |

| creating discussion topics | ← | identifying the Problem-Solution pattern | ← | relating content in deifferent sections |
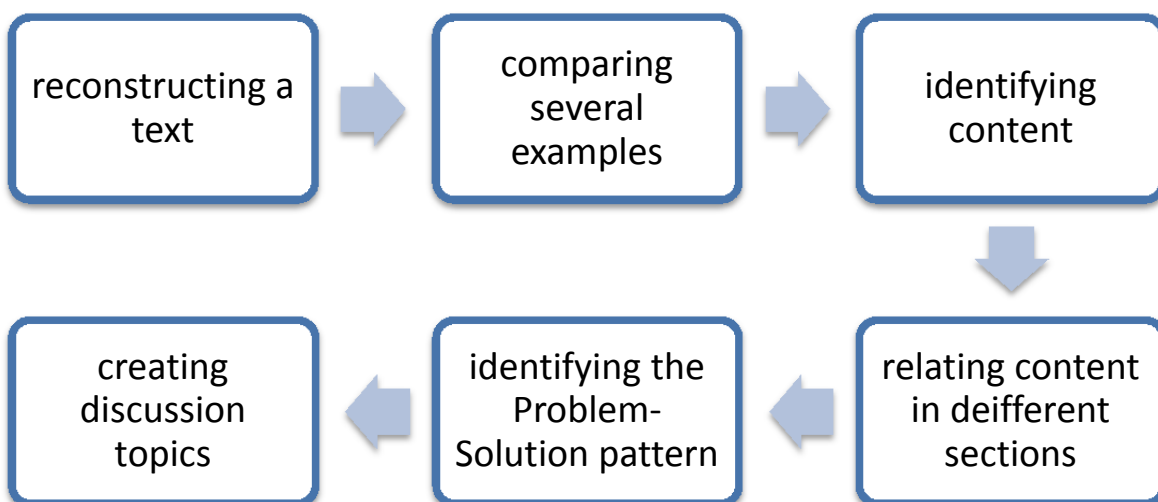
There is a range of activities and at the same time guidelines to be made use of when teaching writing on the basis of genre pedagogy:

- developing contextual and metacognative [*sic*] awareness (schema building), i.e. drawing on the student's existing background knowledge
- using authentic texts as a model, a number of which would be familiar to students in their daily lives (although perhaps familiar to them in their first language)
- introducing and reiterating a metadiscourse i.e. providing students with a language they could use to talk about language
- linking texts (intertextuality) by explicitly discussing similarities found in a genre, e.g. the types of lexico-grammatical features which were commonly found in procedural texts

(Firkins et al 2007: 344)

This list of tasks to fulfill includes relevant points which are inherent to the genre approach and which are closely linked to the concept of genre. Firstly, one important aspect mentioned is contextual awareness. As already mentioned, the social context in which a text is constructed plays a great role with regard to the genre of a text and the construction of a text itself. Furthermore, what is mentioned here is the creation of schemata with regard to this contextual as well as metacognitive knowledge. At this point already present background knowledge is highly relevant. Another essential factor when teaching writing in relation to genres is the inclusion of model texts, as was made explicit already. Also a new notion is introduced, namely that of meta-discourse. In the genre approach it is essential to talk about texts and the language being used. For this to be possible, students have to be familiar with meta-language so they can talk and write about language appropriately. The last aspect of teaching writing according to genre pedagogy is the linking of texts. Students develop an understanding of the different texts. More precisely, they discover what some texts have in common and what distinguishes certain texts from others. It is of particular interest to find similarities in texts and to assign them to certain genres on this basis.

4.3 Support and Criticism

The genre approach and the respective method of teaching writing have received positive evaluation especially due to their in-depth engagement with text construction and the notion of genre. Firstly, dealing with the particular choices of language made when writing a text leads students to being able to critically analyze texts (Hammond & Macken-Horarik 1999: 529). This skill is further enhanced by the introduction and use of meta-language to talk about and reflect on language as such. In the genre approach students therefore learn not only how to construct but also how to deconstruct written texts. They view texts more critically and are equipped with the tools to analyze, compare and assign them to particular genres.

It is essential for students to learn how texts can be used to communicate successfully and how this communication is socially embedded.

> Knowing the genre, therefore, means knowing such things as appropriate subject matter, level of detail, tone, and approach as well as the usual layout and organization. Knowing the genre means knowing not only, or even most of all, how to conform to generic conventions but also how to respond appropriately to a given situation.
> (Devitt 1993: 577)

This is exactly what the genre approach aims to achieve. When students choose a certain genre, they 'choose' the situation and context connected to this genre at the same time (Devitt 1993: 578). The genre approach ensures that they are aware of this fact. Since students necessarily make use of the genres when writing, they must have knowledge of and control over them in order to be able to 'exploit' them (Bakhtin 1986: 80). The approach fosters this awareness raising of genres.

Hyland (2003a) argues that genre pedagogy does not replace but rather enrich the process approach. He writes that

> genre simply requires [the tools of the process approach to] be used in the transparent, language-rich, and supportive contexts which will most effectively help students to mean.
> (Hyland 2003a: 27)

The genre approach makes teaching explicit and offers students much support and guidance. Also, language is not neglected in this approach and plays a central role in teaching writing. The cultural and social aspects inherent to writing are considered by genre pedagogy as well.

Yet, due to the constant, extensive assistance by the teacher, "it presupposes little prior understanding of cultural practices" (Hyland 2003a: 26). The genre approach comprehends the assumption that writing has a specific purpose and that it happens within some social, cultural context (Badger & White 2000: 157). Moreover, it is regarded as positive by some that the genre approach makes use of imitation learning and of learning through textual analysis.

On the other hand, the genre approach has also been criticized. Freedman (1993: 223), for instance, views the teaching of genres in a very critical way. She doubts that the explicit instruction on genres is indeed effective and beneficial. From her point of view, the genre approach does not show much difference and improvement compared to the conventional teaching of model texts. Freedman would rather confront and supply students with texts from various genres without this explicit way of teaching language forms. The genre approach would rely too heavily on the instruction of form and

> a curriculum based on knowledge of form is always more disposed to be taught via a more authoritative and teacher-centred, rather than a less authoritative and child-centred, pedagogy.
> (Kress 1993: 31)

It is claimed that the genre approach puts the teacher into focus too much when it should rather concentrate on the students. Additionally, the level of control teachers exert in this approach is argued to be quite high and should preferably be less. In genre pedagogy students tend to be viewed as passive (Badger & White 2000: 157). The competence of writing a text is not given enough attention and is undervalued. The aspects just mentioned, i.e. teacher-centeredness, the authoritative character as well as the close similarity to traditional teaching of models, lead to criticizing genre study "as leading to an ideologically conservative pedagogy" (Raimes 1998: 151).

The next point of criticism against the genre approach is concerned with critical thinking and critical analysis of texts. What is on the one side considered a benefit of the approach, i.e. that genre pedagogy fosters the critical analysis of texts, is viewed with great doubt by others. Due to the "direct transmission of text types" the teaching on the basis of genre pedagogy could rather lead to "an uncritical reproduction of discipline" (Luke 1996: 314). Because of the students working that closely and extensively with model texts, critical thinking about these texts would be neglected. Often the questioning of texts and what they latently communicate

does not receive enough attention. In this way, the teaching of genres might not foster critical thinking but rather prohibits it. It would "reproduce the dominant discourses of the powerful and the social relations which they construct and maintain" (Luke 1996: 314).

In this way, the genre approach might restrict students. Since model texts play such a decisive role in genre-based pedagogy, a loss of creativity and the dominance of prescriptivism and conformity are associated with it. As has become visible, the method used in the genre approach does not call for much creativity and usually does not allow much freedom. Indeed, it rather demands students to produce texts which are very similar to the existing ones. The genre approach does not support writing independently and incorporating own ideas. For some students it might then pose a real challenge to move away from the model text, also only slightly, and produce an individual, unique text. Others might simply appreciate the convenience of just copying an existing text. The genre approach, especially if followed by teachers with less experience or imagination, might create the problem of not having enough choice and variation within the writing tasks (Freedman & Medway 1994a; Hyland 2003a). They would merely equip the students with "a recipe theory of genre" (Freedman & Medway 1994a: 46), or "'how-to-do' lists" (Hyland 2003a: 26).

Nonetheless, this criticism is moderated by the consideration that

> [a]s constituents of society, individuals create language and create genre. Being part of society enables individuals to change society, and hence to change genres.
> (Devitt 1993: 579)

4.4   Teaching Materials (according to the Genre Approach)

Materials are of great significance when teaching writing in FL language classes. This is due to the fact that these materials are a valuable source of target language for the learners. The materials and texts the students are confronted with give them the opportunity to get in contact with and study the FL. In particular the genre approach calls for the meaningful inclusion of relevant materials. Hyland specifies the roles materials for teaching writing can have in the language classroom. The four roles of materials which he distinguishes are summarized by the terms: language scaffolding, models, reference and stimulus.

Firstly, language scaffolding refers to the fact that materials provide a basis of learning to write texts and act as a preceding step of learning about the language use of the FL. Before being confronted with the task to write independently and before guided writing, students carry out so-called pre-writing activities to be found in the teaching materials. These activities usually concentrate on language and might include exercises on vocabulary or text structures. The aim is to build a so-called 'language scaffold', i.e. a foundation on which to ground the following steps. This scaffold can help students to develop the skill of producing accurate, appropriate sentences and as a further step cohesive texts. One essential aspect to be pointed out is that these exercises should not be carried out in an isolated form. They should rather be situated in relevant context and make students aware of the particular types of texts, audience and purpose. Only in this way can learners make sense and create meanings of the sentences or texts presented.

Secondly, materials for teaching writing have the role of presenting students with model texts. Models of texts are used to make students familiar with the existence of various genres and the fact that different features and structures are inherent to these. Model texts can be analyzed and discussed as well as manipulated to make students aware of the different genres. Usually, a number of models belonging to the same genre are presented in order to highlight the similarities and characteristics of the particular genres. By working with model texts, learners are supposed to become familiar with the different purposes texts can have and the role the addressed audience and context can play. Students should see how these then influence the choice of language and the way the text is structured. To maximize the success of teaching with the help of model texts, the selection of these must be thorough and the text relevant to the group of learners. This refers to students learning about how a text achieves its purpose; that is, how a text works. Ideally, they can then apply this knowledge to their own text production.

Materials for writing in the language class also comprise reference materials. Such reference materials are grammars, dictionaries, rhetorics, reference manuals and style guides. Reference materials act as supportive materials for students and are particularly apt for self-study. These materials can play a great role when it comes to editing texts and can foster independent writing and also, more generally, learning. Yet, Hyland (2003b) warns language teachers to be cautious with the handling of reference materials. Some tend to be very prescriptive and

subjective. Special care needs to be taken with bilingual dictionaries, electronic translators and the language correction of computer programs. These reference works are all highly significant to FL learners and can indeed act as a very helpful tool. However, the reference to the actual usage of the words looked up and also to appropriacy, connotation and grammatical issues is often missing.

Finally, stimulus materials are essential for teaching writing. As the chosen term already says, materials can act as stimulus with regard to teaching writing. This means that materials can be used as initial point for various exercises, i.e. pre- and post-writing tasks. According to Hyland (2003b: 90), the function of stimulus materials is

> to involve learners in thinking about and using language by stimulating ideas, encouraging connections with particular experiences, and developing topics in ways that articulate their ideas and engage readers.

Such materials could be readings (poems, short stories, etc.), audio materials (lectures, songs, etc.), visual materials (movies, pictures, etc.), electronic materials (web pages, chat rooms, etc.) and realia. The choice of materials is quite decisive, as the materials determine how much restriction and respectively freedom is left to the students. The major stimulus materials are texts as such. They do not only cater for the skill of writing, but simultaneously foster the reading skill. Moreover, critical thinking about texts in general and texts written by oneself is fostered. Texts as stimuli are viewed as the most straight-forward way to activate prior knowledge and to arouse interest in a topic for writing. Also in the case of stimulus materials, the role and significance of context must not to be neglected.

5. Materials Analysis

Needless to say, teaching materials play a vital role in teaching writing. Materials are often viewed as "key classroom tools which are designed to facilitate language learning" (Gray 2013: 3). Therefore, besides considering the different approaches and choosing to orientate teaching towards one of them, the selection of appropriate materials is essential. Commercial textbooks, or coursebooks as they are called throughout this paper, are assumed to be the most popular, most widely used materials for teaching writing in FL classrooms. Writing materials are still to a great extent paper-based, but the inclusion of other forms such as computer-mediated materials as well as visual and audio aids and real objects is increasing (Hyland 2003b: 85). Teaching or learning materials and the roles they can have in language classrooms, may also be expressed and grouped as: informative, instructional, experiential, eliciting and exploratory (Tomlinson 2012: 143). Thus, materials may be

> informing the learner about the target language, guiding the learner in practising the language, providing the learner with experience of the language in use, encouraging the learner to use the language and helping the learner to make discoveries about language.
> (Tomlinson 2012: 143)

In different contexts, the following metaphors were attributed to coursebooks. Teachers may view a coursebook as "a recipe, a springboard, a straightjacket, a supermarket, a holy book, a compass, a survival kit, a crutch" (McGrath 2002: 8). It is the inexperienced as well as the experienced teachers who include coursebooks in the teaching of writing. It might only act as a resource to be consulted now and then. In other cases it might be of considerable relevance and is followed very strictly and precisely (Hyland 2003b: 96).

> [I]ndeed, in many contexts, textbooks constitute the syllabus, teachers being expected to follow them more or less faithfully, with end-of-course exams being based exclusively on textbook content.
> (Harwood 2014: 1f.)

5.1 Methodology

This paper aims to provide an analysis of coursebooks as well as supplementary online materials.

> [T]eachers will wish to supplement their textbook with other materials to cater to their learners' needs, [yet] it is also essential to focus on the published textbook, because most teachers are required to use them to some degree.
> (Harwood 2014: 1)

The following chapter 6 analyses coursebook series with regard to teaching writing. Chapter 7 then provides examples of supplementary teaching materials available online. The analysis conducted can be titled "pre-use" analysis (McGrath 2002: 14). The coursebooks are analyzed without any empirical information concerning their actual usage and implementation in language classes, which is identical to the "pre-use"-status of coursebooks. The additional "in-use" and "post-use" evaluation (McGrath 2002: 14-15) would go beyond the scope of this thesis, yet lends itself to further research.

The main objective of this coursebook analysis is to bring forth a comprehensive description of existing materials. According to McGrath (2002: 22), "beyond the most basic level, the concern is to understand what assumptions and beliefs lie beneath the surface". In relation to this expectation, the analysis is conducted on two different levels.

Firstly, the impressionistic method is used in order to provide an overview of the coursebooks and convey their overall content. One way of implementing the impressionistic method and describe the coursebook on this basic level is to skim the content page and have a glance at the activities offered (McGrath 2002: 25). In the case of this thesis, only the language skill of writing and the related activities are of importance. This first part of the coursebook analysis is built up around the question: *What do they teach with regard to the skill of writing?* The answer to the question of what is being taught should reveal the variety of genres covered by the coursebooks. It should support or question the assumption that "some of them are providing a rich experience of different genres" (Tomlinson 2008: 6). As for the coursebooks used in the final year of the Upper Secondary a link to the SRDP and its tasks is established.

As a second step and going beyond this basic level, the relevant sections and individual tasks are investigated more thoroughly. Since the different approaches and their principles are the

essence of teaching, the focus lies on these. Recalling that "the concern is to understand what assumptions and beliefs lie beneath the surface" (McGrath 2002: 22), it is relevant to investigate the approaches lying beneath the manifest surface of the coursebooks. Thus, the second main question asked is: *How do they teach the skill of writing?* As a means of analysis, the checklist method is used. Such a checklist "consists of a list of items […] being 'checked off' (or ticked) once their presence has been confirmed" (McGrath 2002: 26). Using a checklist for coursebook analysis has a number of advantages. Checklists are cost effective, explicit and have a convenient format (McGrath 2002: 26-27). Furthermore, the analysis being "criterion-referenced can reduce (but not remove) subjectivity and can certainly help to make an evaluation more principled, rigorous, systematic and reliable" (Tomlinson 2013: 31). Yet to be able to benefit from this method, it is highly significant how the checklist is compiled and which categories and criteria are selected. When compiling the checklist used for this thesis, McGrath's (2002) four-step-model was considered:

Figure VII: Compiling a Checklist according to McGrath (2002: 42; *adapted*)
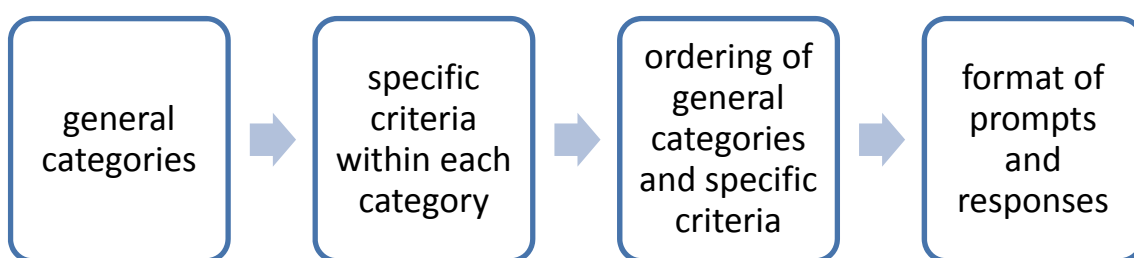
With reference to step 4, the format chosen was providing possibly present elements which are ticked off if included in the coursebooks. This format allows a clear overview and an easy comparison (McGrath 2002: 49).

The checklist alludes to the three most common approaches towards teaching writing, i.e. the product, the process and the genre approach. The main objective is to investigate in how far these approaches have been implemented in the coursebooks. With the help of the criteria, it should be possible to see which approaches are being followed and to what extent. Additionally to the checklist, it is stated in greater detail in how far the approaches influence the structure of the writing tasks and the overall tenor of the coursebooks. In this way, it is

aimed to reveal "underlying assumptions about learning or values on which the materials are based on" (McGrath 2002: 27).

Table I: Checklist for Materials Analysis

Product approach	Focus on the product		
	Focus on linguistic knowledge		
	Production of only one draft		
	4-step-procedure		
Process approach	Focus on the process		
	Peer feedback/self-evaluation		
	Procedure	Brainstorming, finding ideas, making notes, …	
		Drafting (first draft)	
		Receiving/giving feedback	
		Revising/editing	
		Final draft	
Genre approach	Model texts		
	Consideration of purpose		
	Consideration of audience		
	3-step-procedure		
	Awareness raising of genre conventions		
	Consideration of text types		

Following the coursebook analysis, chapter 7 provides examples of websites offering additional teaching materials and guidelines for teachers in the field of teaching writing. The chapter offers sketches of the teaching materials available on the Internet. It contains descriptions of the materials chosen, with a focus on the content and the way in which this content is presented. The emphasis lies on the genres being dealt with and on the approaches being followed. Contrary to the coursebook analysis, the online materials do not undergo an equally extensive and systematic analysis. The websites are rather presented as additional source of ideas and their inclusion should be viewed as an inspirational supplement.

5.2 Genres in the Austrian Curriculum and the SRDP

Due to its relevance for the analysis, this chapter examines the Austrian Curriculum and primarily the written part of the "Standardisierte Reife- und Diplomprüfung" (SRDP), also referred to as "Matura". The SRDP is the Austrian school-leaving exam which permits students to enter university or similar forms of tertiary education. The exam is taken at the end of the Upper Secdonary, which starts at the 5th grade and then continues for 4 or 5 years depending on the school type. It is obligatory to take the written SRDP in the subject English.

The analysis in the upcoming chapters pays particular attention to the connection of the SRDP to the genre approach and the notion of genre. For clarification, this thesis is concerned with the Austrian Upper Secondary, more precisely with the AHS (Allgemeinbildende höhere Schule = secondary academic school). Since the focus of the paper lies on the AHS, alternative school types for the Upper Secondary, such as BHS (Berufsbildende höhere Schule = vocational college), are not considered.

At Austrian schools the first FL usually is English and is taught from the 1st grade onwards. The Austrian Curriculum uses the CEFR (Common European Framework of Reference for Languages 2001) as a basis for defining the levels of competence. The competences are separated into five categories; listening, reading, interacting, speaking (monologue) and writing. As for writing, it is stated that in an AHS after the 6th year of learning, which corresponds to the 6th grade, the level of English is supposed to be B1. After the 8th year of learning, i.e. after the 8th grade, students are supposed to be at level B2. More precisely, the Austrian Curriculum (BMUKK 2004: Lehrplan AHS Oberstufe) says the following:

> B1: Schreiben: Die Schülerinnen und Schüler können über Themen, die ihnen vertraut sind oder sie persönlich interessieren, einfache zusammenhängende Texte schreiben. Sie können persönliche Briefe schreiben und darin von Erfahrungen und Eindrücken berichten.

> B2: Schreiben: Die Schülerinnen und Schüler können über eine Vielzahl von Themen, die sie interessieren, klare und detaillierte Texte schreiben. Sie können in einem Aufsatz oder Bericht Informationen wiedergeben oder Argumente für oder gegen einen bestimmten Standpunkt darlegen. Sie können Briefe schreiben und darin die persönliche Bedeutung von Ereignissen und Erfahrungen deutlich machen.

The curricula demonstrate that the competence of writing plays an important role in teaching EFL in Austrian schools. It is formulated very generally and leaves much room for the teacher to decide on what and how to teach. Merely the terms letter, essay and report hint at concrete genres to be taught.

The tendency towards genres in the field of teaching writing also becomes obvious when looking at the SRDP. The written SRDP consists of four different sections, which are reading, listening, language in context and writing. Concentrating on the section of writing, it includes the production of two independent texts. In the AHS, these two texts can be of five different genres which are predefined: essay, email, report, article and blog entry. These genres still leave freedom as for defining the exact content as well as the context in which the text is written and read in. Since the writing task requires knowledge about these particular genres, the teaching of writing needs to consider these genres as well. The SRDP clearly maneuvers teaching writing towards the genre approach and makes it essential to consider them in the English lessons.

6. Coursebook Analysis

> There is a need for more materials *analysis* to complement the work done […] in the field of materials development and evaluation.
> (Gray 2013: 2)

The analysis intends to give an elaborate impression and a comprehensive analysis of the coursebooks at hand and how they initiate and support the teaching of writing. The coursebook analysis will follow the methodology presented in chapter 5.1. For this thesis a total of three coursebook series was examined:

- *Make your way*
- *Laser*
- *New Headway*

It is important to mention that only the Student's Books of these series were investigated. Additional materials such as Teacher's Books, Workbooks, etc. are not part of the analysis as this would have gone beyond the scope of the thesis. All of these coursebooks are used as teaching materials in the Upper Secondary in Austrian schools. The coursebook series are all used in AHS. Yet, a distinction has to be made at this point. *Make your way* as well as *New Headway* consist of four books according to the four grades and the respective levels of proficiency. *Laser* comprises two books, one coursebook for every two years.

The coursebook analysis deals with tasks which are clearly marked as writing tasks only. Needless to say, there are various exercises which also call for using the skill of writing but are not explicitly labeled as writing tasks. The tasks considered in the following analysis are thus only these tasks which primarily and directly treat the field of composition writing.

6.1 Make your way

The first coursebook series analyzed is called *Make your way* and consists of four parts according to the four grades of the Upper Secondary, i.e. from the 5th to the 8th grade.

Starting on a very general level, the following graph compares the number of writing tasks in the coursebooks for the 5th, the 6th, the 7th and finally the 8th grade.

Graph I: Number of Writing Tasks in Make your way 5 - 8
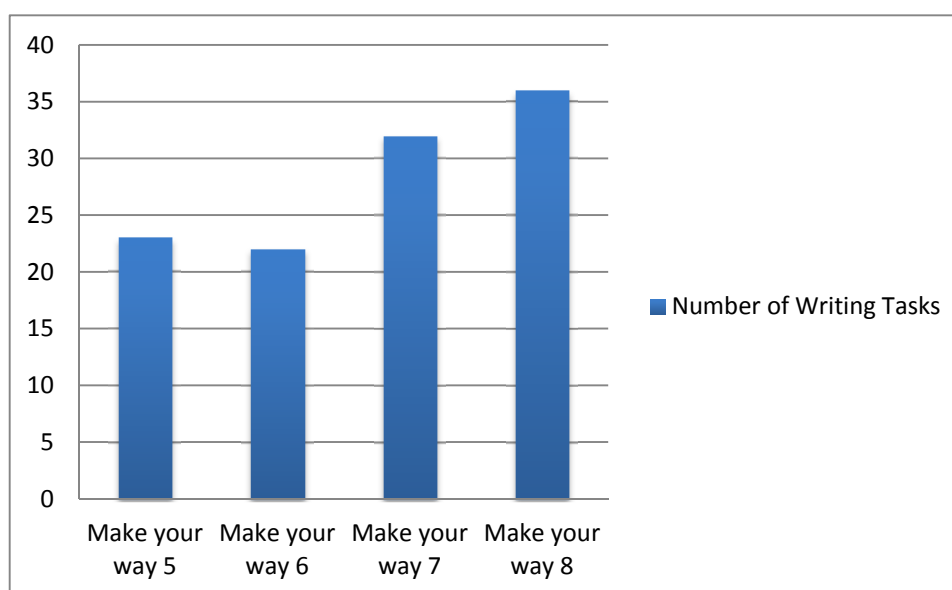
The graph makes obvious that the numbers of writing tasks in coursebooks 7 and 8 are considerably higher than in 5 and 6. This is most certainly due to the increasing level of proficiency. As discussed in the theoretical part, the skill of writing is viewed as a very complex skill. Thus, the higher the level of language proficiency, the likelier it is that the students are able and willing to complete writing tasks. Moreover, writing plays an important role at the SRDP. *Make your way 7* and *8* are therefore dedicated to practicing for this exam and contain a great number of writing tasks as preparation. In all coursebooks the writing activities are provided on a very regular basis throughout the book.

6.1.1   What they teach …

The writing tasks in the coursebooks for grades 5 to 8 are assigned to three different categories, which are called "Writing Station", "Becoming familiar with…/Mastering…" and merely writing activities with no explicitly stated category. The activities of "Writing Station" tend to fall under the category of creative writing. In some instances, yet not all, they do not simply state the task but give an instruction of how to produce the given text step by step. This instruction is, however, rather short and imprecise. The "Writing Station" tasks can be found throughout the whole coursebook and in each unit. Similar to these, are the writing activities which do not fall under the two named categories. Contrary to these, the "Becoming familiar with…/Mastering…" section deals with the more formal, standardized texts, with a few exceptions. The tasks are all structured very similarly and can be found at the end of each unit. They form part of a section devoted to all four language skills.

Figure VIII: Writing Tasks in Make your way 5

Writing Station	Writing	Becoming familiar with …
Poem	Writing a caption	Letter to the editor
Story		Discursive composition
Film review		Newspaper article
Paragraph		Film review
Poems inspired by pictures and/or music		Letter of application
Jokes		Review of a poem
Design your own soap opera		Letter about Austrian sense of humour
Design your own computer game		An Irish soap (Editing)
Description of your perfect house		Describing a piece of software
An email to your pen pal from England		Review about a pc game
		Writing a story
		A letter of advice in health matters
		Email with a piece of advice

Figure IX: Writing tasks in Make your way 6

Writing Station

- A diary entry
- Giving your opinion/contrasting different opinions
- A book review
- Reporting statistics
- A profile of a famous person
- Making a good PowerPoint presentation
- An overview page
- The opening paragraph of a medical thriller

Writing

- Memories of childhood holidays
- A letter from a foreign country
- Diary entries about a journey
- A definition of globalisation
- A text without repetitions of words
- The opening scene of YOUR sitcom
- An article about joining a human rights organisation

Becoming familiar with …

- An article about teenage drinking and drug-taking
- A book review
- Reporting statistics
- A formal letter
- An article for your school magazine
- How to argue in writing
- An article about joining a human rights organisation

Figure X: Writing tasks in Make your way 7

Writing Station

- Using linking words for text construction
- A report about Austrian teenagers
- An appraisal of a work of art
- Analysing a poem
- Contrast and comparison
- An opening statement for "opposite views"
- Advertising slogans
- A review of a documentary
- A biography about Dian Fossey

Writing

- A politically correct version of a children's story
- An interior monologue
- A letter with a piece of advice
- An interpretation of "Nighthawks"
- A text summary
- Last words
- A short story related to death
- A text about "dreamscape"
- A dialogue, a story or a letter based on "Don't touch my hat"
- A dialogue
- A storyboard

Mastering …

- An opinion essay
- An opinion essay
- A report
- An article / an opinion essay
- An opinion essay
- A formal email
- A review of a story
- An opinion essay
- An opinion essay
- An opinion essay
- Job application letters
- A report

Figure XI: Writing tasks in Make your way 8

Writing Station
- A book report
- A short biography of an influential African American
- A review about a memorable performance
- Developing a theme using parallelism and repetition
- The opening paragraph of an article
- An opinion essay
- Letter of application
- Letter to the editor
- Article about sports
- An article on the pros and cons of globalisation
- An email of request
- An article about local derbies
- A report about a weight loss camp
- An article for a blog: tips for job applicants
- An email of application
- A letter of request

Writing
- A text about a racial incident
- Writing a summary
- A synopsis of a story/a book appraisal
- A text summary
- A follow-up article
- Lyrics of a song
- Letter of application
- Report
- Article on human rights
- A report on the effect of media exposure on children
- An article about must-see attractions
- A letter to the editor
- An article on violence in Austria
- A letter to the university board
- An article about a class trip
- An article about humour

Mastering ...
- An opinion essay
- An article
- An article
- A report

The figures presented reveal that the coursebook series *Make your way* covers a range of different genres. The coursebooks contain tasks which would be categorized as creative writing as well as tasks requiring highly formal, standardized texts. To exemplify this variation; it ranges from writing jokes and lyrics of a song to writing reports and letters of application. A clear tendency is visible when comparing the books for the different grades: The higher the grade and level of proficiency, the higher the number of formal texts. While *Make your way 5* includes a great number of tasks asking for informal and creative texts, in

the last coursebook the formal tasks dominate evidently. The consideration of informal genres is reduced to a minimum, whereas the presence of formal genres constantly increases.

Needless to say, this tendency goes hand in hand with the texts to be written at the SRDP which will be set at the end of the 8th grade. The coursebooks for the 7th and 8th grade are concerned with preparing the students for this exam. As already mentioned, the texts to be produced at the SRDP for AHS might be:

- an essay
- an email/a letter
- a report
- an article
- a blog entry

The following graphs illustrate in how far these five genres are represented in the coursebooks 7 and 8 and simultaneously show the proportion of these genres in relation to the overall number of texts to be written.

Graph II: SRDP Genres in Make your way 7
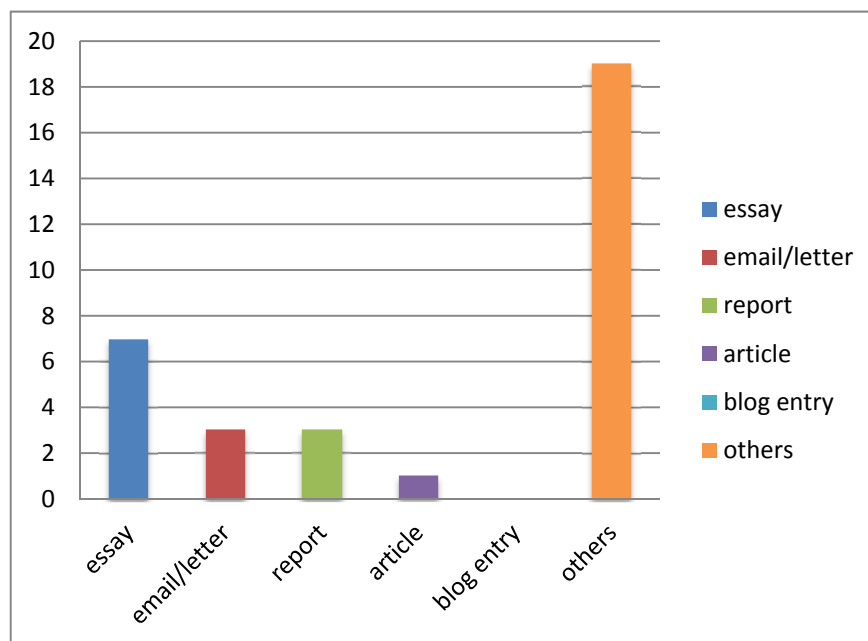
Graph III: SRDP Genres in Make your way 8
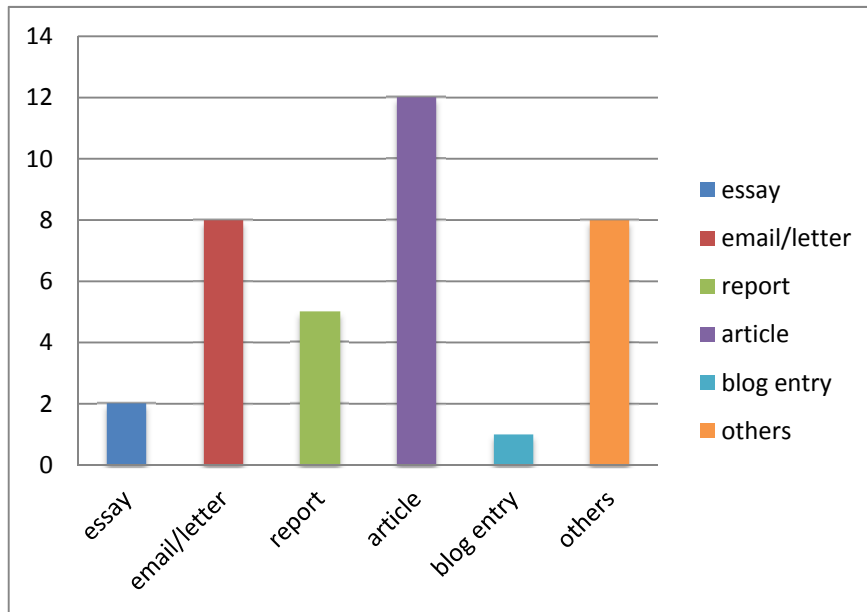
The graphs demonstrate that *Make your way 7* and *8* clearly concentrate on preparing students for the SRDP. While in the 7th grade the focus lies on writing essays, in the 8th grade it is the genres email/letter, report and mainly article which dominate. The only recently established genre of blog entry is not considered to a great extent yet. The graphs also show, however, that the writing tasks include a number of other genres than the ones needed at the SRDP. Additionally, *Make your way 8* has an extra section called "Written Matura" at the end which contains writing tasks resembling those at the SRDP.

6.1.2 How they teach …

For the checklist, the symbol "X" is used for ticking off the criteria, i.e. "X" means that the criterion is present. The symbol "(X)" means that the criterion is met to an inconsistent extent and does not apply to the entire coursebook.

Table II: Checklist for Make your way

Product approach	Focus on the product		X
	Focus on linguistic knowledge		
	Production of only one draft		X
	4-step-procedure		
Process approach	Focus on the process		
	Peer feedback/self-evaluation		
	Procedure	Brainstorming, finding ideas, making notes, …	(X)
		Drafting (first draft)	
		Receiving/giving feedback	
		Revising/editing	
		Final draft	X
Genre approach	Model texts		X
	Consideration of purpose		(X)
	Consideration of audience		(X)
	3-step-procedure		(X)
	Awareness raising of genre conventions		X
	Consideration of text types		X

It is apparent that the *Make your way* books follow the genre approach. First of all, model texts are used to illustrate the different genres which are introduced throughout the coursebook series. Students are presented models of texts which they themselves are supposed to produce in the end. The coursebooks offer activities for analyzing these model texts in addition to only reading them. Yet, not all writing tasks are preceded by model texts and respective exercises.

Tasks belonging to the "Becoming familiar with …" or "Mastering …" part all contain a reference to a model text. They are all structured very similarly and follow the genre approach in some points, yet not completely. As just mentioned, the first step is working with a model

text as proposed by the genre approach. The second step of the approach, namely the joint construction, is not an explicit part of the writing tasks. It therefore is the decision of the teacher to include this second phase in teaching writing. The coursebooks, however, do not propose it. The third step of producing the requested text independently then again is taken up by the coursebooks. The other writing tasks which do not fall under this section vary in their structure and in the extent to which the genre approach plays a role. Some refer to model texts, others do not. What they have in common is the final phase of producing a text individually.

Another way in which the coursebooks follow the genre approach is the fact that they raise the students' awareness of the audience and purpose of writing. With the help of pre-writing activities as well as texts acting as inspiration or stimuli, they intend to construct some context around the text to be produced. Again, this is especially true for the exercises at the end of each unit, i.e. "Becoming familiar with… / Mastering…". Students are also explicitly made familiar with the special characteristics of the particular genres, for instance the specific parts of an email or the determined structure of articles. In this way, awareness for social conventions with regard to writing is raised. Nonetheless, the genre approach would require the audience, the purpose and the social context surrounding a text to be considered to a greater extent and in a more detailed and focused way. The genre approach calls for more concentration on these factors.

The coursebook series *Make your way*, in general, does not show signs of following the process approach. The final step is in all cases to produce the text. Yet, this is also the first time of writing the text as a whole. This rather alludes to the ideas of the product approach. The focus of the writing tasks lies on the finished product, which is produced by writing the required text one time only. The writing tasks do not include any steps of drafting or editing. There are pre-writing activities which might indeed generate ideas. However, there are no exercises which are directly concerned with planning as such. The tasks do not consider the single steps involved in the process of text construction. They do not directly refer to the process of writing. The tasks merely ask for the final product. In the coursebooks students are not made aware of the possible phases of producing a final text, i.e. of planning, drafting and editing. The tasks do not ask for more than one version of a text to be written. Therefore, it would then be left to the teacher to include the ideas of the process approach when teaching

writing. In the coursebook for grade 5 there is one single exercise which shows tendencies towards the concept of the process approach. This is a task which asks the students to rewrite a paragraph. In this way, they are made familiar with the step of editing and are given the idea that an already written text can and should be improved.

As already mentioned, some ideas of the product approach are present in *Make your way*, yet the 4-step-model of this approach is not considered. There are indeed exercises which could be linked to these steps, i.e. familiarization, controlled writing, guided writing and free writing. However, they are rather distributed throughout the whole coursebooks than treating one and the same writing task. Additionally, there is no clear emphasis on linguistic knowledge. On a general level, the writing tasks do not primarily refer to linguistic knowledge as the product approach would suggest. To sum up, the *Make your way* coursebook series is dominated by the genre approach, while partially incorporating ideas of the product and the process approach.

6.2 Laser

Another coursebook series which was analyzed in the course of this thesis is *Laser*. The series *Laser* has not been aligned according to the grade students are in, but is based on the language levels of the CEFR. For this reason, the coursebooks B1 and B2 were examined as these reflect the language proficiency levels students of the Upper Secondary are supposed to reach. As mentioned already, the Austrian curriculum suggests that students of the 5th and 6th grade should have level B1 and students of the 7th and 8th grade level B2 respectively.

First of all, what is striking are the clear cut competence sections of *Laser*. It distinguishes between the skills of reading, listening, speaking and writing in a very explicit, plain way. The following graph shows the total number of writing tasks in *Laser B1* compared to *Laser B2*:

Graph IV: Number of Writing Tasks in Laser B1 & B2
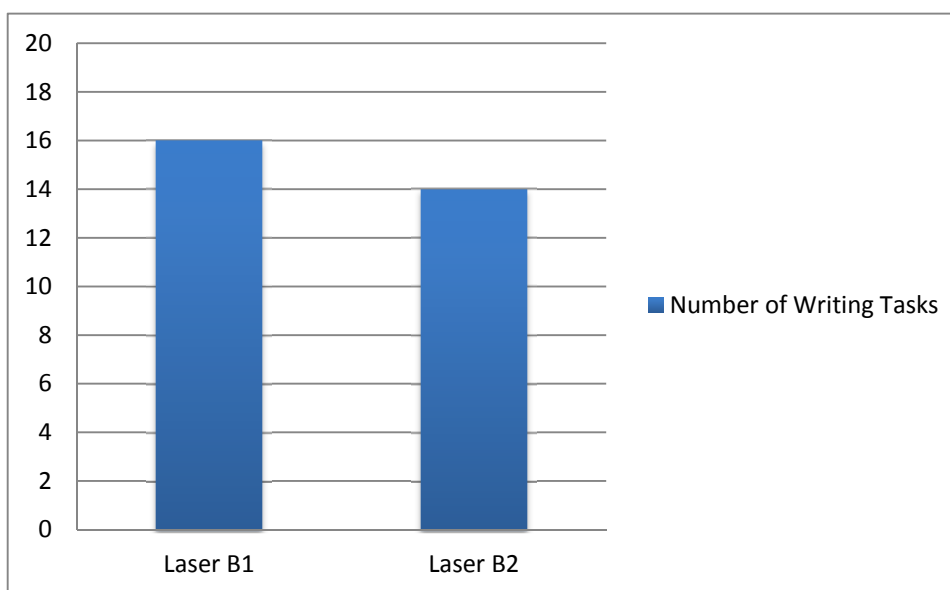
The graph illustrates that the total number of writing tasks does not vary to a great extent. *Laser B2* contains 2 tasks less than *Laser B1*, which corresponds to 12.5% fewer writing tasks. Despite the total number being very similar, the structure of the writing tasks differs as the next chapter will reveal.

6.2.1 What they teach …

Laser B1 contains two sections into which the writing tasks are grouped, namely "Writing Skills" and "Get Ready to Write". The following figure gives an overview of the writing tasks included in the coursebook:

Figure XII: Writing Tasks in Laser B1

Writing Skills	Get Ready to Write
Paragraphing	Informal letter
Descriptive language	Short story
Useful words and phrases for essays	Essay
Interpreting notes	Informal email
Using set phrases	Formal letter
Layout and text structure	Report
Awareness of target reader	Article
Making suggestions	Letter of advice
Developing a narrative	Short story
Awareness of purpose	Informal letter
Complex sentences	Essay
Selecting appropriate style	Informal email
Using set phrases	Letter of application
Making recommendations	Review
Using the correct register	Article
Punctuation and capitalisation	Report

The figure reveals that the coursebook covers a range of different genres. It includes tasks for creative writing and tasks for writing standardized texts. What is striking is that each unit contains pre-writing exercises covering one specific aspect which is essential or helpful for the writing task to follow. Therefore, the section "Writing Skills" is in clear accordance with the section "Get Ready to Write". This structure, however, is not present in *Laser B2*. Different to *Laser B1*, *Laser B2* only contains one section of writing tasks which is simply called "Writing":

Figure XIII: Writing Tasks in Laser B2   **Graph V:** SRDP Genres in Laser B2

Writing
Informal letter/email
Review
Article
Essay
Formal letter/email
Article
Email
Formal letter/email
Report
Letter of application
Story
Informal letter/email
Essay
Email
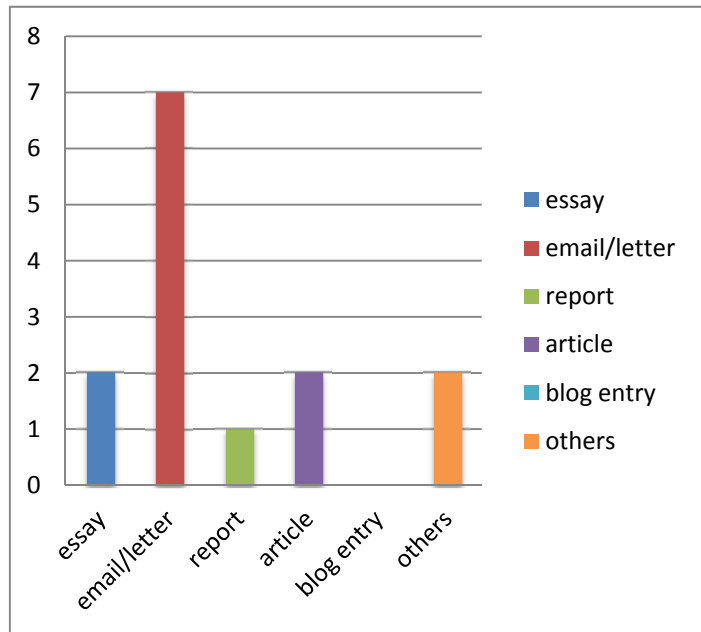
The figure and the graph reveal that a great percentage of the writing tasks in *Laser B2* require students to write genres which are part of the SRDP. *Laser B2* primarily includes the genres article, essay, letter/email as well as report. The genre which is not represented is blog entry. This is most certainly due to the fact that it is a very recent, new genre which has only been established in the past few years. Besides the mentioned genres, also this coursebook requires some creative writing from the students. Comparing the two coursebooks of the series, it can be stated that *Laser B1* and *Laser B2* have similarities. The majority of tasks they contain request the same genres. Nonetheless, *Laser B2* shows a slight tendency away from creative texts and a strong focus on the genres required by the SRDP.

6.2.2 How they teach …

Table III: Checklist for Laser B1

Product approach	Focus on the product		
	Focus on linguistic knowledge		
	Production of only one draft		
	4-step-procedure		(X)
Process approach	Focus on the process		X
	Peer feedback/self-evaluation		
	Procedure	Brainstorming, finding ideas, making notes, …	X
		Drafting (first draft)	X
		Receiving/giving feedback	X
		Revising/editing	X
		Final draft	X
Genre approach	Model texts		X
	Consideration of purpose		X
	Consideration of audience		(X)
	3-step-procedure		
	Awareness raising of genre conventions		X
	Consideration of text types		X

In *Laser B1* each unit contains two different sections of writing tasks as the preceding figure illustrated. There is the part called "Writing Skills" and the one called "Get Ready to Write". These two are closely linked to each other. The first section is concerned with, as the name already says, developing writing skills and offers relevant exercises. As a second step "Get Ready to Write" provides the students with a writing task requiring the composition of a whole text based on the topic covered before. The way of teaching writing in *Laser B1* clearly alludes to the process approach towards teaching writing. First, students are supposed to plan the text to be produced. For this step they are equipped with so-called "Composition Planners" at the end of the coursebook. Thus, before starting to write the text, students are told to have a look at and make use of the respective composition planner. There is one planner for each text to be written.

The composition planner helps students to gather ideas and arrange these ideas in order to produce a coherent text. The instructions tell the students to let their teacher check their notes

before starting to write the actual text. It is therefore visible that this coursebook aims at making the students familiar with the single stages of writing a text and the importance of actually passing through all of these. The composition planner also includes a checklist for students for the first draft of their text. Thus, after handing in the first version they need to re-read it and possibly re-write parts of it, with the help of the list provided. The "Get Ready to Write" tasks require the students to write a first version of the text, edit this version and produce a final text. The exact words may be, for instance: "You are now ready to write the first draft of your letter. Write between 120 and 150 words. When your teacher has commented on your letter, write the final version." (Laser B1: 15). This corresponds exactly to the suggested method of process writing. Therefore, *Laser B1* represents the process approach very clearly. In the most explicit cases, the writing tasks proposed require the students to collect ideas, plan their text, produce a first draft which might be edited and write a final version of their text. The concept of peer feedback is left out, however.

Considering the way the writing tasks are structured, *Laser B1* also includes aspects of the genre approach. As the above table shows, it teaches writing on the basis of the existence of particular genres. The pre-writing exercises as well as the composition planner in particular hint at the social conventions and specific characteristics linked to the different genres. There are specific exercises which clearly allude to genre pedagogy, such as a task raising the students' awareness of purpose. Moreover, the writing tasks include model texts. Before producing their own version of the required genre, students are required to read and work with model texts. Nevertheless, the audience it not considered to a great extent as would be expected from the genre approach. Also the 3-step-procedure put forth by genre pedagogy is not followed, as there is no joint construction of the required texts. As for the product approach, *Laser B1* does not use the ideas of this approach. The focus is shifted away from the product to the process. The only way in which the product approach has its influence on the writing tasks is the structure of some of them. Some tasks include the 4-step-procedure based on the product approach. In conclusion, *Laser B1* clearly follows the process approach, additionally incorporating some principles of genre pedagogy.

Table IV: Checklist for Laser B2

Product approach	Focus on the product		X
	Focus on linguistic knowledge		
	Production of only one draft		(X)
	4-step-procedure		
Process approach	Focus on the process		(X)
	Peer feedback/self-evaluation		
	Procedure	Brainstorming, finding ideas, making notes, …	X
		Drafting (first draft)	
		Receiving/giving feedback	
		Revising/editing	(X)
		Final draft	(X)
Genre approach	Model texts		X
	Consideration of purpose		(X)
	Consideration of audience		(X)
	3-step-procedure		
	Awareness raising of genre conventions		X
	Consideration of text types		X

Contrary to the coursebook for level B1, *Laser B2* does not show such clear signs of following the process approach. It is not as explicitly process-oriented as the tasks do not require students to pass through all stages of writing with the same emphasis as in *Laser B1*. However, it fosters the process of writing by suggesting the students to pass through some of the stages when producing their text. Indeed, there are pre-writing exercises as a first step for collecting ideas. Secondly, the coursebook emphasizes the stage of planning the text. The section "Plan ahead" requires students to do some brainstorming as well as to produce a paragraph plan for the text to be written. At the end of the unit, they are supposed to produce the text and hand it in. As a final step students are suggested to re-read their text and revise with the help of a checklist provided. However, the instructions do not forcefully refer to editing the text or to producing another, i.e. a final version, of the text. Contrary to the preceding coursebook of this series, *Laser B2* does not concentrate on teacher feedback as much. Since the teacher is only presented with the final product and does not necessarily have the chance to follow the writing process, it would rather allude to the product approach. This

is, however, the only reference to the concept of the product approach. The 4-step-procedure put forth by the product approach as well as the focus on linguistic knowledge are not present in the coursebook. Another difference to the preceding book is that it does not include composition planners. Instead there is a section at the end of the coursebook called "Writing Database". In this database students are provided with models for all of the genres which are covered.

Each writing database contains a sample question followed by a sample answer, which acts as a model text for the particular genre. There are comments and tips added to this model which make students aware of the specific structure and characteristics of the genre. This focus on the different genres and the attention paid to the conventions linked to writing these texts, allude to the genre approach. Thus, *Laser B2* rather shows tendencies towards genre pedagogy than towards the process approach. Beside the important role attributed to model texts, this is reflected by the fact that audience as well as purpose and context of the texts to be written are given attention. The writing tasks intend to raise the students' awareness of the influence of the type of readership and purpose on the text. Yet, not in every task this is happening in great detail. What is also not considered with regard to genre pedagogy is the 3-step-procdure suggested by this approach. The second step of the joint production is neglected by the coursebook. To conclude, while *Laser B1* is dominated by the process approach, *Laser B2* is mainly influenced by the genre approach.

6.3 New Headway

The coursebook series *New Headway* consists of six parts. These are assigned to the proficiency levels: Beginner, Elementary, Pre-Intermediate, Intermediate, Upper-Intermediate and Advanced. The four latter ones are used in the Upper Secondary in Austria, beginning with the *Pre-Intermediate* coursebook for the 5th grade, followed by the *Intermediate* coursebook for grade 6, the *Upper-Intermediate* coursebook for grade 7 and finally the *Advanced* coursebook for the 8th grade.

The graph compares the total number of writing tasks in *New Headway Pre-Intermediate*, *Intermediate*, *Upper-Intermediate* and *Advanced*:

Graph VI: Number of Writing Tasks in New Headway (N. H.) Pre-Intermediate - Advanced
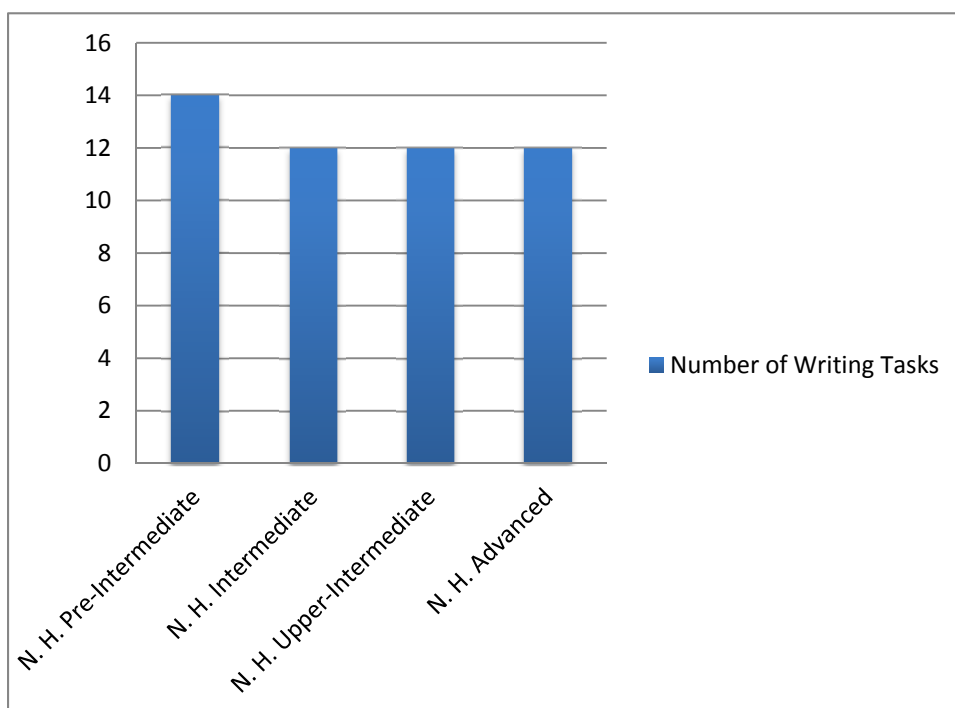
The graph demonstrates that the total number of writing tasks is very similar, if even equal, regarding the four coursebooks of the series. *New Headway Pre-Intermediate* contains two writing tasks more than the following three levels.

6.3.1 What they teach …

Similar to the ones already described, the *New Headway* coursebooks clearly distinguish between the different language skills, making the writing tasks explicit. These writing tasks are, however, only being referred to by the word "Writing" and the respective page numbers throughout the running text. The exercises as such can then be found at the end of the coursebooks in an extra chapter. The following figure lists the writing tasks present in the four coursebooks analyzed:

Figure XIV: Writing Tasks in New Headway

Pre-Intermediate	Intermediate
Describing friends	Informal letter
An email	Letters and emails
Telling a story	A narrative
A postcard	For and against
FIlling in a form	Making a reservation
Describing a place	A description
A biography	A letter of application
Letters and emails	A narrative
Discussing pros and cons	A description
A review	Writing a biography
Writing for talking	Words that join ideas
Linking ideas	Correcting mistakes
Writing about schools aubjects	
Writing an information leaflet	

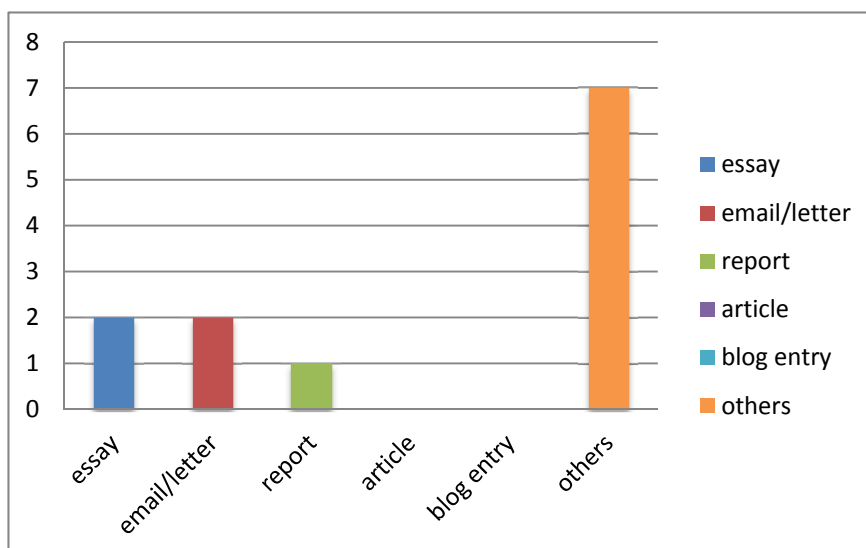| Upper-Intermediate	Advanced
A CV and a covering letter	Formal and informal letters
Informal letters	Storytelling
Narrative writing	A business report
Linking ideas	Expressing a personal opinion
Writing emails	Discussing pros and cons
Report writing	A letter to a newspaper
For and against	Describing a personal experience
Describing places	Reviewing a film or book
Writing for talking	Personal profile
Formal and informal letters and emails	Entering a competition
Narrative writing	Describing a journey
Adding emphasis in writing	Bringing a biography to life

Firstly, it is demonstrated that all the levels analyzed consider a variety of different genres. It is striking that some genres are present repeatedly, i.e. in three or even in all four of the *New Headway* books. Every coursebook contains, for instance, a task concerning emails and letters as well as narrative writing or storytelling. Another topic which is covered by writing tasks for all levels is "for and against/pros and cons" and the genre description. One finds standardized as well as creative texts, formal as well as informal texts among the writing tasks in all levels. There is no clear tendency that the number of formal texts increases with an increasing level of proficiency. Also the *Advanced* coursebook includes writing tasks asking students to produce informal and creative writing.

Graph VII: SRDP Genres in New Headway Upper-Intermediate
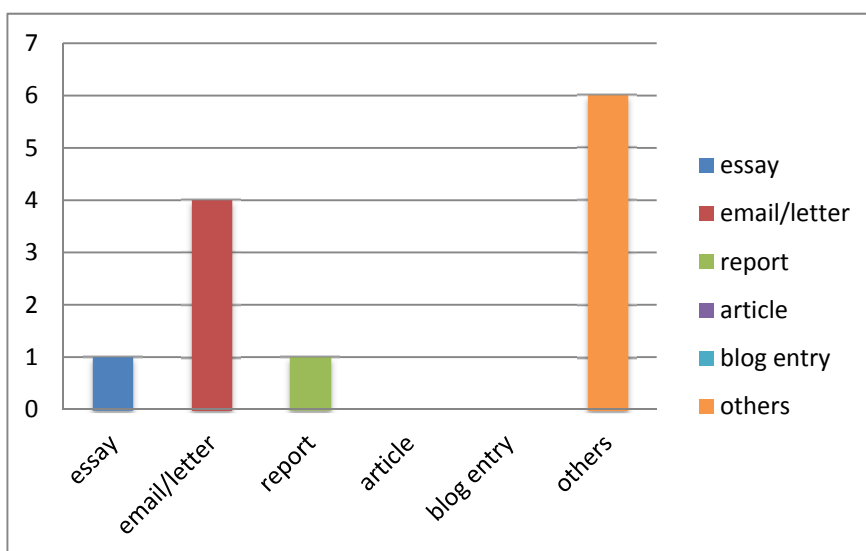
Graph VIII: SRDP Genres in New Headway Advanced

Linking the coursebooks *Upper-Intermediate* and in particular *Advanced* to the SRDP, the relevant genres are apparently not emphasized as strongly as in the preceding coursebooks. Recalling that the genres email/letter, article, report, blog entry and essay are part of the written SRDP, the lists demonstrate that the coursebooks do not clearly emphasize these. Blog entries are once again not being covered at all. The other four genres, however, receive attention yet not to a very decisive extent. It has to be mentioned that articles are not part of the 'normal' writing tasks in *New Headway*. In the *Advanced* coursebook there is, however, an extra section focusing on reports and articles. Furthermore, it contains mock exams with relevant writing tasks for practice. Therefore, at a second glance, *New Headway* is quite engaged with preparing the students for the SRDP. The genres required for this exam, except for blog entries, are all being treated.

6.3.2   How they teach …

Table V: Checklist for New Headway

Product approach	Focus on the product		
	Focus on linguistic knowledge		
	Production of only one draft		
	4-step-procedure		
Process approach	Focus on the process		
	Peer feedback/self-evaluation		X
	Procedure	Brainstorming, finding ideas, making notes, …	
		Drafting (first draft)	
		Receiving/giving feedback	(X)
		Revising/editing	
		Final draft	
Genre approach	Model texts		X
	Consideration of purpose		X
	Consideration of audience		X
	3-step-procedure		(X)
	Awareness raising of genre conventions		X
	Consideration of text types		

As already mentioned, the writing tasks can be found in an extra chapter at the end of the coursebooks. They are not part of the running text of the individual units. Yet, there is one writing task for every unit and the corresponding page number of this task is indicated in each unit. This principle is only applied for the writing exercises. The other language skills are not covered separately but form regular parts of the units.

For each unit one or two pages are devoted to the writing skill in the writing section at the end. In the coursebooks *Pre-Intermediate* and *Advanced* there is an additional chapter called "Writing plus". This part includes further tips for selected genres. These tips are presented in a very general way giving students the opportunity to use them for writing other texts belonging to this genre. Model texts are included as well as plans, checklists and additional writing practice. In the *Pre-Intermediate* coursebook descriptions, stories as well as letters, notes, messages and emails are covered. The *Advanced* coursebook focuses on reports and articles in this section.

The writing tasks in the four coursebooks analyzed are all structured very similarly. As a first step, there are a number of pre-writing activities. In the case of some units, there is a clear focus on one important aspect of writing related to the genre treated. This may be e.g. linking words or synonyms. Yet, the majority of writing tasks and its pre-writing exercises rather deal with the genre as such. The activities' aim is to make students aware of the linguistic and structural characteristics of the specific genres. Furthermore, some of them lead the students to consider the possible audience of the texts. This happens by presenting them with questions like "Who is writing to who?" (New Headway Pre-Intermediate 2010: 103). There is an intention to demonstrate to the students how the genre and its equivalent readership influence writing, and in this way e.g. register choices. Some tasks hint at another aspect linked to genre, namely the purpose of writing. An exercise might be asking the students "What is the main reason for writing?" (New Headway Upper-Intermediate 2009: 115). What is included in all of the tasks is a model text. Students are required to not only read but work with these models through completing exercises, such as gap-filling or re-arranging paragraph. Therefore, *New Headway* shows a clear reference to the ideas of genre pedagogy.

Besides genre pedagogy, the majority of writing tasks shows characteristics of the product rather than the process approach. The students are not required to produce more than one draft of their text. The first draft of their text is their final product at the same time, unless they

themselves or the teacher decide to have them write several versions. Furthermore, some units clearly focus on grammatical accuracy by requiring students to correct mistakes in given texts. Yet, one of these correction tasks also entails correcting each other's mistakes. Thus, at this point one finds ideas of the process approach. While peer evaluation is fostered, there is still no instruction for students to actually engage themselves with these corrections and edit their own drafts. Another aspect of the process approach which is included is brainstorming and mind-mapping. The first step of gathering ideas and planning is touched upon by precise instructions or by providing a paragraph plan. Yet, this happens only in a few instances. *New Headway* rather alludes to the principles of the product approach than to those of the process approach. The 4-step-procedure of the product approach, however, is neglected. Overall, the genre approach as well as the product approach are clearly dominant. The process approach only caters for some minor ideas.

6.4   Make your way vs. Laser vs. New Headway

In order to compare the coursebooks, the whole series had to be used as a source of data since *Laser* consists of only two books, compared to *Make your way* and *New Headway* consisting of four books each. The graph below illustrates the total number of writing tasks in the respective coursebook series.

**Graph IX:** Comparison of the Total Number of Writing Tasks
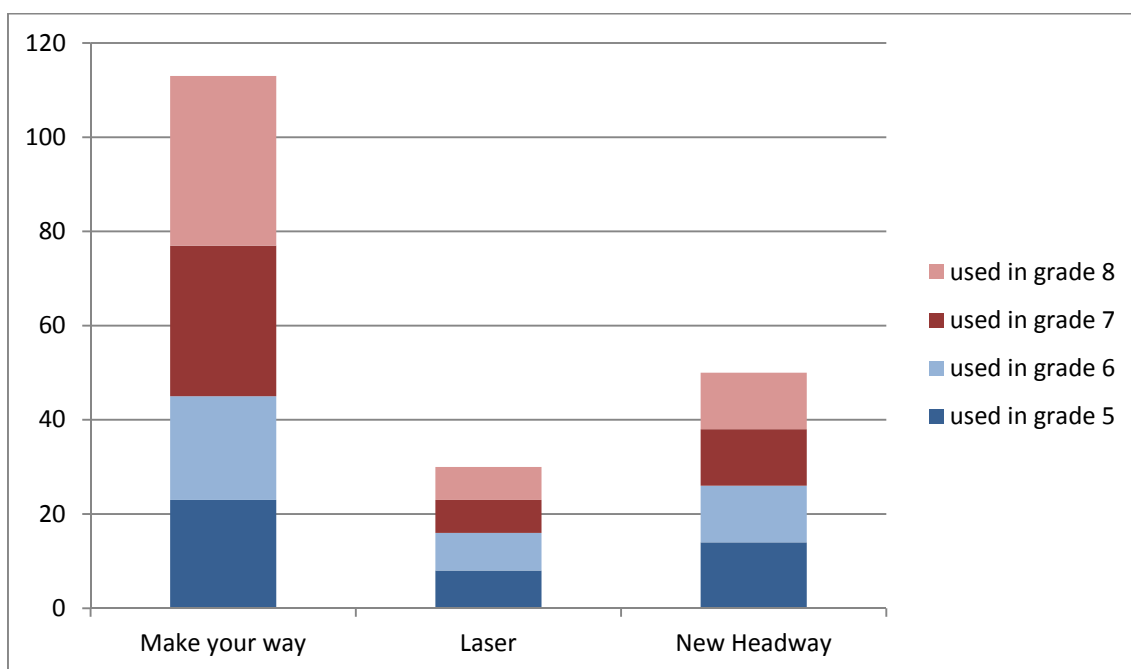
The graph demonstrates a number of interesting points. First of all, it is most striking that the overall number of writing tasks varies to such a great extent. *Laser* contains the lowest number of tasks, followed by *New Headway*. *Make your way* dominates this comparison with a considerably higher number of writing tasks than the other two series. *Make your way* has more than twice as many writing tasks as the other two coursebook series. What is visible again, is that the number of writing tasks in the coursebook series *Make your way* is increasing as the level of proficiency is increasing. As for *Laser* and *New Headway*, the number of writing tasks stays on an almost constant level throughout the whole coursebook series. In *Laser* as well as in *New Headway* there is a similar number of tasks for each level. This number is higher throughout *New Headway* than *Laser*. Nonetheless, an interesting aspect is that the total number of writing tasks in the coursebooks of *Laser* and *New Headway* slightly decreases as the grade and level of proficiency increases. Despite this decrease being

comparatively small, it still shows a contrast to the trend in *Make your way*, in which writing tasks are increasing.

The graph below illustrates the percentage of the presence of SRDP genres in the coursebook series:

Graph X: Percentage of SRDP Genres in Make your way, Laser and New Headway
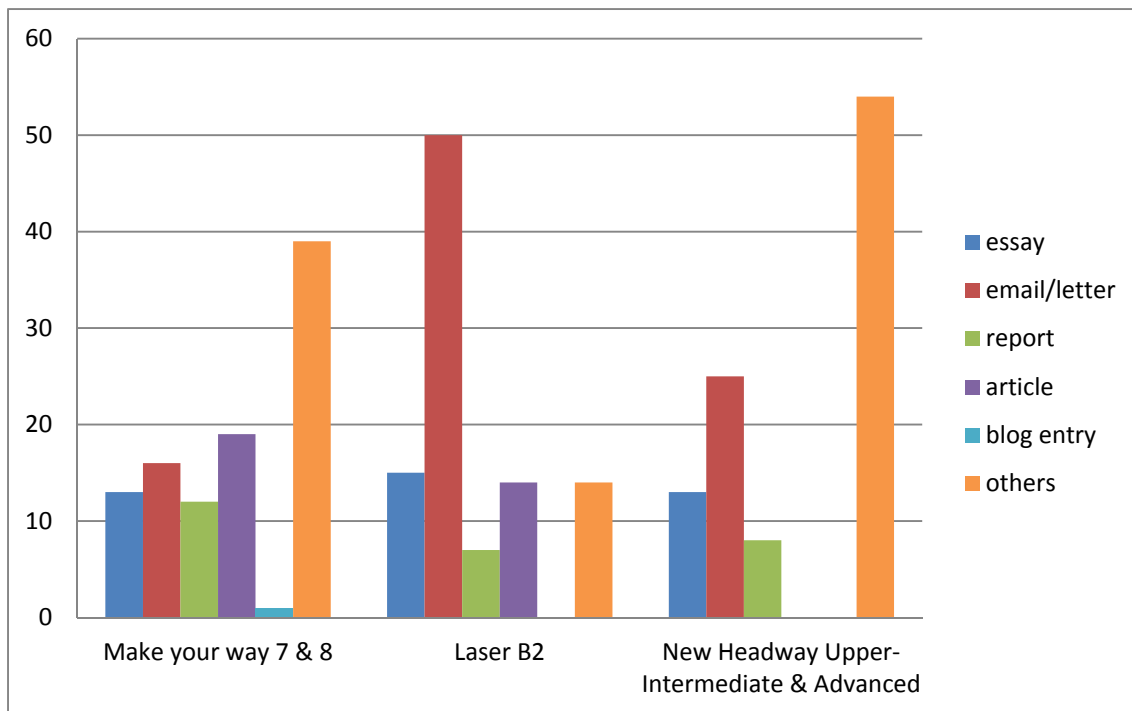
The graph shows that in *Laser B2* the genre email/letter is the most dominant genre, whereas in *Make your way 7 & 8* and in *New Headway Upper-Intermediate & Advanced* the greatest number of writing tasks are requesting texts other than the SRDP genres. This number is comparatively small in *Laser*. In *Make your way* and especially in *New Headway* the genre email/letter is prominent similar to *Laser*. The genres essay and report receive a similar amount of attention in all three coursebook series examined. The percentage of essay writing tasks is slightly higher in *Laser* than the two others. The percentage of tasks requiring students to write reports is highest in *Make your way*. Yet, the genres essay and report are considered to a similar extent. Another similarity among all three is the neglect of the genre blog entry. According to the graph, *New Headway* does not treat the genre article at all,

contrary to *Make your way* and *Laser* where it is included to a notable extent. However, it should be repeated that *New Headway* deals with articles in a separate section.

7. Examples of Online Materials

Teaching EFL writing does not necessarily have to rely on coursebooks as teaching materials only. The Internet offers a great variety of additional materials for teaching writing. It "is obviously an excellent source of materials to develop writing skills" (Hyland 2013: 398). For this reason, the following chapters are dedicated to online materials for teaching writing. They will give some insights into exemplary online materials which might be used as supplement for teaching writing.

A total of three websites was examined:

- *Teaching English (by the British Council)*
- *One Stop English*
- *ESL Gold*

The websites were chosen because they are primarily directed towards teachers and therefore lend themselves to act as sources for supplementary writing materials. They provide appropriate and valuable materials and are adequate with regard to quantity as well as quality.

This section presents sketches of online materials available by providing a description of these with reference to their overall content. Furthermore, the resources for teaching writing the websites provide are outlined in a more detailed way. The focus here lies on the approaches being followed. However, this section must not be understood from the same point of view as the preceding coursebook analysis. It does not claim to be systematic and analytic, but rather provides insights into additional materials available.
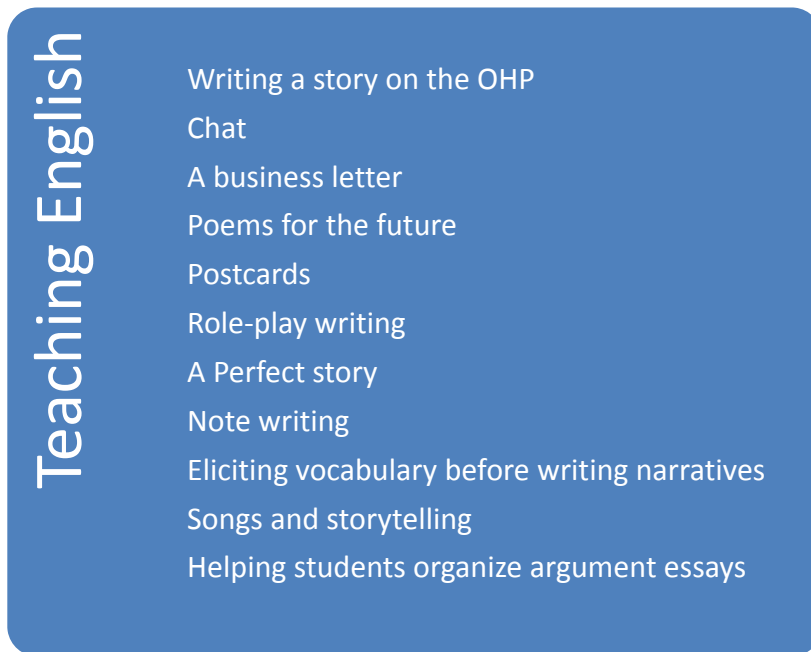
7.1 Teaching English (by the British Council)

Link: http://www.teachingenglish.org.uk/

One website which forms part of online materials for teaching writing is *Teaching English* administered by the British Council. It offers resources, information and advice for teachers of English subdivided into teaching resources, teacher development and teacher training. It also provides a section titled "Articles" which contains theoretical as well as practical resources for teachers. One encounters theory and background knowledge on specific topics and also concrete activities and tasks to be included in the English lesson. The content is separated according to the four language skills, i.e. speaking, reading, listening and writing, and the additional groups: pronunciation, vocabulary, literature and culture as well as methodology and resources. For this thesis, most certainly, the section "Writing" is of particular interest.

As just mentioned, the rubric "Writing" seeks to provide answers to the question: "How do you approach writing in the classroom?". In order to do so, it presents its users with a whole range of different articles. Some of these are theoretical giving teachers ideas of how to teach writing and introducing various concepts and methodologies regarding teaching writing. Additionally, teachers encounter writing tasks and complete lesson plans of various topics. Thus, it acts as inspiration on a more general theoretical as well as on a narrower practical level. The writing activities proposed by the website include a range of different genres as the following figure illustrates. It presents, however, only an extract of the genres, selected in a way to demonstrate the wide scope of genres.

Figure XV: Genres in Teaching English (British Council)

Teaching English

Writing a story on the OHP
Chat
A business letter
Poems for the future
Postcards
Role-play writing
A Perfect story
Note writing
Eliciting vocabulary before writing narratives
Songs and storytelling
Helping students organize argument essays

It is striking that the website primarily suggests tasks alluding to creative writing. The genres dominating most coursebooks, like essay, article, letter/email and report, are not considered to such a great extent. It is interesting that in this case the online materials offered clearly focusses on more creative, informal genres. In this way, it serves as ideal supplement to the materials on paper. One reason for this dominance of creative writing tasks might be that these tasks leave more freedom to the teacher to adapt the activities to age and proficiency of their students. Moreover, they may possibly lend themselves to be embedded into the specific context more easily. Since coursebooks usually concentrate on formal texts, the website possibly intends to supplement and complete the genres covered in English lessons.

The following paragraphs focus on two of the proposed writing tasks in more detail, especially considering the approaches towards teaching writing. One task asks the students to write a business letter and offers the respective instructions. The outline of teaching students how to write a business letter demonstrates the incorporation of genre pedagogy as well as of the ideas of the process approach. Firstly, model texts play a decisive role. Students are required to read and carefully analyze a model of the genre and subsequently use some of the characteristic features in their own texts. They are expected to work "with a model text, helping them to notice the conventional formulae used in this type of letter, and incorporate

some of this new language into another similar letter" (Teaching English, 29 April 2015). The suggested lesson plan emphasizes the point of making students aware of the conventions linked to formal letters. It proposes that teachers should directly point out the linguistic and formal features of this particular genre. Context also plays a role in this writing task. The instructions set a context in which the letter is situated. Yet, there is no such clear focus on purpose and audience as would be expected from an explicitly genre-based task. Neither the concrete writing tasks nor the suggested way of conducting the lesson show a close link to these two essential aspects. The method proposed incorporates ideas of genre pedagogy, such as the analysis of a model text as well as the joint construction of a text.

The suggested lesson plan, however, also alludes to the process approach. It requires the students to do some brainstorming and planning beforehand. The most demonstrative stage showing tendencies towards the process approach is the suggestion of peer-evaluation. However, it seems that the stages after the actual production of the text are given little significance. There is no direct mentioning of editing and producing a final draft. Therefore, in this case the dominating approach apparently is the genre approach being supplemented by some ideas of the process approach.

The second writing task requires the students to write a creative text, namely a story. It is titled "A creative writing activity: A dark and stormy night" which already hints at the overall topic of the task. Similar to the preceding writing task, it alludes to the genre as well as to the process approach. This time, however, the process approach and its ideas dominate the way writing is taught. Beginning with genre pedagogy, the lesson plan only includes one main aspect. It requires students to follow the main, dominating guidelines of writing a story, i.e. the main conventions connected to story writing. In this case, these are the choice of the past tense and the predetermined, conventional beginning of the story, which is "It was a dark and stormy night and …" (Teaching English, 29 April 2015). Other than that, the task shows no tendencies towards the genre approach. It does not involve any model text or pay attention to audience, purpose or context.

The writing task is rather exemplary for the ideas of the process approach. Nonetheless, this also does not happen to the greatest and most obvious extent. Due to the pre-writing task, which is a listening task in this case, the stage of gathering ideas is covered. The task, however, does not require and is actually counterproductive regarding planning and drafting.

It is a spontaneous collective construction of a text, one concept rather attributed to genre pedagogy. Each student writes a sentence without having an opportunity to plan or draft. Thus, the task indeed contradicts the concept suggested by the process approach. After finishing this text, however, one encounters process writing tendencies again. It is proposed that the stories are corrected by the students themselves. Thus, the idea of peer evaluation is introduced. Another suggested step is to let the students write up the stories properly and extend them. This apparently caters for the stage of revising, editing and producing a final draft of the text.
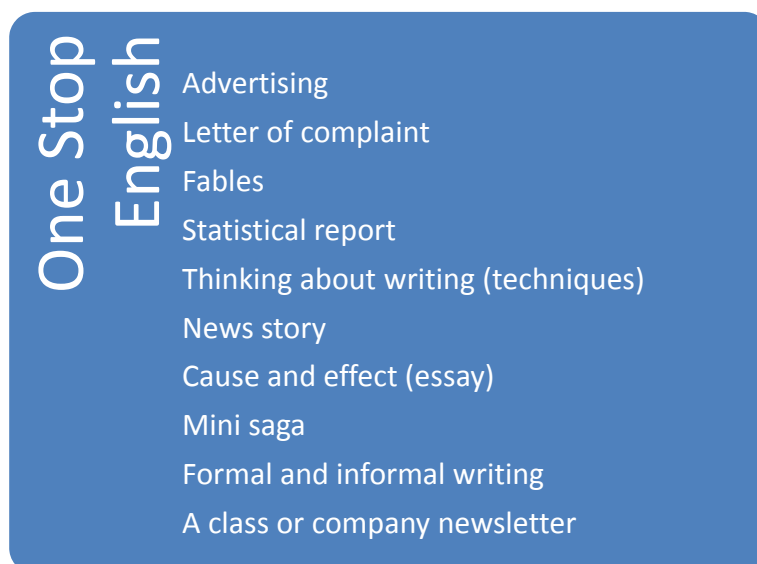
7.2 One Stop English

Link: http://www.onestopenglish.com/

Another website offering online materials for teaching writing is O*ne Stop English*. It derives from and is administered by Macmillan Education. The website is addressed to English language teachers and, according to its own description,

> is suitable for teachers of English as a foreign language (EFL), as a second language (ESL), as well as teachers of English for speakers of other languages (ESOL).
> (One Stop English, 29 April 2015)

It contains teaching materials which are grouped into the categories: business, ESP, ESOL, exams, grammar, skills, children, teenagers, CLIL, methodology and games. As visible, the resources offered can be attributed to a wide range of areas. Regarding this thesis, the category "skills" and in particular the subcategory "writing" are of greatest interest. This section features lesson plans, articles about teaching writing as well as worksheets focusing on the skill of writing. Additionally, it provides one greater writing project in which students create a magazine together.

The user of this website is provided with 10 lesson plans which are all concerned with different aspects of writing or different genres. The lesson plans were compiled by different authors but are all directed towards the intermediate or upper intermediate level. Thus, they can be used for students of the Austrian Upper Secondary. The content of the lesson plans is listed below:

Figure XVI: Lesson Plans from One Stop English

One Stop English

- Advertising
- Letter of complaint
- Fables
- Statistical report
- Thinking about writing (techniques)
- News story
- Cause and effect (essay)
- Mini saga
- Formal and informal writing
- A class or company newsletter

The list illustrates that the lesson plans cover and concentrate on a number of different genres. Besides these, three of them emphasize important aspects of writing. One focuses on the act of writing as such and aims to equip students with the techniques of brainstorming, loop writing and speed writing. Another plan provides tasks for a text transformation, namely transforming a formal business letter into a more informal one. Yet another lesson plan is concerned with the notion of cause and effect in relation to writing essays. Establishing a link to the written SRDP, the website offers relevant materials at this point. The genres letter/email, article, report as well as essay are included in the series of lesson plans. Once again the genre blog entry is not covered, however.

To begin with, the genre approach and its ideas were linked to the structure and content put forth by the lesson plans. One of the essential parts of genre pedagogy is to be found, namely the inclusion of model texts. In all cases it is suggested to expose the students to model texts before writing their own text belonging to the genre. It is proposed to not only present these models or merely read them, but to let students work with these model texts. One way of doing so is, for instance, putting jumbled parts of a model text into the right order and ending up with a structured, complete version of it. Thus, texts acting as models for specific genres play a significant role in the materials provided.

Furthermore, the notion of purpose as well as readership is discussed in the lesson plans. The suggested method of teaching the writing of a letter of complaint includes the role of the readers. It raises the students' awareness of the effect certain phrases and moves have on their audience. In this way, the role and importance of the reader and the respective choice of language and structure is highlighted. Also the significance of the purpose of a certain genre is covered. This is not happening to a great extent though and is only briefly touched upon.

The concept of genre as such also plays a decisive role with regard to the resources offered. The way of teaching suggested is concerned with drawing the students' attention to the conventions of the various genres at stake. This is especially visible in the lesson plan for teaching the writing of news stories and mini sagas as well as in the exercises focusing on advertisements and on register differences. As for the lesson plan for teaching news stories, it is suggested for teachers to raise their students' awareness for the specific linguistic characteristics inherent to newspaper articles. In this way, they are made familiar with the genre of articles and should accordingly apply these characteristic features to their own pieces

of writing in order to conform to the genre conventions. Similarly, the genre of advertising has its own, specific language. The proposed plan introduces students to the linguistic conventions of this genre and requires them to analyze the language by fulfilling a number of language-based exercises. In the end, they again have to write a text corresponding to the linguistic characteristics of the genre introduced.

Teaching register differences in writing also draws the students' attention to the existence of genres and to the specific linguistic characteristics of these. The genre of business letters is used to exemplify the conventions of the language use for this kind of letters. When teaching mini sagas one part of the pre-writing phase is to clarify the genre of interest. The genre has a clearly defined structure and exact formal criteria which need to be followed. The adherence to genre conventions plays a great role when having students write their own mini saga.

The materials offered by the website also follow the process approach which is visible at some instances. The ideas of the process approach play the most significant role in the lesson plan for writing a mini saga. The writing task consists of pre-writing exercises including an individual step where students are told to brainstorm ideas. As a following step students are expected to produce a first draft, which is then corrected by another student. At this point also the concept of peer evaluation is made use of. After editing, a final draft is produced and presented to the whole class. Thus, this lesson plan follows the teaching method suggested by the proponents of the process approach quite precisely, including peer feedback. Peer evaluation is also found in the lesson plan for teaching newsletters. The writing of the newsletter is proposed to be collaborative work in general and therefore peer feedback is a very appropriate, practical way of correcting pieces of writing. Another step in the process of writing is considered by the lesson plan for news stories. Students are presented an exercise for editing and rewriting their original story.

This paragraph points at some of the investigations made with reference to the extensive writing task provided by the website. As briefly mentioned already, the objective of this task is to let students produce their own magazine containing articles written all by themselves. What this task and its individual smaller exercises show is an obvious allusion to the process approach. The activities consist of the steps suggested by the process approach. The method presented endeavors to let students pass through every single stage of the writing process. They are required to do some preparatory work including brainstorming. Then a first draft is

produced which is revised by peer students and edited accordingly. In the end, a final draft is submitted. Not only the process but also the genre approach is present in this writing task. Again the activities closely work together with model texts which students are supposed to use for their own writing. Moreover, the conventions of genres play an essential role and are made explicit, in particular with the help of the models. In this case, not merely the genre magazine is considered but also the individual sections and types of articles are examined on the basis of their characteristic features.

The examples underline the overall tenor of the website and the materials provided. Genre pedagogy as well as the process approach are both considered to a varying extent and, more significantly, combined to teach writing.

7.3 ESL Gold

Link: http://www.eslgold.com

Another website which was analyzed is called *ESL Gold* and offers English study and learning materials. Despite the program being called ESL, it also suits the needs of EFL students and is therefore of relevance for this section.

First of all, this paragraph will reveal the hard facts of the website *ESL Gold*. The subtitle already refers to the overall content of it: "Great Resources For Teaching & Learning English". It is to say that despite this promising subtitle, the website rather offers tips and tricks for writing and teaching writing than providing teaching material. It presents teachers with a number of links to teaching material. The website is structured according to the different skills and additional sections. Thus, one finds the following sections: Speaking, Listening, Reading, Writing, Grammar, Vocabulary, Business English, Pronunciation, TOEFL/TOEIC and Idioms. Finally, there are also some quizzes and videos available. Another way in which one can gain access to the specific sections is by choosing the respective level, i.e. it distinguishes between: Low Beginning, High Beginning, Low Intermediate, High Intermediate and Advanced. Besides the sections mentioned, the website also includes additional links to articles, topics, etc. Needless to say, the section "Writing" is of particular interest for this paper. This section is then again separated into smaller ones: Improving Writing, Organizing and Composing, Topics for Writing, Teaching Writing, Textbook Recommendations and Writing Index.

The section titled "Improving Writing" alludes to the ideas of genre pedagogy. It raises the writers' awareness that there are certain aspects which all have great influence on the way of writing and the final text to be produced. These are, according to the website, the writer him- or herself and his or her role in the given situation as well as the purpose of writing. Furthermore, the content, the possible readership and finally the choice of language and of the method for writing affect the text to be written. These assumptions are closely tied to the assumptions of genre pedagogy with regard to teaching writing. The particular genres and the attention paid to the respective purpose, audience and further features and characteristics of these play an important role here.

Yet, there is one aspect which is not as present as it could be. Model texts are not as highly relevant on *ESL Gold* as they are in the common ideas of the genre approach. The website offers sample essays for some specific topics. These stand, however, on their own without any comments or exercises dealing with these models. The stage of reading model texts carefully, analyzing them and finally using them for one's own text is not very prominent and definitely lacking significance when establishing a link to genre pedagogy.

Besides this link to genre pedagogy, the platform *ESL Gold* also incorporates the ideas of the process approach towards teaching writing. This is especially visible in the section "Organizing and Composing". As the title already hints at, this part is concerned with the single steps of organizing and composing texts and thus with the process of writing. The pages on "The Writing Process" and "Writing Tips", which are linked to it, allude to the process approach. The process of writing is described to consist of several stages and it is suggested that the writers' should follow these when producing a text. Similar to the ideas of the process approach, these are generating, selecting and organizing ideas, followed by composing the essay and finally revising it. Composing the essay means making several drafts of it and improving it with every new draft. Moreover, the last step of revising the text is said to possibly include peer review as well as proofreading and editing. Therefore, the website incorporates not only concepts of genre pedagogy but also the method linked to the process approach towards teaching writing.

As mentioned before, the website does not include many self-composed materials for teaching writing or writing tasks as such. The only way in which it directly offers teaching materials is by listing a range of possible topics for texts to be written. These are presented with no precise instructions though and could therefore only act as mere inspiration. Nonetheless, the way in which *ESL Gold* presents its content, even though this is greatly on the theoretical side, reveals interesting insights into how the various approaches towards teaching writing have an influence on this content. It is again visible that the process and the genre approach have entered the field of teaching writing and exert great influence on it.

8. Conclusion

In the field of FL didactics, teaching writing and the respective principles and practice have received increasing attention throughout the last decades. In particular the approaches towards teaching writing, their strengths and limitations, have gained interest and awareness in language classrooms. The thesis' overall focus lay on the issue of the teaching of writing. After discussing the theoretical background, the empirical part has concentrated on teaching EFL writing to students of the Upper Secondary in Austria. More precisely, the work provides an analysis of materials available for teaching writing based on the relevant theoretical implications.

As a first step, already established theoretical principles were presented as a basis for the empirical analysis to follow. This theoretical part started with defining the term writing in order to lay the foundations of this work. The existing definitions show parallels in that writing can either refer to the activity of writing or the final product of this activity. The idea of writing as a language skill was underlined. The concept of communicative competence as well as the concept of knowledge were both adapted to the skill of writing. Narrowing down the subject area, L2 writing was concretized by first of all contrasting it with L1 writing. Apparently, L2 writing requires more effort from students than producing texts in their first language. Therefore, students in FL classes need to be given sufficient time for practicing writing and they need to spend sufficient effort on it. Research on L2 writing has experienced a considerable increase. This thesis ties in with developing the research area of L2 writing further. In order to justify the research conducted in the scope of this thesis, the significance of writing and the respective teaching of this skill were demonstrated. The vital role of writing in language classrooms was undermined by published findings.

When deciding on an approach towards teaching writing and the relevant method, it is essential to consider the purpose. The three most common and most frequently used approaches towards teaching writing are the product, the process and the genre approach. These were examined in greater detail and acted as major basis for the empirical analysis.

As the name already implies, the product approach focuses on the product of writing. Teaching accordingly concentrates on linguistic knowledge. The process approach does exactly the opposite; it focuses on the process of writing. Thus, it comprises a number of steps

when writing a text. The third approach examined was the genre approach. It is, needless to say, closely linked to the concept of genre, which is the socially determined categorization of texts according to features they have in common. Teaching writing on the basis of genre pedagogy implies relating texts to purpose and audience as well as working intensively with model texts.

In order to provide the theoretical background necessary for the empirical study of materials, general principles with regard to materials evaluation were presented. Additionally, genres in relation to the Austrian curriculum and the SRDP were covered.

The empirical part of this thesis was concerned with analyzing materials for teaching writing. Three coursebook series used in the Upper Secondary in Austria were investigated. The major objective of the analysis was to gain an overview of the existing materials and of what is being covered by these. For this the impressionistic method of coursebook analysis was applied. As a second step, the emphasis was put on the approaches being followed by the materials. With the help of the checklist method, it was analyzed which approaches are being followed and to what extent they are being followed. The coursebook series examined were: *Make your way*, *Laser* and *New Headway*. The analysis revealed that the coursebook series cover a wide range of different genres. Especially the coursebooks used for the final year of the Upper Secondary showed a clear link to the SRDP. All three main approaches are present in the examined coursebooks. There is a trend towards incorporating ideas of either the process or the genre approach, linking these to the principles of the product approach. In addition to the coursebook analysis, online materials and websites linked to teaching EFL writing were covered. These were presented as supplements and further source of inspiration and ideas for teaching writing. The websites show a tendency towards combining the process with the genre approach, i.e. intending to use all relevant, beneficial ideas in their tasks or guidelines.

The thesis further contributes to the increasing research conducted in this field. It might also be relevant and useful regarding the quality of EFL teaching in Austria. More precisely, it strives to raise the actual awareness and possible implementation of different approaches and material respectively. It seeks to assess the current theoretical principles and research situation as well as the existing material for teaching writing.

The thesis supplements the present, not yet satisfactory state of research in teaching FL writing. This study might lay the ground for further similar studies, which may then act as comparative studies and yield interesting results. Ideally, it raises awareness of the significant, challenging task of teaching EFL writing and draws the attention to approaches other than the product approach and to available, variable materials. Hence, the thesis would initiate progress in teaching EFL writing.

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10. Appendices

Appendix 1

List of Writing Tasks in Make your way

Volume 5

Writing station	Writing	Becoming familiar with
Poem	Writing a caption	Letter to the editor
Story		Discursive composition
Film review		Newspaper article
Paragraph		Film review
Poems inspired by pictures and/or music		Letter of application
Jokes		Review of a poem
Design your own soap opera		Letter about Austrian sense of humour
Design your own computer game		An Irish soap (Editing)
Description of your perfect house		Describing a piece of software Review about a pc game
An email to your pen pal from England		Writing a story
		A letter of advice in health matters
		Email with a piece of advice

Volume 6

Writing station	Writing	Becoming familiar with
A diary entry	Memories of childhood holidays	An article about teenage drinking and drug-taking
Giving your opinion/contrasting different opinions	A letter from a foreign country	A book review
A book review	Diary entries about a journey	Reporting statistics
Reporting statistics	A definition of globalisation	A formal letter

A profile of a famous person	A text without repetitions of words	An article for your school magazine
Making a good PowerPoint presentation	The opening scene of YOUR sitcom	How to argue in writing
An overview page	An article about joining a human rights organisation	An article about joining a human rights organisation
The opening paragraph of a medical thriller		

Volume 7

Writing station	Writing	Mastering
Using linking words for text construction	A politically correct version of a children's story	An opinion essay
A report about Austrian teenagers	An interior monologue	An opinion essay
An appraisal of a work of art	A letter with a piece of advice	A report
Analysing a poem	An interpretation of "Nighthawks"	An article / an opinion essay
Contrast and comparison	A text summary	An opinion essay
An opening statement for "opposite views"	Last words	A formal email
Advertising slogans	A short story related to death	A review of a story
A review of a documentary	A text about "dreamscape"	An opinion essay
A biography about Dian Fossey	A dialogue, a story or a letter based on "Don't touch my hat"	An opinion essay
	A dialogue	An opinion essay
	A storyboard	Job application letters
		A report

Volume 8

Writing station	Writing	Mastering…
A book report	A text about a racial incident	An opinion essay

A short biography of an influential African American	Writing a summary	An article
A review about a memorable performance	A synopsis of a story/a book appraisal	An article
Developing a theme using parallelism and repetition	A text summary	A report
The opening paragraph of an article	A follow-up article	
An opinion essay	Lyrics of a song	
Letter of application	Letter of application	
Letter to the editor	Report	
Article about sports	Article on human rights	
An article on the pros and cons of globalisation	A report on the effect of media exposure on children	
An email of request	An article about must-see attractions	
An article about local derbies	A letter to the editor	
A report about a weight loss camp	An article on violence in Austria	
An article for a blog: tips for job applicants	A letter to the university board	
An email of application	An article about a class trip	
A letter of request	An article about humour	

List of Writing Tasks in Laser

Volume B1

Writing Skills	Get Ready to Write
Paragraphing	Informal letter
Descriptive language	Short story
Useful words and phrases for essays	Essay
Interpreting notes	Informal email
Using set phrases	Formal letter
Layout and text structure	Report
Awareness of target reader	Article
Making suggestions	Letter of advice
Developing a narrative	Short story
Awareness of purpose	Informal letter
Complex sentences	Essay
Selecting appropriate style	Informal email
Using set phrases	Letter of application
Making recommendations	Review
Using the correct register	Article
Punctuation and capitalisation	Report

Composition Planner	
Informal letter	Short story
Short story	Informal letter
Essay	Essay
Informal letter	Informal email
Formal letter	Letter of application
Report	Review
Article	Article

Letter of advice	Report

Volume B2

Writing	
Informal letter/email	Formal letter/email
Review	Report
Article	Letter of application
Essay	Story
Formal letter/email	Informal letter/email
Article	Essay
Email	Email

Writing database	
Article	Informal letter/email
Essay	Letter of application
Formal letter/email	Report
Review	Story

List of Writing Tasks in New Headway

Volume Pre-Intermediate

Describing friends	Letters and emails
An email	Discussing pros and cons
Telling a story	A review
A postcard	Writing for talking
Filling in a form	Linking ideas
Describing a place	Writing about schools subjects
A biography	Writing an information leaflet

Volume Intermediate

Informal letter	A letter of application
Letters and emails	A narrative
A narrative	A description
For and against	Writing a biography
Making a reservation	Words that join ideas
A description	Correcting mistakes

Volume Upper-Intermediate

A CV and a covering letter	For and against
Informal letters	Describing places
Narrative writing	Writing for talking
Linking ideas	Formal and informal letters and emails
Writing emails	Narrative writing
Report writing	Adding emphasis in writing

Volume Advanced

Formal and informal letters	Describing a personal experience

Storytelling	Reviewing a film or book
A business report	Personal profile
Expressing a personal opinion	Entering a competition
Discussing pros and cons	Describing a journey
A letter to a newspaper	Bringing a biography to life

Appendix 2

Die Diplomarbeit befasst sich mit dem Thema Schreiben im Fremdsprachenunterricht. Konkret liegt der Fokus auf der Fähigkeit und Fertigkeit des Schreibens im Englischunterricht in allgemeinbildenden höheren Schulen Österreichs.

Die Arbeit lässt sich in zwei aufeinander Bezug nehmende Teile gliedern. Zunächst beschäftigt sich der erste Teil mit den theoretischen Grundlagen und den vorliegenden, relevanten Hintergründen zum Thema Schreiben im Englischunterricht. Indem wichtige Begriffe geklärt werden und die Bedeutsamkeit des Lehrens und Lernens des Schreibens hervorgehoben wird, wird die Basis für die Arbeit geschaffen. Des Weiteren werden relevante, bereits bestehende Erkenntnisse rund um den Bereich des Schreibens im Fremdsprachenunterricht aufgezeigt und die Situation in diesem Forschungsgebiet wird geschildert. Mehrere Ansätze des Schreibunterrichts in einer Fremdsprache, in diesem Fall Englisch, werden beschrieben. Die Konzentration hierbei liegt auf folgenden drei Ansätzen: dem product, process und genre approach (zu Deutsch: dem Produkt-, Prozess- und Genre-Ansatz).

Der zweite, empirische Teil widmet sich der Untersuchung von Unterrichtsmaterial, welches im Englischunterricht in der AHS-Oberstufe in Österreich eingesetzt wird bzw. eingesetzt werden kann. Zu dieser Analyse wurden drei verschiedene Schulbuchserien verwendet. Mit Blick auf das Unterrichtsmaterial in Bezug zu dem Schreibunterricht standen zwei Fragen hierbei im Vordergrund: Was wird unterrichtet und wie wird unterrichtet? Dabei wurde hauptsächlich untersucht welche Genres bearbeitet werden und damit wurde eine Verbindung zu dem aktuellen Thema der Standardisierten Reife- und Diplomprüfung geschaffen. Zudem lag der Fokus auf den verschiedenen Ansätzen des Schreibunterrichts und welche von dem vorliegenden Material, in welchem Ausmaß, verfolgt werden. Zusätzlich wurden Beispiele von Websites vorgestellt, welche den englischen Schreibunterricht durch das Anbieten von Zusatzmaterial unterstützen.

Die Diplomarbeit liefert einen umfangreichen und gleichzeitig eingehenden Einblick in die Theorie und Praxis des Schreibunterrichts im Fach Englisch.

Appendix 3

The thesis focuses on the skill of writing in a foreign language and respectively on teaching this skill. More precisely, teaching EFL writing in the Upper Secondary in Austria will be examined on the basis of a material analysis. The theoretical part defines the relevant terms and illustrates the significance of teaching writing. It discusses research findings with regard to second language writing as well as teaching (L2) writing. Furthermore, specific approaches to teaching writing are considered, in particular the product, the process and the genre approach. Additionally, material for teaching writing and their relevance are emphasized. This provides a qualified basis for the following empirical section. In the empirical part, the thesis concentrates on the present material for teaching EFL writing in Austria in the Upper Secondary. It includes an analysis of coursebooks as well as examples of materials available online. The focus lies on the two basic questions: what is being taught and how is this being taught? Moreover, a link to the respective part of the SRDP is established. The thesis presents a comprehensive, thorough insight into existing theory of teaching FL writing and at the same time an examination of the current situation concerning the available teaching and learning material in Austria.

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KENNTNISSE

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Sprachen:	Deutsch	Muttersprache
	Englisch	Sehr gute Kenntnisse
	Spanisch	Sehr gute Kenntnisse
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