

The Impact of Genre-Informed Persuasive Writing in the Chinese Tertiary Classroom

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Abstract

Teaching approach is an important inquiry in second language (L2) writing scholarship. This study proposes that a genre-informed writing programme could be more effective than the current curriculum-material teaching programme in improving students' writing of English as a foreign language (EFL) in China.

To ensure the inference validity from the outcomes of the genre teaching, three interrelated studies were conducted. Study 1 was to validate whether the genre-specific rubric, Assessment Tools for Teaching and Learning (asTTle) persuasive writing rubric, could be used to assess Chinese students' writing in university. The eight Chinese teachers marked 10 official CET4 essays with both asTTle and CET4 rubrics, and the results showed that asTTle levels (2–6) could cover the different ranges of Chinese students' writing, although more training was needed to obtain high marking reliability. Study 2 developed two contrastive teaching programmes by reviewing the literature. The key difference between the two programmes was the explicitness of the genre knowledge. In the curriculum programme, the genre knowledge was partially included, and the explanations of the genre knowledge was implicit although the teaching was followed the L1 genre process. In the genre-informed programme, five genre dimensions were included, the contrastive knowledge of English and Chinese writing tradition, and annotated writing samples were applied to enhance the explicitness. A panel of experts validated that the two plans were distinct from each other and abided by their respective principles.

Study 3 implemented a 13-week intervention with a counterbalanced design in which the second group serves as the control for the first group in Phase 1 treatment, and vice versa in Phase 2. The results showed that the difference between the gains under two teaching programmes was large with ($d=.86$, $d=.89$) for genre teaching in two phases. The findings indicated that the genre-informed writing programme was more effective than the current teaching practice. With the alignment of the teaching plan, intervention and measurement of genre dimensions, the validity of inference from the intervention was justified. The significance of the study lies in that the explicitness of the genre knowledge is adapted to the local context instead of following the practice in the L1 context. The study will provide evidence for improving writing pedagogy in the EFL context.

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Chapter 1 Introduction

Overview

English education has been a compulsory component in the curriculum of higher education all over the world because of its dominant role in the world marketplace. Writing in English is studied in either English as Second Language (ESL) or English as Foreign Language (EFL) context. ESL writing refers to situations where writers are composing in English, which is not their native language, but is the dominant surrounding language, such as when non-native-English speakers write in New Zealand. In this study, the writing was taught in the EFL context (for example, in China), which means that the writers are composing in English that is neither the writer's native language nor the dominant language in the surrounding context. Due to the complexity of the EFL context, I use the terms L2 and EFL interchangeably through the whole thesis. For example, when Chinese students go to study in the English-speaking communities, English is their second language (L2). Furthermore, since most of the ESL writing theory and research is applied in the EFL context, I have drawn on studies of both these contexts in this research. Throughout this study, I use L1 writer to refer to the target language user, and L2 to refer to the writers whose first language is not English.

In the ESL environment, L2 writing has for a long time been neglected in teaching (Leki, 2000). Manchon pointed out that writing in EFL context was neglected as well (2009). Factors contributing to this include: language teachers' lack of confidence in their writing ability or ability to teach students to write well; lack of knowledge in the field of composition; difficulties in giving constructive feedback; and, many EFL learners do not have an immediate need to write in English in their daily life (Manchón, 2011; O'Donnell, 2007).

Over the last 20 years, L2 writing research has grown relatively rapidly, and many international groups of academic professionals are devoted to its study (Silva, 2017). Although L2 writing literacy has been stressed in China since 2007, EFL language teachers generally do not know how to teach English composition, and most teachers focus on grammatical usage of language. Bazerman (2008) stated that composition means the writers use grammar, vocabulary and syntax to express their thoughts and meanings to make themselves understood. The definition of the composition implies that writing in L2 is more complex because it concerns not only language usages, but also requires knowledge of the larger forms of text organization as the written forms have culturally preferred shapes (Tardy

& Swales, 2008). So, if the goal of teaching English writing is not just to create language-learning potential, but also to improve L2 composition ability, the EFL teachers have to make a decision on such questions as what to teach, how to teach, and how to give feedback and assess students' writing.

This study addresses these questions with the goal of improving Chinese EFL learners' argumentative writing ability. This chapter covers the background and problems of teaching EFL writing in China, the research purpose, the rationale for conducting the research, as well as the organization of the thesis.

Research Background

Historical background of the writing curriculum in China.

From a chronological review of College English Curriculum documents in China, we could infer that it is the English composition ability rather than vocabulary and grammar has increasingly become a focus in recent times.

The curricula in 1980 and 1986 focused on reading ability and learning grammar and vocabulary respectively. An explicit and wider repertoire of writing functions was first stated in the *College English Teaching Syllabus* in 1990; however, writing instruction was limited to preparing students to craft a short essay of 160 words in College English Band 4/6 tests (CET4/6).

From 2000 to 2015 there was a significant change in the requirements of the College English Curriculum. The Curriculum in 2004 and 2007 included a more specific writing competence description as well as detailed standards and various writing functions for the basic, intermediate and higher levels of writing performance. The Curriculum stated that at the basic level, for example, "the writing should be basically complete in content, clear in main ideas, appropriate in diction and coherent in discourse." At the advanced level, students' writing should "have a clear expression of ideas, rich content, a neat structure, and good logic" (Ministry of Education, 2007).

At the same time, there have been criticisms from the public of the overemphasis on the learning of English. For example, Cai (2012) concluded that "no other subject in China is so high-stakes and time-and-money-consuming to students, yet with such poor yields so that it becomes a target for criticism" (p. 9; translation mine). To meet local needs, the most recent version of the curriculum, the *Guidelines of College English Teaching (Draft Exposure)* (Ministry of Education, 2015), advocated teaching based on teacher resources and students' needs. The writing guidelines remain the same as the previous version of the

curriculum but advocate provision of courses such as English for Specific Purposes (ESP) for advanced learners alongside General English writing for students with a weak English language base. As a result, some universities provide English Academic Writing for advanced students (either senior students or master's degree students) and General English writing for other students to pass the College English Tests Band 4/6. It can be inferred from the curriculum that to write a 180–200-word English essay (CET4/6 essay writing) is a low expectation, and to complete a piece of academic writing is a high expectation for university students in China.

Writing instruction in China.

Different writing curricula are used for the English majors and non-English majors in China. English majors usually take a two-year writing course, in which students progress in their learning from vocabulary to sentences, to paragraphs, through to an essay. In this teaching practice, vocabulary, grammar and sentence are usually learned without considering the context of language use. The missing element is how language functions in different genres of writing. Non-English majors learn writing through reading the selected model texts in the College English Textbook in the Intensive Reading course, with each unit focusing on different writing skills.

English writing instructions in the classroom in China has failed to meet the expectation of developing writing literacy in the curriculum. For instance, writing instruction for non-English majors mostly focused on grammar and vocabulary rather than composition. Spalding, Wang, Lin, and Hu (2009) described the teaching as this:

writing in English, when taught at all, has primarily been seen as a matter of filling in blanks, following pattern drills, and producing error-free text of the type associated with linguistically controlled writing and that the present teaching force in China is ill-prepared to teach English writing. (p. 25)

G. Hu (2002) concluded that a linguistically controlled approach to L2 writing instruction appears to dominate teaching in China. When teachers give feedback, they mainly focus on grammar accuracy. Lee (2013), in Hong Kong, observed that “student papers were often covered in red ink, with every single error corrected” (p. 37), and she criticized that the practice as adversely affecting students' confidence, motivation and interest in writing.

To compensate for the insufficient instruction, some universities provide extra classes to enable their students to pass the CET4/6. You (2004) stated that teachers taught with model essays and encouraged students to memorize as many model essays as they could.

Furthermore, feedback on students' writing was rare because of the large class sizes and heavy teaching workload. This practice may ring true for many university EFL teachers.

In my experience, the model essays, sometimes, are problematic because that most of them were written by graduate students hired by commercial test training schools such as New Orient and the Spark, instead of professional L2 writing teachers. This means that the exemplars may not reflect quality composition. Teachers and students rely on these free online sources because there is no provision of the benchmark essays aligned with writing standards in the College English Curriculum. The available official exemplars are the Range-Finders of CET4/6—the test supposedly to check the accountability of English teaching; however, only teachers who are marking official CET4/6 essays can get access to these references.

Meanwhile, other measures have been taken to improve students' English writing in align with the curriculum expectations. For example, a small writing class of 30 students is accepted, in contrast to 60–70 in other classes. Moreover, a corpus of writing from different L2 writers (Gui & Yang, 2003; Wen, Wang, & Liang, 2005; Xue, 2015) has been built to enhance teaching, and teachers were encouraged to use the search tools provided in the corpus to find examples of students' grammatical errors. A computer-aided marking system (www.Pigai.org) has been introduced to universities, and students can upload their essays to get feedback on all the grammatical mistakes. Most of the practices to aid writing, however, engage students in detecting sentence-level mistakes rather than building English writing literacy.

The quality of Chinese students' writing.

The writing quality of non-English-major students, unsurprisingly, has yet failed to meet the expectations of the curriculum, according to research. In the 15 years (1987 to 2003) of CET4 test results, the mean score of writing increased from 4.5 to 6 in the first 10 years then to 7.5 in the following 5 years for ordinary universities; for the prestigious universities, it increased from 5.5 to 7.5, and then to 8.5 (Yang, 2004). With a total score of 15 in the writing section and a score of 9 as the passing line, most students failed the writing section of the test. As for English majors, Professor Hu of Beijing Foreign Studies University commented that “for English majors, many subjects were taught in English, but students' reading and writing abilities are poor” (Hu, 2009, p. 166).

For some students taking the international tests such as IELTS or TOEFL in order to study abroad, the statistics from the Educational Testing Services (ETS) indicated that the

writing score of Chinese students, on average, was below the threshold. Taking the statistic in 2015, for example, in IELTS, Chinese students gained 5.3 on average out of 9 in writing, when the baseline score is 6 (Test taker performance, 2015). For TOEFL, Chinese students, on average, scored 20 out of total 30 in writing, when the pass line is set at 21–23 (ETS Proficiency Profile Optional Essay, 2015). This means that writing remains a challenge for those students needing to meet international university entrance language requirements.

Evidently, the focus of curriculum has switched from linguistic forms to composition ability, but EFL teachers' practice, however, has largely remained focusing on teaching English language. In fact, without professional teacher education in teaching of English composition, many teachers may think that teaching grammar is teaching writing. A method of teaching English writing beyond the study of linguistic forms is needed.

Approaches to instruction on Second Language writing

One way to improve writing instruction in the EFL context is to borrow teaching approaches from L1 writing instruction. Various L1 teaching approaches have been introduced in China, including product-based writing, process writing approach, task-based language teaching (TBLT) and genre-based approaches. These approaches of writing came into being with the development of the writing theories. Silver (1990) stated that these approaches could be viewed as a successive to L2 writing, namely, one approach achieved dominance in a certain time and replaced by another, but no approaches permanently disappear.

The product approach was controlled composition (Silver, 1990), and this perspective of writing was mainly based on the theories of behaviourist psychology (learning is habit formation) and structural linguistic (language is speech; therefore, the accuracy is more important). In teaching practice, the product approach focuses on examining the text, either the formal surface elements, the vocabulary and grammar, or the discourse structure. (Hyland, 2002). In this process, the writing was a finished product that could be studied to avoid errors caused by students' native language interference to ensure the appropriate second language use (Silver, 1990). The product approach, however, neglects how students make meaning when using the language in context (Hyland, 2002). The product approach also places too much emphasis on correct form over ideas and views writing as a linear process towards a final product instead of recursive process (Connor, 1987; Hyland, 2002).

The process approach included two branches: Expressivist, and Cognitive orientation, with the formal focusing on the personal creativity of the writer, while the latter

on the cognitive processes of writing involving planning, composing, revising, editing (Hyland, 2002; Flower & Hayes, 1980). Expressivist views writing as a process of self-discovery and cognitive maturation; therefore, the role of a teacher is to provide writers with the space to make their meanings. For example, teachers could stimulate students' thinking through pre-writing tasks, but they are not supposed to give models or responses to topics before writing. Although expressivism contributes to directing writing teaching away from focusing on form, it ignores the real context of writing communication (Hyland, 2002). For example, the final product of writing is important in the examination context.

The cognitive view of writing emphasized the non-linear, goal-directed, and problem-solving nature of writing (Flower & Hayes, 1981). From the cognitive viewpoint, the process of writing, such as planning, drafting, revision and editing is not a linear but recursive, and there are differences between skilled and novice writers in the behaviours of composing. The skilled writers control their writing by taking into consideration of audience and purpose of writing and planning to organize their ideas. The teacher's role, therefore, is to help students to acquire the skills used by the skilled writers to achieve effective writing communication.

While the cognitive orientation of the process approach provides many insights to classroom teachers about what writing involves and helps explain individual differences, it fails to recognize social aspects of writing (Hyland, 2002). Furthermore, research following the process approach tends to focus on one stage of the writing process (e.g., prewriting, or revising), which contradicts the "recursiveness" of the writing process (Susser, 1994). Breen and Candlin (1980) explained that process-based approaches focus on the learner and learning processes and preferences, rather than the language and language-learning process which is a change in the direction of writing focus in contrast to the product approach. The process approach has been used extensively in L1 teaching to encourage personal narrative writing instead of expository writing (Johns, 1995). Johns (1995) pointed out that process teaching is aimed at L1 students and writing knowledge was learned implicitly, which can be problematic for L2 writers who do not have access to such knowledge. Christie (1993) commented that process writing pedagogies for L2 are "cruelly unfair, for those not possessed of the [English] language patterns of schooling ... are left to deduce them for themselves" (p. 100). Without knowing what they are expected to write, multiple drafts contribute to grammatical accuracy rather than meaningful composition.

The most recent studies on second language writing pedagogy are the genre-based approaches which advocated that writing is not only a cognitive process, the contextual

factors could affect the development of students' writing in the educational setting as well. Influenced by the communicative idea of language for use and Halliday (1976) idea of language functions in the contexts, genre approach defined genres as abstract, socially recognised ways of using language. Halliday's approach is known as Systemic Functional Linguistics (SFL), and the approach provides a rich conception of language as a meaning-making system, including phonology/graphology, lexicogrammar, and discourse semantics (Martin, 2009). Halliday's (1976) concept of grammar as resources for meaning making provided an essential tool for analysing the texts beyond the clause.

There are three generalized metafunctions of meaning in SFL models of language:

- ideational resources for describing the reality,
- interpersonal resources for negotiating social relations, and
- textual resources for managing information flow of the discourses.

These three metafunctions of language can be interpreted in relation to three context variables:

- field (constructing our activity),
- tenor (negotiating social relations), and
- mode (choosing the channel of communication).

Martin (2009) commented that "these resources made it possible to be explicit about what had to be learned and taught across the curriculum in all sectors of schooling" (p.11). The different models of genre knowledge (Hyland, 2003; Martin, 2009; Tardy & Swales, 2007) are derived from Halliday's concepts of language functions in context. For example, Hyland (2002) stated that genre is shared by members of a culture; and each genre has a number of distinct features including specific purpose, overall structure, and specific linguistic features. Martin followed the linguistic-orientated model, but further developed it by separating genre from registers and by defining genre as a staged goal-oriented social process. Tardy and Swales (2007) explained that genre dimensions include textual features and social cultural context of writing. In teaching, genre approaches advocated explicit teaching of these genre features to students to make writers understand how texts are organized to achieve a social purpose. This study is based on the theories of the genre-based teaching.

Another approach developed in the target language context for L2 learners is task-based language writing (TBLT). Manchón (2011) pointed out that both the process and the genre-based approaches belong to the teaching of writing, while TBLT belongs to the realm

of second-language acquisition (SLA) studies. The purpose of TBLT is to learn a language through writing; therefore, the complexity, accuracy and fluency of sentences are the indexes to measure students' writing. The L2 language proficiency is important for L2 writing ability, but greater L2 proficiency does not necessarily lead to greater L2 writing ability (Cumming, 1995). This means that instruction for L2 language proficiency does not equate to instruction in L2 writing. Thus, independent L2 writing instruction is needed for L2 students. Furthermore, in TBLT, feedback is given after-task. Research evidence (Beach, 1979) has shown, however, that there was not always an improvement in after-feedback drafts compared to explicit teaching of writing interventions

There are problems when applying the L1 teaching approaches into the L2 context. Silva (1990) commented that the process was an "unproductive approach cycle" as the procedure went like "a merry-go-round of approaches" (p. 18). He summarized the situation as "being conceptualized and formulated in a rather limited fashion, enthusiastically promoted, accepted uncritically, and rejected prematurely, when a shiny new approach takes its place" (p. 18). Some researcher echoed Silva's claim. For example, O'Donnell (2007) found that in implementing the process approach, EFL teachers did not apply the practices of the process approach systematically. Zheng and Borg (2014) concluded that narrow interpretation or misunderstanding of the TBLT curriculum among Chinese teachers of English in Beijing was common.

Besides borrowing teaching approach from the target language context, there are some locally created teaching method. The most advocated pedagogical framework developed in China for English teaching is the production-oriented approach, introduced by Wen (2015), a leading researcher of English language teaching in China. This approach encourages the learning English by using productive skills, such as speaking, writing, translating and interpreting; however, little instruction is given on how to write in English. Without knowing how to put the grammatical bits into a coherent piece of writing, practice and produce may amount to nothing. A method of teaching L2 writing needs to be identified and tested for EFL learners in China.

Features highlighted in genre-based pedagogies.

As an L2 teacher, Johns (1995) argued that the Australian pedagogies and the suggestions of the English for Specific Purpose (ESP), particularly by Swales and Feak (1994), are quite useful to the L2 learners. Hyland (2003) summarized the goals of genre-based pedagogies as explicit teaching of genre features of the target written discourse,

scaffolding students in writing, and using language to create meaning in context. These tenets of genre approaches might be a solution to the problems in teaching writing in the EFL context through a focus on developing writing ability, thereby learning language through writing texts.

Genre is a shared schema for a language community and genre-based writing instruction advocates that explicit teaching of the culture-specific norms be incorporated into teaching students from different cultures (e.g., EFL students). Hagan et al. (1993) maintained that “mastery of text types does not develop naturally, and we need to intervene by introducing models and analysing them” (p. 11). Hyland (2003) claimed that without explicit teaching of genre features, students outside the mainstream writing communities “are forced to draw on the discourse conventions of their own cultures and may fail to produce texts that are either contextually adequate or educationally valued” (p. 20); therefore, students may respond to a writing topic in a way different to native students and rendering a lower score in examinations (Brooks, 2012). Therefore, teaching the genre knowledge of the target language could be the starting point to developing EFL learners’ writing ability.

The idea of scaffolding is a central dimension of the Sydney School genre approach (Hyland, 2007) in that a student will not be pushed to write independently before knowing what is expected and how to meet that expectation. Dreyfus, Humphrey, Mahboob and Martin (2016) explained that the genre approach is a ‘prepare’ model, as students will not write independently until they have experienced at least one cycle of learning. Also, students will be supported to write with the knowledge of the target text before they can write independently. In an L2 language-learning context, it is purported that teachers support students to extend their achieved level for further learning; therefore, genre pedagogy is in contrast to the ‘repair’ model, which gives students little support prior to writing, but focuses on providing feedback after students have produced a text.

Lastly, genre-based pedagogies avoid decontextualized teaching of grammar and vocabulary. Consistent with the communicative approach to language teaching that stresses language learning should help students achieve a communicative purpose in context (Hyland, 2007), genre teaching helps students to use the language at the right time, in the right place and to the right person. In addition, the genre theory holds that writing ability goes beyond the abstract cognitive abilities of planning, writing and revising; instead, it argues writing should incorporate “how target language is structured and why they are written the way they are” (Hyland, 2007, p. 151).

In sum, a genre approach is likely to be helpful in teaching writing in the Chinese context as it advocates both writing literacy and language learning, despite arising in an English L1 context. In instruction, the genre approach requires a teacher to teach the relevant concepts of appropriate genre explicitly, and to help translate the genre knowledge to improve student writing. The point should be noted that by emphasizing the genre-based approach, this research does not advocate avoiding other teaching practices used in the Chinese classroom; as Hyland (2003) explained, “genre simply requires that they (tools of process teaching) be used in the transparent, language-rich, and supportive contexts which will most effectively help students to mean” (p. 27). This means that explicit teaching of genre knowledge in L2 writing classrooms can combine practices associated with the different approaches to writing (i.e., product, process or task-based teaching).

Reasons for teaching argumentative writing.

This study uses two terms (i.e., argumentative writing and persuasive writing) interchangeably to mean the rational, emotional character aspects of rhetoric used to influence an audience to a position (Crammond, 1998; Miller & Charney, 2007).

Argumentative writing is important in many university disciplines of many countries. This type of writing requires the writer to take a position on a topic or issue and to articulate a rational, logical or possibly emotive argument for the position. To argue reasonably has been regarded as a core competency for university students. Students’ achievement in university is often assessed by academic argumentation; therefore, argumentative writing prepares students for further learning and communicating across the universities. Lancaster (2016) concluded that to argue critically and express the writer’s stance appropriately is valued across many fields at the undergraduate level. The expertise of writing argumentative essays, however, is not easy and needs practice for L2 students. Crammond (1998) explained that the difficulty in writing persuasively might be that constructing a highly sophisticated argument with appropriate language is a cognitively demanding process. To write an argument in L2 is more challenging; Kibler (2017) noted that second-language argumentation concerns not only language and literacy, but also knowledge of disciplines and subject areas.

Argumentative writing is stressed in universities in China as well. For example, in the most widely used textbook, *New Horizon College English* (NHCE) Books 3 and 4, the argumentative writing takes up 12 of 20 writing tasks. The weight given to argumentative writing is in line with the curriculum requirement that students should develop the ability to “write exposition and argumentative writing on the hot topics in society with a profound

thinking” (Ministry of Education, 2015). Furthermore, in China, students have been taught to write one-sided argumentative essays (i.e., argue by giving one side of a topic) for a long time. Students are, therefore, at a loss as to know what to do when they are required to argue both sides in an IELTS test, for example. In this study, one-sided and two-sided argumentative writing (i.e. to express a balanced view between the pros and cons of an issue rather than just take one side of a position) were taught to students.

The goal of teaching argumentative writing in this study is to empower students to produce a well-structured argument in their essays through logic and reasoning rather than using argument as inquiry to learn. For first year EFL learners, focusing on learning to argue is a required initial step, and it may lay the foundation for critical writing or academic writing in the future study. Teaching argumentative writing with its genre characteristics is a different orientation from the current practice of teaching writing which focus on grammatical features in China. Instructors’ attention must be more on the quality of a student’s argument instead of linguistic accuracy.

Purpose of the Research and Research Questions

The primary purpose of this research is to determine whether genre-informed teaching is effective in teaching writing in the Chinese university EFL context. To achieve this goal, three interrelated studies were carried out. The first study was to validate a tool to evaluate students’ persuasive writing; the second study aimed to develop an intervention plan to teach persuasive writing based on genre theory principles; and the third study implemented and evaluated the genre teaching plan in the classroom in China.

Three overarching research questions were proposed:

- 1) Is the asTTle persuasive writing rubric Levels 2–6 appropriate for EFL university students in China?
- 2) How might a genre-informed approach to teaching persuasive writing be designed and implemented?
- 3) How effective is genre-informed instruction for students’ persuasive writing performance?

The Rationale of the Study

This study is needed for the following reasons.

First, due to the narrow interpretation of the genre dimensions in the EFL context, to clarify the parameters of genre knowledge in English persuasive writing is needed. The genre approach is not new in China, and the terms to name the genre dimensions in English writing

are well-documented by Chinese teachers and researchers. The problem, however, lies in that the knowledge is usually narrowly interpreted or misinterpreted. For example, Cai (2002) pointed out that the genre elements in the CET4 marking rubric were merely understood as correct sentences by most raters. Thus, to make clear what Chinese students are expected to write in English and how to get there should be explored. Without such support, students will be shocked when their writing, failing to communicate their ideas effectively to the target language audience, is judged as poor writing by an Anglophone audience.

Second, making genre knowledge explicit to the EFL learners is the key to implementing the genre-informed approach, especially when the instructor is a non-native speaker. Tardy (2006) pointed out that although some genre studies claimed the effects of explicit instruction, the clear description of explicitness was absent. Without the explicit explanation of the genre knowledge, genre-informed writing instruction would lose its very essence. This study applied knowledge from the contrastive analysis and collected student writing samples to highlight the difference between the English and Chinese rhetoric to enhance the clarity of the genre knowledge.

Third, writing instruction devised from L1 models of genre approaches to composition may not fit the EFL situation. The genre approach in the L1 context focuses on textual features, but other social and cultural features, such as audience, the way to express the opinion (hedges, boosters), value or ideology, were intuitively acquired in the target language community. For the EFL writers whose sociocultural knowledge was fostered in their native language community, this tacit knowledge for L1 writers should be explicitly explained to the EFL learners. A genre-informed approach to cover these missing parameters of genre knowledge is necessary, otherwise the text structure analysis would stay at a surface level and mislead students in writing.

Fourth, operationalization of the genre-informed approach for the specifics of China's university EFL context has not yet been achieved. The teaching model of the Systemic Functional Linguistic (SFL) informed genre approach is challenging for teachers who are not familiar with SFL grammar due to the terminology used in the approach (Tardy, 2011). For example, the discourse progression of writing in SFL can be analysed as starting from the theme to rheme (sentence level), coming to hyper-theme and hyper-rheme (paragraph level), finally to the macro-theme to macro-rheme (essay level). Rather than learning to write, instruction based on SFL teaches a new grammar. This might be justified by some EFL researchers who conduct or embed genre theory in teaching (Cheung, 2014; Lee, 2011; Min, 2011; W. Wang, 2011). A detailed examination of these studies found that SFL teaching is

either narrowly focused on the formal features in isolation as decontextualized linguistic forms. This study attempted to resolve these problems and make the genre approach workable for the EFL students in China by taking elements from three genre schools: Teaching and Learning Cycle from the Australian Systemic Functional Linguistics (also called the Sydney School), genre moves from English for Specific Purposes (ESP), and genre awareness from North American New Rhetoric Studies (NRS) to develop a genre-informed writing approach.

This study is significant in the EFL writing scholarship. Theoretically, this research may contribute knowledge to the area of EFL writing by discovering the alignment and deviations of using L1 genre-based teaching in the EFL context from the perspective of an L2 instructor. Pedagogically, this study argues that paying attention to genre-approach aspects of writing will improve the quality of Chinese university EFL students' writing. Practically, this study may serve as an example of a more effective way of teaching writing to EFL learners.

Organization of the Thesis

The seven chapters of the thesis are organized in this way:

- Chapter 1 (the current chapter) introduces the reasons for the thesis research in the context of EFL writing in China's universities.
- Chapter 2 reviews the literature on L2 writing theory, L2 writing instruction theory, effective techniques used in both L1 and L2 classrooms, knowledge from the contrastive analysis of English and Chinese writing rhetoric, and empirical studies on genre-based teaching from which the genre-informed teaching plan was developed and the length of the intervention was decided.
- Chapter 3 presents the methods and methodological strengths and weaknesses of the three studies that are used to ensure the validity of translating theory into operational teaching plans and the validity of implement the plan in intervention.
- Chapter 4 reports the results of Study 1 that evaluated the compatibility of the L1-developed asTTle persuasive marking rubrics for use in China.
- Chapter 5 reports the design of two competing teaching plans which operationalise a genre-based approach and a contrasting curriculum approach based on a Chinese EFL textbook. The study evaluated the differences between teaching plans, with advice from a panel of experts in China.
- Chapter 6 reports a quasi-experimental counterbalanced field study in which China university EFL students were given, alternately, the genre-informed or curriculum-

based teaching plans. A statistical analysis of changes was undertaken to determine the average effect of both teaching plans.

- Chapter 7 discusses the results and answers the initial questions raised: Do students write better if taught with a genre approach, rather than the conventional curriculum textbook-based method? The implications of the results for writing, pedagogy and future research are then presented.

Chapter 2 Literature Review

Overview

This study proposed to apply a genre-informed approach to teaching persuasive writing in the EFL context. The justification of the decision should be evaluated by considering the appropriate L2 writing theory, L2 instruction theory and credible research evidence on the efficacy of theory and teaching practice in L2 context (Silva, 1990). The literature, therefore, revolves around these aspects to illustrate what is already known on pedagogies of teaching persuasive writing to L2 learners. The focus was on the genre theory of learning, the genre-based instruction, and the length of intervention time needed to implement the teaching.

Writing Theory

Focus on form or focus on content.

Most L2 research and pedagogy have borrowed some elements from the research in the first language (L1) composition (Johns, 1990). So, it is necessary to review the L1 writing theories before applying them to the L2 context. Focus on form or focus on content is a concern in teaching writing in the L1 context. Hillocks (2005) stated that “teachers focus on teaching knowledge about standard forms of writing that have been in the American curriculum for 100 years” (p. 241). The classroom instruction has traditionally involved the teaching of models of forms that students were expected to use, sentence combining and grammar; specifically, teachers in America focused on five-paragraph writing paradigm (Hillocks, 1986, 2005). The underlying assumption of focus on form was that the knowledge of various forms would guarantee students to write different types of essays (Hillocks, 2005).

The criticisms of focus on form in L1 writing are that forms are narrowly focused; writing is taught in a very superficial way; and teachers’ comments “notoriously focused on form at the level of mechanics” (Hillocks, 2005, p. 241). Hillocks (2005) argued that the content should be stressed, namely, teachers need to teach their students strategies for developing their ideas. Taking persuasive writing, for example, Hillock analysed students’ sample writing with Toulmin’s model and concluded that although the forms of argumentative writing were there, the argument was unsupported and weak. Hillocks, hence, established his argument that students should learn to develop an argument with evidence and warrant. Despite the criticism of the focus on form, the knowledge of form is necessary for

L1 learners. Devitt (2004) insisted that awareness of the textual form was the priority of her American undergraduate students.

Focus on form or content in L1 context stressed the writing composition, with the former emphasizing teaching the text structures, and the latter the development of ideas. In the L2 context, the focus, however, is more on linguistic forms in written communication. Reasons for this might include: (a) a bias of L2 writing scholarship, (b) the development of applied linguistics in an L2 context, and (c) the EFL learners may need to improve more on language proficiency (Manchón, 2011; Tardy, 2006).

The other reason might be the confusing use of terms in literature in my experience. Several terms are used in the EFL context concerning writing instruction: *focus on forms*; *focus on meaning*; *focus on form*. Long (1998) defined that, in L2, focus on forms referred to decontextualized grammar teaching (i.e. class focus on the isolated linguistic structures); focus on meaning referred to focus on content, which was quite similar to the process approach in L1 writing theory; focus on form meant the approach stand in between the two approaches: with the main focus on meaning, while incidentally focusing on the linguistic forms in context. Ellis (2001) used the term focus on form to refer to the teaching practice that intended to direct language learners to pay attention to linguistic form. Ellis (2001) explained that this term covers a variety of other terms like focus on forms, focus on form, and analytic teaching, etc. Manchón (2011) also used the term focus on form to refer to teaching certain linguistic forms. Long's (1998) terms may be the closest to the sense of focus on form in the L1 context. These tricky terms in L2 writing literature are very likely to direct EF teachers' attention to the linguistic forms.

Writing to learn or learning to write in the EFL context.

To clarify the focus of the studies in EFL context, Manchón (2011) raised a distinction on what to focus on in teaching writing in the EFL context: “writing to learn” (linguistic forms) or “learning to write” (writing composition). It is an important decision to make before teaching because through the lens of a different focus, the instructors could follow different learning theories, and thereby bring different teaching practices to the classroom.

With focus on writing to learn linguistics forms, the teaching will stress the cognitive process of noticing, output, and hypothesis testing of linguistic forms. The teachers will either explicitly explain the grammatical rules, sentence structures and vocabulary, or implicitly teach the rules by creating the tasks that help students figure out the grammatical rules.

Teacher's feedback is on the linguistic forms, and learning is measured by performance on a language test, or on the correct linguistic forms in instruction. In short, writing to learn language forms creates language-learning potential in communication for L2 development.

In contrast, learning to write will direct the teaching to focus on the development of L2 writing literacy. Cumming (2001) summarized that the research following this line of inquiry in L2 writing revolved around three areas: a) the quality of texts that learners produce, b) the process of students' composing, and c) the specific sociocultural contexts in which this learning occurs. The teaching will emphasize the cognitive process of composition of planning, composing, revising and editing. The sociocultural factors of audience and purpose and textual forms will be taught as well. The feedback and assessment of students' writing will be on L2 writing performance. This study took the position of learning to write a composition and, to achieve the goal, the genre theory and the genre pedagogical process were adopted in teaching.

Genre and the Theoretical Framework of Genre-Based Teaching

Genre is an "abstract, socially recognized ways of using language" (Hyland, 2007, p.149), highlighting that genre is a shared schema for a language community. Miller (1984) stated that "genres are repeated in the sense that a writer will become skilful in producing a genre after practice" (p. 247). The definitions imply that genre is culture-specific and can be learned by practice. The genre theory of learning is situated in the cognitive and sociocultural perspective of learning.

From the cognitive perspective, writing includes the coordination of multiple processes of forming ideas, translating ideas into words and expressing them with appropriate language forms. The efficiency of coordination all the processes is limited by the resources of our working memory, but the relevance of writing knowledge in long-term memory will enhance the information process (McCutchen, Teske, & Bankson, 2007). For all writers, two sources of knowledge (knowledge of the topic and knowledge of the genre) in the long-term memory are critical to writing (Hayes, 1996). Topic knowledge is important because it provides the writers something to say and contributes to the quality of writing. Familiarity with a genre will facilitate access to the organization schema in long-term memory.

The genre knowledge of writing is task schemata. The task schemata will direct the process of planning, text production, and revision. The task schemata affect the planning process by setting the goals for audience, following a particular genre and choosing specific vocabulary to achieve the goals. In the text production, the task schemata will facilitate the

process of translating the ideas into words and allocating time to text production. In the revision stage, the task schemata will monitor multiple processes including critical reading, problem-solving, and text enhancements. From the cognitive perspective, the knowledge of genre is also very important in L2 writing, especially in analytic-essay writing. McCutchen et al. (2007) explained that the genre of the text provides both the formal knowledge of the text structure and guides the logical organization of the knowledge.

Another theoretical source of genre theory was the sociocultural perspective of learning developed by the Russian psychologist and psycholinguist Lev S. Vygotsky and his colleagues. Two key concepts were advocated: One was the social context of knowledge, and the other was scaffolded learning to expand students' development. According to Vygotsky (1978), learning takes place in the process of interaction between a child and adults in his/her environment. This conception implies that in the language learning process, children are learning how to mean, and the clarification, restatement or repetition of children's utterances by adults serves as scaffolding to support children's language development. So, the individual development of learning and the social process are interdependent. Further, learning should be matched with the child's level of development to a certain extent, which gave birth to the zone of proximal development (ZPD). ZPD refers to learning that takes place when more capable peers or others support students to go beyond what they can do at present and come to an extended space of supported learning (Dreyfus, et al, 2016).

Applying these theories to L2 writing, sociocultural factors such as contexts, culture and language functions are important to L2 writers. The culturally defined organization of the written text should be explicitly taught to L2 learners as the text features "can provide instructors and students with tools for breaking down the complex of 'writing' into more manageable and learnable parts" (Tardy & Swales 2007, p. 565). The teaching procedure should guide students gradually to make meaning within the context of the target language environment. Thus, in genre pedagogies, three stages of teaching-and-learning cycle function as a scaffold to help students come to terms with the target language writing.

Three Genre-based Writing Approaches

With the different foci, there are three schools of genre theory: the Sydney School, ESP, and NRS. Hyon (1997) compared these genre theories—in terms of their context, goals, and instructional frameworks for pedagogy—and concluded that the Sydney School and ESP were more applicable in the classroom because "more linguistic features of written texts are clearly described followed by a useful teaching guideline" (p. 693). The Sydney School

pedagogies and ESP focus on the direct teaching and learning of specific text types, which are considered prototypes or common exemplars of genres.

The features of the Sydney School summarized by Tardy and Swales (2007) include:

- 1) Written texts have macro structures (genre types), for example, recount, procedure, descriptions, reports, explanations and exposition. These macro structures are the key school genres that need learning to help students succeed in schools. The idea of school genres implies that if students can control and produce a few important school genres, they can write other texts conforming to the genres of a culture.
- 2) Genre has the feature of intertextuality which means that genre does not function in isolation, it interacts with other genres to form genre sets or systems (Bazerman, 1994; Devitt, 1991). This means the elemental genre can be found in macro genres, for example, a doctoral thesis could include narrative, analysis, and argumentative genres. The thesis may start with the author's personal anecdotes as to the motivation of the study, and then turn to critical analysis of the literature, then come to argue a position for conducting the research from a specific position.
- 3) A written text has a generic form which means a genre is a frame for communicative social action, and the structure of genre is described through stages. Martin (1993) explained that the written text is organized in stages to achieve their social functions. The genre stages are the functional sequences in the structure of the genre. The idea of stages is important for the Sydney School, as, in the classroom, explicit teaching focuses on the stages of different genres. For instance, the exposition genre is composed of three stages: thesis statement, developing argument and reiteration, with each stage consisting of substages (Martin, 2009). Also, the Sydney School requires developing the field knowledge in learning as it provides content or subject knowledge so that students have something to write about (Dreyfus, et al, 2016).

In teaching, the Sydney School pedagogies take genre as their starting point and adopt a "top-down" approach. This involves making explicit to students the genre features in its cultural context by analysing the text, the structures of the genre stages and language features in a specific genre. There are, however, lots of terms in the Sydney School genre pedagogy. For example, sticking to the SFL-informed metalanguage about writing, the above ideas of teaching could be expressed as students need to learn a system of ideas (i.e. the ideational function of language) and a system of interpersonal behaviour (i.e. the interpersonal function of language) and to understand how these ideas and interpersonal behaviour can be realized in language (the textual function of language). The unity of ideational, interpersonal and textual knowledge allows students to participate in a creative meaning-making process. The

meaning then should be interpreted in the context via the variable of register (field, tenor, and mode).

ESP aims at assisting non-native speakers in academic and professional settings by analysing and teaching the moves in developing the written texts (Hyland, 2003). ESP focuses on structure moves and rhetoric features (hedges and boosters) in academic writing. In teaching, ESP attempts to identify the moves within a text, and each move is made up of one or more steps. Moves in ESP are quite similar to the stages in the Sydney School genre theory but contain fewer terms. Move analysis has been used by researchers to investigate a wider range of written texts. In this study, moves were embedded in Toulmin's model to guide students' writing instead of using stage terms from the Sydney School. This was done simply because the SFL metalanguage is quite complex and learning it is not the same as actually writing in English.

The insight from the NRS is the idea of genre awareness and Johns (2011) described it as a "much more slippery approach" (p. 57). In the American NRS approach, the context and audience are considered; specifically, it examines the relationship among texts, their rhetoric purposes, and the broad context of using text types. In teaching, the NRS approach requires students to analyse the rhetorical context in which texts from genres appear and then proceed to the resulting texts. In NRS, a genre is viewed more as a process rather than a product, affected by the contexts and on-going decisions made by writers (Johns, 2011). The idea that genre features are highly context-dependent may help students avoid having a dogmatic idea of genre in the Sydney School and ESP genre practice which regard genre as a definable text features common across various contexts. Johns (2008) stated that novice students need to acquire genre schemas as a starting point to more expert textual practice, but they also need to be able to revise these schemas to meet the demands of the specific situation. Genre awareness may caution students not to overgeneralize the genre forms they learned in school and prepare them to cope with unpredictable writing demands in their future learning (Johns, 2008).

Besides, the NRS scholarship provides a more profound understanding of the function of genre in certain institutional contexts. For example, the explicit teaching of certain genres related to textual hegemonies; therefore, this raises the question of whether novice or L2 students should be assimilated first into an academic or professional community or be encouraged to critique the texts and contexts of the target language writing they learned in schools (Johns, 2011). These ideas were included in the genre programme of the study to pose questions for students to think while they learned to write English compositions.

Genre approaches are not accepted without criticism: Focusing on modelling limited school genres to students has invited criticism of decontextualized “genre receipt” (Freedman, 1994, p. 46). Besides, the selected model texts, however, may vary from the ideal prototype model. For example, Braddock (1974) made it clear that the professional native-speaker English writers do not, in fact, necessarily write in a straight line beginning with a topic sentence and moving directly to support, and so on. Another criticism is that genre-based pedagogies are designed to “reproduce school-based genres and associated disciplinary knowledge, instead of critically framing and transforming what counts as knowledge in school” (Gebhard & Harman, 2011, p. 48). Also, teaching knowledge of form and the procedure of genre moves is teaching surface-level knowledge (Beaufort, 1999; MacKinnon, 1993) as the sociocultural knowledge cannot be explicitly taught; instead, it can be acquired through increased participation in a discourse community. Last, ESP has been accused of taking an accommodationist stance that asks L2 teachers to fit students into the mainstream practices of text types which may render students’ L1 writing into subordinate roles (Gebhard & Harman, 2011).

Knowledge Needed in Writing

The knowledge needed in writing can be inferred from L1 writing theory. In Hillocks’s (1987) writing model, purpose and constraints are the first level knowledge in the composing process, the second level is content knowledge and discourse knowledge, and the third level is the gist units, the general ideas. Purpose and constraints focus on the audience and purpose of writing, and the change of purpose and constraints influences the lower levels of the composing process. Content knowledge is concerned with the information of topic and subject area (which is a learned process). Discourse knowledge is related to declarative knowledge and procedural knowledge, which combine to enable production with the characteristics of the writer. Discourse knowledge is similar to the structures of written text. It means that to produce a composition, students need both content and formal knowledge of target language writing. The gist units refer to the general ideas but not carefully worded in language. Other levels (4–6) relate to the composition of sentences (semantic, verbatim and graphemic units), namely, words, grammatical structures and spelling. In short, in L1 writing, audience and purpose, content, discourse, language and grammatical knowledge are essential for composition.

Hyland (2011) summarized that learning to write involves five kinds of knowledge for L2 learners (p. 31):

- Content knowledge—the ideas and concepts in the topic area the text will address.
- System knowledge—the syntax, lexis and appropriate formal conventions needed.
- Process knowledge—how to prepare and carry out a writing task.
- Genre knowledge—the communicative purpose of the genre and its value in particular contexts.
- Context knowledge—readers’ expectations, cultural preferences and related texts.

Hyland’s knowledge framework helped to make decision on what to teach to students in this study. For the content knowledge, the participants are adult students and they have some knowledge about different topics in China, and they may need to learn how to find related materials to read and integrate them into their writing. For the system knowledge, English is a compulsory course for Chinese students from Year 3 or Year 6 in primary school. In the most widely used English book (published by the People’s Education Publishing House), there are about 3,800 high-frequency English words, and nearly all the grammatical knowledge is covered up to Year 13 in the high school. According to Nation and Waring (1997), 3,000 high-frequency words (with the text coverage of 95%) would have productive use in speaking and writing. For process knowledge, Cumming (2001) summarized the 25 years of studies on L2 writing and concluded that L2 writers experience a similar cognitive composing process of planning, composing, revising and completing the writing task, and only difference is that L2 writers tend to made decision on appropriate use of words and phrases of the target language. Genre knowledge and context knowledge are necessary for EFL learners who do not share the same knowledge with the target language users. These two types of knowledge are embraced on the genre pedagogies.

Genre-Based Writing Teaching Theory

What to teach.

What to teach poses the question of what are the genre dimensions which need to be included in teaching. The different models of genre knowledge described earlier, despite their technical strengths, have weaknesses in terms of classroom pedagogy. It is clear that genres are a social process for achieving rhetorical and pragmatic goals (Martin, 2009) characterised by conventional language forms and structures. Being socially goal-oriented requires explicit attention to purpose and audience (Pasquarelli, 2006) which decides the structure, style, language features of a written text (Riley & Reedy, 2000). Additionally, genre knowledge contains context, purpose, structure, content, and register (Hyland, 2003; Tardy & Swale, 2007).

Unfortunately, most genre pedagogical studies treat the various dimensions of genre knowledge as generic for all types of writing regardless of purpose, audience, or context. This requires L2 writing instructors to conceptualize these dimensions into a specific genre, which is a major challenge for L2 teachers whose own writing knowledge was not fostered in the target language community. Consequently, without understanding expectations in a specific genre, the genre-approach in EFL contexts tend to be implemented in a limited way. For example, Tardy (2006) found that the instructors in the EFL context, rather than in L1 classrooms, tended to focus more on formal knowledge of genre (especially linguistic elements like vocabulary or grammatical structure) while overlooking the social and rhetorical dimensions of a genre. A partial explanation for this habit, may be that teaching and assessing the formal features of language in L2 instructional contexts is easier to assess and judge (Tardy, 2006). Genre instructions in China (L. Wang, 2002; W. Wang, 2011) indicated that the textual organization is narrowly interpreted as discursive forms, language function in a genre type is regarded as vocabulary size and variety of words used in writing.

To bridge the gap between the L2 teachers' genre knowledge and genre expectations for a specific genre of the target language, this study took advantage of a genre framework for persuasive writing developed in the New Zealand schooling context (Hattie, et al, 2004). The Assessment Tools for Teaching and Learning (asTTle) system used genre-based theories (Glasswell, et al, 2001) and provided pedagogical and assessment tools for persuasive and six other genres of writing (i.e., descriptive, narrative, recount, exposition, instruction and analysis). In asTTle, the genre was conceptualised as driven by functional purpose, and the features of texts were related to the purposes and contexts for writing (Hattie, et al 2004). There were progressive indicators for each genre on two levels: deep features and surface features. The rubric for each genre specifies four deep features (i.e., audience and purpose, ideas or content, text structure, and language resources), and has a common rubric for the surface features of grammar, spelling, and punctuation. The descriptors in the four deep features in asTTle persuasive writing could facilitate L2 instructors to understand the genre features in persuasive writing, the annotated exemplars of students' writing could further clarify how students progress along the indicators to achieve the purpose of persuasion. It is evident that the four dimensions of deep features in asTTle identify with the genre dimensions of Martin (2009), Hyland (2002), and Tardy and Swales (2007), but asTTle can assist L2 teachers to understand and map the generic genre dimensions to a specific genre. After the genre dimensions of persuasive writing were clear to the instructor, the contrastive knowledge from the Chinese and English writing rhetoric were applied to students to

understand what they are expected to write. Besides, using asTTle progress indicators can save L2 instructors' time to explain the linguistic terms (metalinguage knowledge) about the genre dimensions in SFL-oriented writing pedagogy. Tardy (2011) commented that the terminology of SFL-based work "may daunt scholars unfamiliar with the Hallidayan grammar (p.2)."

Some studies in EFL context (Indonesia) explained all the genre knowledge clearly by following the model of the SFL (Emilia, 2005), but the reported improvement in students' writing included only the schematic structures and language resources in a broad sense. For example, how language functioned in the theme system, transitivity system, and modality system (Emilia, 2012; 2015). The missing component is the specific features of language resources used in a genre to achieve the purpose of writing. These metalanguages provide great insight for teachers to understand the genre features of writing, but it may take more time for teachers to explain these terminologies to students. Instead, asTTle can facilitate L2 instructors to explain and name the problems of students' writing in a more commonly used language. Tardy (2011) noted that L2 writing study has been more productive in recent years because many writing scholars have not followed a single genre school and attempted to explore genre from multiple perspectives, therefore, they build more flexible writing pedagogies.

In sum. the main genre dimensions in teaching in this study include the context features (audience and purpose), the textual structure (content, organization, and language identified with persuasive writing). To avoid students' regarding persuasive genre as a rigid and one-size fit all form, genre awareness training was added into the study.

How to teach.

Hyland (2007) summarized the principles of genre-based language instruction and advised that "these principles be translated into syllabus goals and teaching methodologies" (p. 152) as follows:

- Writing is a social activity. This means that students need to engage in a variety of relevant writing experiences that draw on, analyse and investigate different purposes and readers.
- Learning to write is needs oriented. It means effective teaching needs to identify the kinds of writing that learners will need to do in their target situations.

- Learning to write requires explicit outcomes and expectations. Visible pedagogy needs to state explicitly what is being studied, and what will be expected of students at the end of the course.
- Learning to write is a social activity. Learning is linking new knowledge to what the students already know, and teaching is a series of scaffolded developmental steps in which teachers and peers play a major role.
- Learning to write involves learning to use language.

Among these principles the most salient features are scaffolded learning, explicitly teaching the genre knowledge and learning a language in the context. The notion of scaffolding emphasizes the role of interaction with peers and teachers in moving learners from their current level of performance to potential performance. To achieve this, the teacher first provides direct instruction and then reduces the intervention when students gradually understand genre features and procedures and can write on their own. Hyland (2007) explained that “scaffolding takes many forms but typically includes modelling and discussion of texts, explicit instruction and teacher input” (p. 158).

The Teaching–Learning Cycle (TLC) from the Sydney School (Figure 1) approach is the realization of scaffolding students to transfer the genre knowledge to writing. The Teaching Learning Cycle was originally developed by Sydney School genre theorists working with the primary and secondary teachers and adapted for adults second language learners by TESOL teachers in the NSW Adult Migrant Education Program (AMEP) (Freez,1998). There are different models of genre-based pedagogy in the cycle, either containing four stages, or three stages. For example, Rothery’s (1996) model contains 4 stages: Negotiating field, Deconstruction, Joint Construction, and Independent construction. The main stages are Deconstruction stages, Joint Construction stage and Independent Construction stage, with the Field building and Context setting informing the learning throughout the learning process (Dreyfus, et al 2015). Field building aims at building up the field knowledge so that students may have something to say in their writing; Context setting explains the focused genre in a wider cultural context so that students may have a critical orientation to the genre with respect to its function in the culture (Martin, 2009). The core of the diagram shows that the final goal of genre teaching is to empower students to control and have a critical orientation to the genre (Dreyfus, et al 2015).

In the Teaching-Learning Cycle, each of these stages seeks to achieve a different purpose, hence is associated with different types of classroom activities and different teacher–learner roles. Specifically, first, the genre is introduced through a model text—the

emphasis is on the text's social purpose, how this is achieved through its schematic structure, and its linguistic features. Secondly, the text of the genre is constructed jointly by the teacher and students, which involves reading, research, pooling and collecting information. Finally, students choose and research a topic, and prepare their own texts of the genre concerned (Callaghan, Knapp, & Noble, 2014).

Hyland (2007) proposed a similar learning cycle, but added one more stage:

- Comparing—relating what has been learned to other genres and contexts to understand how genres are designed to achieve particular social purposes. (p.159)

This stage in Hyland's model highlight sociocultural knowledge of genre: Setting the context explains the role of genre in the wider culture context and comparing different types of genres helps cultivate genre awareness. Hyland (2007) explains that the cycle is not a step-lock, instead, it is intended to be used flexibly. Students could start at any stage depending on their existing knowledge of the genre and teachers may return to earlier stages of the cycle for revision purposes.

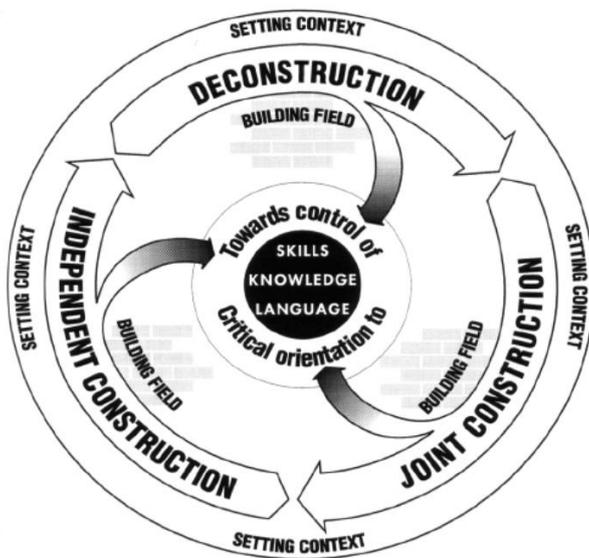


Figure 1. The Sydney School Teaching-and-Learning Cycle. (Adapted from Rothery & Stenglin, 1995).

In addition to the supported learning, the explicitness of the genre knowledge is crucial in genre pedagogies. It explains what students are expected to write. In the L1 context, explicit teaching is to analyse the model text to teach the discursive pattern used in expressing the ideas. Most L2/EFL genre pedagogies follow the practice. The genre knowledge explained from the target language perspective, however, is not explicit to EFL learners without relating the knowledge to the EFL students' writing tradition. Bazerman

(1997) pointed out that “when we travel to a new domain, we bring perceptions and ways of communicating with us that we have developed in another situation” (p. 19). L2 learners already have possessed the culturally shaped writing schema from their L1 language background; when they learn to write in L2, they learn the L2 writing rhetoric and culture. Thus, making the L1–L2 difference clear to L2 writers might be a start. Contrastive rhetoric work “has the greatest potential practical application” (Leki, 1991, p. 123) and can promote the pedagogical inquiry of L2 writing scholarship (Hirvela, 2017). The process of explicitness of the genre knowledge includes coding the genre features of persuasive writing according to the persuasive rubric, explaining the features by contrasting with Chinese writing traditions, validating students’ understanding of these features with students’ writing samples collected from previous studies.

There are a few explanations for the difference between the Chinese and English writing rhetoric from the perspective of contrastive analysis. For example, the “voice” of writing has been explained from the cultural perspective of individualism and collectivism (Matalene, 1985). The value of “authentic voice” comes from the value of “individuality” in Western society. In contrast, collectivism in Chinese society means Chinese students worship authority, and therefore do not boldly express their real thoughts (Li, 1996).

Another explanation comes from the difference in paragraph development (Kaplan, 1972). Taking expository writing for example, Chinese writing is indirect, with more attention paid to formal features, and less concern with logic. Chinese students’ writing usually asserts the truth of the thesis but does not provide specific examples or illustrations of the thesis. On the contrary, the structure of English composition is linear and direct, and the logic use of deduction and induction is applied in writing.

Hinds (1987) attempted to explain the difference between two writing traditions from the angle of the reader-and-writer relationship, namely, it is the responsibility of readers to infer the meaning from a text or it is the writer’s responsibility to explicitly guide and explain his/her propositions. According to Hinds (1987), Japanese writing uses reader-responsible rhetoric, English uses writer-responsible rhetoric, and Chinese is in transition from a reader-to writer-responsible rhetoric. In this study, the explanation of the genre difference has mainly taken the perspective of the reader-writer relationship because the writer’s way of delivering the writing to an audience accounts for the effectiveness of communication. This means that the writer should take responsibility to make clear and well-organized statements. Flower (1979) pointed out that not moving cognitively from reader-responsible to writer-responsible prose resulted in the failure of most college writers in their classes. To

communicate effectively, the writers should make topics, their arguments, their organization and transition clear to the readers. For example, a writer-responsible argumentative text unfolded as follows: the text structure follows the pattern from problem to solution in general, and the text development involves asserting a claim, justifying the claim or inducing the original claim from observation, and demonstrating awareness of audience when using evidence to support the claim (Connor, 1987).

Besides the explicit teaching of the text organization by highlighting the differences between the Chinese and English writing rhetoric, the explicit teaching of the language associated with a specific genre is realized in the contrast with the generic surface features of language use. The explanation of language in alignment with a genre was elaborated in the explicit teaching of the genre dimensions in the following section.

There are criticisms of contrastive analysis. First, the differences between written texts across the cultural-linguistic communities are obtained by checking the absence or presence of various structural elements (Connor, 1996). Contrastive analysis, therefore, has been accused of “essentializing” cross-cultural differences (Kubota, 1997). It is quite superficial to identify the differences between two writing traditions by analysing whether some elements in one writing rhetoric are absent in the other writing tradition. Second, Kaplan’s (1972) data are from L2 writers’ English composition, therefore some errors or deviation might be due to the development of L2 language instead of the rhetoric of the writers’ first language. It might be a mistake to ascribe personal and idiosyncratic variations to cultural differences (Zamel, 1997). Third, the textual structure of academic writing may be conventional across cultures (Mohan & Lo, 1985); therefore, the difficulties exhibited in academic writing are just as likely due to developmental differences.

The contrastive explanations of the English and Chinese used in this study, hence, were to enhance the understanding of the English writing tradition instead of being taught as justified truth given the accusations of contrastive analysis studies.

Assessment of Writing in the EFL Context

There are two main categories of rubric: holistic and analytical. In holistic scoring, the rater makes an overall judgement about the quality of performance, while in analytical scoring, the rater assigns a score to each of the traits being assessed in the task (Brown, 2018). Also, a rubric can be categorised as task-specific or generic for all purposes. In the EFL setting, for example, the IELTS or TOEFL use analytic, generic rubrics because there are different traits described in the rubrics, but they are used to assess all types of writing,

independent of purpose. In this study, we use a genre-based analytic rubric with traits explicitly identified for persuasive writing only.

The assessment of writing in China has followed a holistic approach in an attempt to identify students with general writing ability. For example, *The Guidelines of College English Curriculum 2015 (Draft Exposure)* expects students “can write an exposition or argumentative writing on the hot topics in society with profound thinking” and that “their writing should have a clear expression of ideas, rich content, neat structure, and good logic.” The holistic marking rubric in align with the curriculum in China is CET4/6 (Appendix A) and Test for English Majors Band 4 (TEM4) (Appendix B). With these rubrics, the raters must mentally absorb and balance all the elements—rhetorical as well as grammatical—and give an overall mark to students.

Holistic rubrics are a more effective way to evaluate essays than analytical ones (White, 1984), but they are less likely to influence teaching and learning positively because they ignore the complex process of writing and provide little diagnostic information (Hamp-Lyons, 1991). Another validity question of using holistic rubric is that it measures global writing ability which contradicts the idea that writing is not a single, global ability (Williamson, 1993). In a word, the holistic rubric fails to inform students how to make progress and the rhetoric elements are disguised as an essay will be assigned one score to indicate the general performance level.

Besides the holistic rubrics, the most widely recognized analytic, generic rubric in the field of L2 teaching is the ESL Composition Profile (EPC) developed by Jacobs, Zinkgraf, Wormuth, Hearfield, and Hughey (1981) (Appendix C). Three researchers from ETS, using the grades and comments from the Year 1 first language university students’ writing assignments in 1953, developed a rubric that contains five traits, with each broken into finer sub-traits which are believed to capture the features and ranges of English composition by the foreign language speakers. The five major traits of writing in the EPC are content, organization, vocabulary, language and mechanics, and each dimension has four sublevels: very poor, poor to fair, average to good, and very good to excellent. Each dimension and sublevel have clear descriptors of writing proficiency and a numerical scale. Benchmark essays are included in the EPC. The advantage of the rubrics is students’ scores are highly correlated with the TOEFL and Michigan Test Battery (Jacob et al., 1981). It means the scores gained in the EPC could correlate with essays measured by overall proficiency in TOEFL. Hamp-Lyons (1990) commented that it is “the best-known scoring procedure for ESL writing at the present time” (p. 78).

However, Haswell (2005) argued that EPC is a holistic rating but does not provide a single score because “the rubrics with five traits may ask the rater to perform the holistic rating five times” (p. 107). What is more, it is a one-size-fits-all rubric being used to evaluate the different types of writing in the foreign language classroom. The rubrics disguise the genre differences of various expository writing, which needs explicit teaching for the L2 learners who have insufficient sociocultural knowledge of the target language writing. Finally, the logic of treating vocabulary as a separate dimension not only overlaps with the language dimension of genre teaching but may divert Chinese teachers and students’ efforts to teach and recite new words in writing class.

A Genre-Specific Assessment Tool (asTTle Persuasive Writing Rubric)

A key element in implementing genre-based pedagogies is assessing students’ writing against clear and agreed performance criteria (Hyland, 2007). Myriads of writing rubrics exist for both the L1 and L2 classrooms, and the decision about which one to adopt for use depends on the purpose of evaluation. Many writing-evaluation criteria in EFL/ESL programs remain problematic due to the mismatch of the evaluation purpose and the chosen evaluation rubric (Bacha, 2001). Jonsson and Svingby (2007) reviewed 75 studies on using rubrics and claimed that analytic rubrics will direct raters to evaluate the different dimensions of writing. Besides, an analytic rubric has the potential of promoting learning and/or improving instruction because it can help teachers and students to identify the strengths and weaknesses in writing and decide the next learning steps needed.

Concerning the purposes of this study: teaching and evaluating the different genre dimensions of English persuasive writing, a scoring rubric is needed which not only focuses on genre knowledge but also can identify students’ difficulties in writing and support feedback on how to improve. In short, this study needed a genre-specific analytic rubric to mark and give feedback on persuasive writing. To achieve the goal, an analytical genre-based assessment rubric (Hattie et al., 2004) designed for Project asTTle by experts in New Zealand, was adopted (Appendix D). The asTTle system was designed for use with students in Years 5–12 (ages 9–17) working on Curriculum Levels 2 to 6 inclusive.

The asTTle rubrics take genre-based pedagogies, and inspired by the functional purposes of writing, the social and cultural contexts are highlighted in inventing the assessment tasks and designing the rubric (Glasswell, Parr, & Aikman, 2001). The seven functions covered in asTTle are: to explain; to argue/persuade; to instruct or to lay out a procedure; to classify, organize, describe and report information; to inform or entertain

through imaginative narrative; and to inform or entertain through recount (Glasswell et al., 2001). AsTTle provides seven different rubrics for seven genres: descriptive, narrative, recount, persuasive, exposition, instruction and analysis. For each genre, there are corresponding analytic rubrics and benchmark essays. The deep features of the dimensions in the rubric include audience awareness and purpose; content and ideas; structure and language resources. For different communicative purposes, the four deep features differ. The surface features include criteria for grammar, spelling, and punctuation, and these features are the same across all genres.

Besides this, three development levels (basic, proficient or advanced) are provided within each of the categories so that teachers can track the progress of students writing. Parr and Brown (2015) explained that “development may be patterned differently across students at the same overall level and individual students may exhibit strength and weakness in the different dimensions of writing as well as across purposes for writing” (p. 138). AsTTle was based on L1 children’s literacy development, and the research collectively revealed that as children progress through school, their writing not only becomes lengthier but also tends to be more formal and complex, and more coherent and cohesive. Cumming (2001) found that the written texts of L2 learners tend to be more complex and accurate in syntax, wider in the range and specificity of vocabulary and better in control over rhetorical forms as they grew more proficient in the L2. This revealed that L2 learners may compose in a way similar to L1 children’s writing. The progressions in asTTle may be congruent with those of L2 writing development. So, it is very likely that asTTle can be used in the EFL context to teach writing. Given the purposes of this research is to teach English persuasive writing, only the asTTle persuasive writing rubric was chosen for use.

Using asTTle rubric is not without criticism; the four deep features are interrelated (Perkins & Brutton, 1990), making it hard to attend to any single skill separately, therefore it may pose a problem with the validity of score interpretation.

The Explicit Teaching of Genre Knowledge in EFL Context

Given the literature that the main sources of genre knowledge needed in writing are covered in the four deep features in asTTle, the explanation of the genre dimensions followed asTTle (Hattie et al., 2004) persuasive marking rubrics.

Audience and purpose.

Audience “relates to the writer’s ability to respond to the given task” (Hattie et al., 2004, p. 3). A task requires a particular sort of communicative response for a specified

audience. Purpose means “to argue a position or to persuade a reader to a particular point of view.” (Hattie et al., 2004, p. 3). In English, the position needs to be clearly stated and justified with reasoning and evidence.

Audience theory appears in the L1 literature but has generally been neglected in the ESL context (Johns, 1990). It is necessary to define the audience in L1 and contrast the concerns of audience in English and Chinese writing rhetoric. Miller and Charney (2007) explained that the written texts are decontextualized and universal compared with the oral text, and accordingly the readership became a “decontextualized abstraction” for written texts (p. 584). The written texts, therefore, has a bias for an abstract or generalized conception of the audience, for instance, academic writing for special areas. To avoid bias, writers must be concerned for both the particular and the general audience. These two types of audience do not have equal weight, the priority is on the universal audience who are free from the constraints of time and space, and therefore, less likely to be deceived and manipulated; in contrast, to convince a particular audience may risk promoting prejudice by catering to them particularly (Miller & Charney, 2007). In addition, to be more persuasive, the dimension of the audience should include “those who oppose the author’s argument, those whom the author ignores, and those who are denied a role in the discourse” (Miller & Charney, 2007, p. 587).

As for the way to convince, a particular audience can be approached by way of values, whereas the universal audience (which free from the impact of partisan values) must be approached with facts, truth, and presumptions (Peralman & Olbrechts-Tyteca, 1969). This means, to be more convincing, the writing must be based on an objective argument to persuade readers by a reasonable arrangement of supporting evidence.

According to the literature, Chinese students’ ideas of audience may be focused on a particular audience; Chinese classical argumentation often addresses only one other person, usually a superior (Wu & Rubin, 2000), and, in addressing the audience, Chinese students try to avoid the personal voice and prefer to take on a scholarly voice in the role of commentator on the classics (Kaplan, 1972; Matalene, 1985; Scollon, 1991; Shen, 1989). For purpose, Chinese students prefer to “take a stance of the middle way to leave some room for themselves to adjust their ideas when the need arises later” (Y. Liu, 2009, p. 137).

Taking all these together, the audience in writing should include the universal audience, and the audience with opposing ideas; besides, the audience should be persuaded with reasoning and evidence. The explicitness of audience and purpose in this study focused on including the opposing ideas and what counts as evidence in English persuasive writing.

Content/ideas.

Content incorporates two main areas of the written text: “content/information and domain elements” (Hattie et al., 2004, p. 3). Content is mainly concerned with the relevant ideas to be included to achieve the purpose of persuasion. Domain elements refer to the formal features of a written text and these are the common features or elements that are accepted as part of the cultural resources for achieving a purpose. For example, the elements of thesis-argument-reiteration are essential in persuasive writing, in which a thesis statement provides the reader with the context; the main points, with supporting evidence, elaborate the position in the body part; and the reiteration part restates the writer’s position and/or makes a recommendation.

The studies (Kaplan, 1972; Mohan & Lo, 1985) indicated that, in developing the ideas, Chinese students’ writing had some unnecessary wandering about the topic instead of getting to the point and sticking to it. In choosing evidence, Chinese students would refer to use communal, traditional wisdom or subtle metaphors to imply the connections between ideas (Chen, 1997). Traditionally, Chinese students are instructed to write one-sided arguments (without considering the opposing ideas) in China.

The explicit teaching of content is conducted from two aspects: First, Toulmin’s model (Figure 2) was adopted in use in this study. Toulmin’s model for arguing with logic is widely used in teaching persuasive writing as it reveals the general logic of human argument and is adapted to various fields of argumentative discourse (Crammond, 1998). The model shows not only the argument structure; but also, the refuting of the counterargument claim. Figure 2 indicates that including the opposing ideas is not to put two arguments on an equal footing, but to defend the claim. Hopefully, the figure may help students understand that they need to take a position instead of standing in the middle when the counterargument is considered.

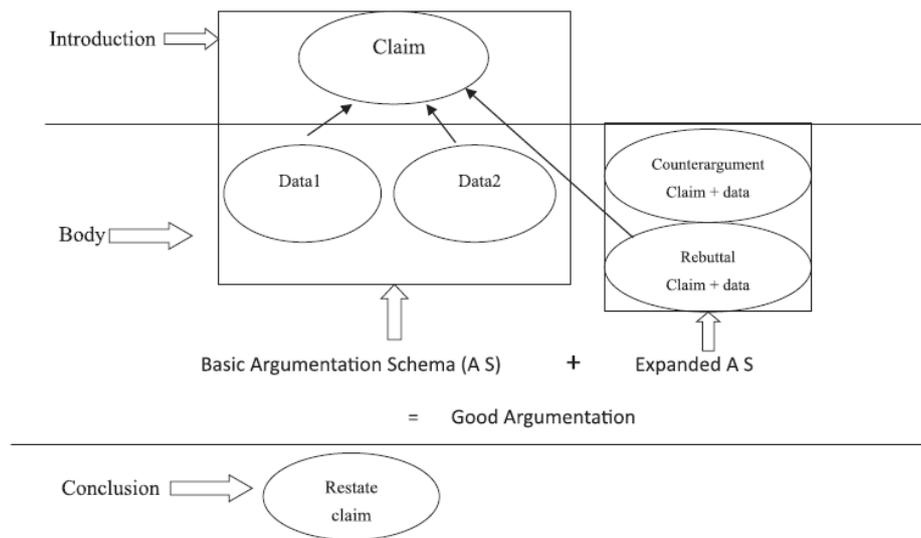


Figure 2. Diagram to illustrate counterarguments and rebuttals. (Adapted from Liu & Stapleton, 2014, p. 127).

Second, to avoid using too many terms for EFL students, the terms in the Figure 2 have been replaced with commonly used words (Table 1) adapted from O’Hallaron (2014, p. 286) to make it clear what can be counted as warrant or evidence.

Table 1
Explanation of Terms Used in Toulmin’s Model

Term	Explanation
Description of Problem	Familiarizes the reader with important background on the issue or problem.
Claim	A statement that introduces the specific issue to be argued and the writer’s position on that issue.
Evidence	A piece of information from the text that supports the overall claim.
Reason	A statement about why/how the evidence supports the claim and interprets the evidence in relation to the larger issue.
Counterargument	A piece of information that someone presenting another side of the argument might use for evidence.
Evaluation	Evaluates the strength of the counterargument and explains what this information means for the writer’s position.
Restatement of Claim	Summarizes and restates the writer’s position on the issue.

Structure/organization.

This dimension of writing refers to “the ordering or organization that a writer demonstrates in his/her text” (Hattie et al., 2004, p.4). The focus is on the management of text by ordering and linking ideas. Organizing devices include grouping ideas into paragraphs and using conjunctions to show logical relations between the ideas and sentences. Organizing the ideas is important in writing as overuse and misuse of linking adverbials could jeopardize the cohesion of the text and hinder readers’ comprehension of the writing (Larsen-Walker, 2017).

Tardy and Swale (2007) reported that the non-native writers tend to use various cohesive devices with different frequency, and they have a more limited spectrum of usage than native-English writers. The literature (Ekatam, 2015; X. Jiang, 2011; M. Liu & Braine, 2005; W. Wang, 2011; Yao, 2014) revealed that students put several ideas in one paragraph besides overuse or misuse the sentence-level connectors. This may be because the Chinese language does not use explicit connectors as frequently as that of in English.

The explicit teaching the dimension of structure in this study, therefore, focused on introducing the cohesive devices in English and using Chinese to English translation to show students the logical connectors are needed in English writing.

Language resources.

Cumming (2001) pointed out that L2 learners seem to devote much attention to making decisions about the linguistic form or find appropriate words to express their ideas, which may “constrain their attention to formulating complex ideas, their capacity to function in situations of high knowledge demands, and the extent of the planning of their writing” (p. 5).

Language resources in asTTle involve the linguistic and rhetorical features of language use identified with persuasive writing. The former includes nouns, pronouns, verbs, tenses, adjectives, adverbs, nominal clauses and adjective clauses; and the latter includes the use of hedges, emphatics and rhetoric questions, etc. Chinese students have learned most of this linguistic knowledge in high school; however, in isolated ways. The explicit teaching of the language in this study focused on two issues: one is to explain the language knowledge in context (Table 2), and the other is to clarify what counts as sentence-level mistakes.

The language functions in persuasive writing were focused on how to express objectivity, persuasiveness, assertiveness, position, and formality of writing in English and Chinese writing rhetoric. Most of the explanation were adapted from Hinkel (2002) and asTTle (Hattie, et al, 2004) persuasive writing descriptions on language resources. Roughly

speaking, in English, the use of state mood, passive structure, and nominalization will help to achieve the function of objectivity; while Chinese students use a more scholar voice to comment on classics. Tense and passive voice in English have no equivalent effects in Chinese writing: tense in Chinese only indicates the time and passive voice does not indicate objectivity but has a special semantic meaning. In English, the opinion nouns, adverbs and adjectives are used to express position and enhance the power of persuasion, while Chinese students tend to use more general nouns, adjective and adverbs in express their position. Chinese students tend to use more amplifiers (i.e., never, anyone) to increase the power of persuasion. In English, assertiveness is expressed by modality and rhetoric devices such as hedges and boosters, while rhetorical questions are more widely used to indicate certainty in Chinese students' writing, and the second person pronoun does not have personal engagement power in Chinese language. In English, the different sentence types and nominalizations appear in formal writing, while Chinese students use more canonical expressions (i.e., sayings, proverbs) in writing. All these language features were annotated and contrasted with these used in the English persuasive writing.

For the sentence-level mistakes, the EFL instructors usually pay attention to all errors that appeared in students' writing. Some L2 experts (Ferris, 2002; Hyland, 2003; Leki 1990) proposed that focusing on the global errors that impede understanding, the frequently occurring errors, and the ones that are typical to L2 writers, instead of focusing on error-free writing. W. Wang (2011) claimed that these suggestions, "as appealing as they sound, are hard to apply as they require more expertise and time" (p. 305). The reason might be that the EFL teachers confuses the sentence-level mistakes with language use in a specific genre. In this study, the sentence-level mistakes were defined by consulting the L1 language teaching literature and were taught according to the gravity of the mistakes (Appendix E). The gravity of mistakes is based on the meaning-hindrane in communication. From the most severe to the least serious, Group 1 includes: unclear pronoun reference, restrictive vs. non-restrictive modifier confusion, misplaced and dangling modifiers, faulty parallelism, incorrect pronoun use, mixed construction; Group 2 includes sentence-fragments, run-on sentences, comma splits, sentence sprawl; Group 3 involves subject-verb disagreement, subject-antecedent disagreement, verb tense inconsistencies, logic connectors; Group 4 concerns punctuation (omitted commas, superfluous commas, apostrophe errors), misspelling, articles, prepositions, and capitalization. One or two examples from Chinese students' writing are listed for each type of mistake.

Table 2

the Most Salient Features of Language Functions in Persuasive Writing Contrasted in English and Chinese Writing

to achieve the purpose of persuasion in English	to achieve the purpose of persuasion in Chinese students' writing
The language functions used to express objectivity	
<p>The objectivity is achieved by:</p> <ul style="list-style-type: none"> -using state mood and present tense to make a statement of fact; -using passive structures to indicate objectivity; -using nominalization to make the reference more concrete. 	<p>The function of objectivity in Chinese language:</p> <ul style="list-style-type: none"> -using scholarly voice to comment on classics -tense only indicates the time of the action (tenses do not bring a feeling). -using more vague nouns (e.g., people, world, things, something, kid, society). -passive voice do not show objectiveness but has different conceptual and cognitive parameters.
The language functions used to express persuasiveness	
<p>Persuasion is achieved by:</p> <ul style="list-style-type: none"> -using idiomatic and technical language; -using adjective plus packed noun groups (e.g., point of view of nouns, adverbs, and opinion adjectives); -Conjunctions are used to make logical development of the argumentation. 	<p>The features revealed in Chinese students' writing on persuasion:</p> <ul style="list-style-type: none"> -using more predictive adjectives instead of attributive adjectives for evaluation; -using more amplifiers (i.e., never, always) to add weight to opinion; -using demonstrative as syntactic cohesive ties (i.e., this, that, these, those); -not using explicit conjunctions, but using more sentence-level conjunctions. (for example, first, second, third, moreover); -using more phrase-level conjunctions (e.g., coordinators like “and,” “but.”).
The language functions used to express assertiveness	
<p>The assertiveness is achieved by:</p> <ul style="list-style-type: none"> -using declarative mood and offer personal opinion on the topic. 	<p>The features revealed in Chinese students' writing on assertiveness:</p> <ul style="list-style-type: none"> -using universal and assertive pronouns (e.g., all, each, none, nothing, anything, anybody, etc.);

<ul style="list-style-type: none"> -using obligation or certainty modals -booster and hedges are used to enhance or reduce the tones in writing. 	<ul style="list-style-type: none"> -using rhetorical questions and repetitions to arouse attention instead of enhancing argument; -using a second-person pronoun address directly appeals to the reader; -using more modal verbs of necessity and obligation (i.e., ought to, need to) to show certainty; -using amplifiers (always, never) and less down toners (fairly, partly, sufficiently); -using more quality hedges but less lexical hedges, epistemic hedges, logical semantics (e.g., as the saying goes, maybe).
<p>The language functions used to express position:</p>	
<p>The position is expressed by:</p> <ul style="list-style-type: none"> -using additive and causal relations; -using conjunctions to express these relations; -using tones underpin language selection and strengthen argument. 	<p>The features revealed in Chinese students' writing on position:</p> <ul style="list-style-type: none"> -use of proverbs and other canonical expressions (Wu & Rubin, 2000); -standing in the middle to achieve harmony; -using more emphatic as means of persuasion rather than detailed argumentation (e.g., strong, really, completely).
<p>The language functions used to show formality of writing</p>	
<p>The formality of writing is achieved by:</p> <ul style="list-style-type: none"> -using nominalization; -using various sentence types (for example, complex clause structures are used to pack more information at the clause level; the relative clauses to expand the noun phrases and infinitive clauses to expand the verb phrases. 	<p>The features revealed in Chinese students' writing on formality:</p> <ul style="list-style-type: none"> -it is hard to distinguish formal and informal language use for Chinese students; -using relatively uncomplicated noun clauses; -using more clauses to indicate cause (e.g., according to, since, because, for, as); -using less reduced adjective and adverbial clause.

Effective Teaching Techniques in the Classroom

To find out the evidence that the genre practice might be helpful for EFL students, the effective teaching techniques were reviewed. The literature showed that the effective techniques for teaching writing in classrooms include: (a) explicit instruction, (b) organization maps, and (c) the alignment of teaching, feedback and assessment of writing.

Empirical studies from both L1 and L2 show that explicit instruction in writing can improve students' writing performance effectively. Hillocks (1986) examined four modes of intervention on students' writing quality and concluded that the least effective way is teacher presentation only (effect size =.02); the most effective one is environmental—materials and problems that cooperatively engage students in a specific writing process to meet clearly defined writing goals (effective size =0.44). While natural process (quite close to the process approach) and individualized tutorials gained the effect sizes of 0.18 and 0.17 respectively. The genre-informed writing approach shares the elements of the environment teaching, for example, the problems of writing and the clear expectation of writing goals. The meta-analysis of writing studies also proved that explicit teaching was more possible to improve students' writing. By comparing the studies of the writing process with (n=16) or without (n=10) instruction, Gillespie and Graham (2014, p. 467) reported that the average weighted effect size for treatments with instruction (effect size=0.93) was statistically larger ($Q=25.80$, $df=1$, $p<.001$) than the average weighted effect size for treatments with minimal/no instruction (effect size=.22). For the effects of implicit writing instruction, Graham and Sandmel's (2011) meta-analysis (n=29) showed that "the process writing approach neither resulted in a statistically significant improvement in students' motivation nor enhanced the quality of struggling writers' compositions" (p. 396). Besides this, studies by Harland (2003) and Lap and Truc (2014) justified students' improvement in writing quality in terms of rhetoric, organization, language, and grammar in argumentative writing under genre-based instruction.

For the various foci of intervention, results are in favour of explicit teaching of genre knowledge. For example, the foci in argumentative writing are as follows: argumentative logic (Beaubien, 1998), development of the counterargument (F. Liu & Stapleton, 2014), audience awareness (Alamargot, Caporossi, Chesnet, & Ros, 2011; Wong, 2005). All these interventions reported positive improvement in the targeted focus by teaching explicitly about how to achieve the expected writing goals. Similarly, studies on Chinese learners' writing also proved that explicit teaching is more helpful for learners. Mu and Carrington (2007)

studied the writing process of three Chinese postgraduate students in Australia and found that the explicit teaching of genre knowledge facilitates the knowledge transferred. J. Liu (2010) investigated 25 Chinese university EFL student writers' knowledge about writing and writing performance and concluded that genre knowledge is helpful in students' writing.

In short, no matter in L1 or L2, the instruction on the genre knowledge is helpful because it allows for explicit teaching of the grossest and most transparent features of form and usages. This will provide students access to the target language writing tradition.

Another widely used techniques is the use of the organization maps (a map with schematic of persuasive writing) as scaffolding tools to enhance the application of genre knowledge to students' writing (Harland, 2004; Hillocks, 2011; J. Qin, 2013; Van Der Heide & Newell, 2013). The organization maps designed via Toulmin's model were especially helpful for students to develop their argument in persuasive writing. (F. Liu & Stapleton, 2014; Qin, 2013; Qin & Karabacak, 2010; Reznitskaya, Anderson, & Kuo, 2007). In these studies, either Toulmin's model or an argument schema was used in teaching persuasive writing, and students all made a significant improvement in the quality of their argument.

Finally, the practice of ensuring the alignment of writing tasks, feedback and assessment was justified as effective in teaching writing (Graham & Perin, 2007; Graham, Hebert, & Harris 2015; Lee & Coniam, 2013; O'Neil, 2012; Segev-Miller, 2004). In these studies, students had significant gains when both the teaching focus and the shared explicit criteria of assessment were genre specific.

Intervention Time

For the length of intervention time, results from empirical studies are very inconsistent. Hillocks (1986) analysed the effective size of studies with different durations of treatment and reported that the treatment under 13 weeks (college-length quarter) and over 17 weeks (a semester) indicated no significant difference ($p=.03$, $z=0.62$). Furthermore, a Pearson correlation between experimental/control effect size and duration in weeks showed the resulting correlation was $-.02$, suggesting a weak and negative correlation. The findings indicated both long and short treatments are effective, or ineffective. Hillocks (1986) therefore concluded that "the problem is to discover what characteristics of treatments, aside from duration, appear to be responsible for the difference in the effect size" (p. 232). This means the teaching practice matters in an intervention.

It seems that, in the literature, implicit teaching needs longer treatment time than the explicit teaching. For example, a meta-analysis of process writing (Graham & Sandmel,

2011) reported that the length of professional development needed ranges from 3–45 weeks in general education, and 8–40 weeks for struggling students. The explicit teaching might take a relatively short time. For example, Wette (2010) carried out 8 hours of explicit instruction on undergraduate students' use of sources in their academic writing. Through pre-unit and post-unit tests and out-of-class assignments, the findings showed a significant improvement in students' writing knowledge and writing skills. Brown and Marshall (2012) conducted a single 2-hour workshop on training university students to write introductions. By employing pre-, post- and delayed-post-tests, their study reported a lasting effect of treatment on students' writing.

Studies of explicit teaching on persuasive writing reported that the length of treatment was one semester. For example, the study, a 15-week-course of genre-based writing (2 hours per week) on 14 first-year university students' writing, found that students showed improvement in the level of organization, argumentation and thesis construction (Ferreira, 2007). A total of 24 hours of explicit teaching on writing counterarguments to 125 second-year English majors in Mainland China found that the experiment group grasped the skill of using counterarguments to avoid bias in elaboration (Qin, 2013).

The intervention from three studies on the explicit teaching of persuasive writing helped to decide on the treatment time in this study. One was dealing with L1 study (Harland, 2002), the second was about the EFL writing of Vietnamese students (Lap & Truc, 2014), and the third studied international secondary school students' learning persuasive writing in Pennsylvania in America (Ramos, 2012).

Harland (2003) investigated the teaching of argumentative writing to Māori and Pacific Nations students whose performance was in the lower half of curriculum Level 2. The treatment was a course of a 25-hour intervention program, and a large average gain was found in students' writing after the treatment (effective size=1.6). In Harland's (2003), the program lasted an average of 7 weeks per class given a 4-hour per week schedule typical of high schools.

Lap and Truc (2014) investigated a genre-based approach to enhance the argumentative writing ability of Vietnamese students. The participants were 20 second-year pre-service teachers in a teacher training college. Two groups of students (experiment and control group) received a counterbalanced treatment of genre-based and process-based writing instruction respectively. The treatment lasted 12 weeks with 2 hours each week, and the swap was carried out after 6 weeks of treatment. Then a pretest, in-progress test (before the swap), and post-test were carried out and students' writing performance was judged with

the genre-specific rubrics developed by Glasswell et al. (2001) for the asTTle test system. The results indicated that students' persuasive writing ability was enhanced, and the follow-up interview revealed that students held positive perceptions on the implementation of a genre-based approach.

The third study conducted by Ramos (2012) was an 8-week (2 hours per week) ethnographic research testing the effects of the genre-based reading-to-learn-writing approach on 20 adolescents' persuasive writing. The study was grounded in the Sydney School genre pedagogy and the aim of the program was to support students to write by reading the model texts. The intervention included the pre-reading, detailed reading, the joint construction stage (imitated writing) and the individual construction stage (independent writing). The text structure and associated language use were the parameters to score participants' persuasive essays. Post-test indicated positive improvement in students' writing in audience awareness, organization and textual coherence.

In all, the characteristics of the treatment seem to be more important than its duration; especially explicit teaching needs less time than implicit teaching. For teaching persuasive writing to adults, the duration may be from 8 to 12 weeks. So, a minimum of 8 weeks, with 2 hours per week, may be needed to carry out a genre-informed intervention for EFL adult learners to learn English persuasive writing.

The College English Curriculum and the Textbook in China

The Guidelines for College English Teaching (Draft Exposure) (Ministry of Education, 2015) proposed the functions of College English is to improve students' ability in reading, writing, speaking, listening and translation, and to cultivate humanity and intercultural awareness. The updated textbooks in China not only serve as sources of target language input but also act as the implementation of the curriculum. In the preface of the textbook, the goal of teaching, the possible time allocation and methods of assessment are prescribed.

Guo and Xu (2013) showed that two series of textbooks—*New Horizon College English* (NHCE) and *College English Integrated Course* (CEIC)—are widely used in China. The two textbooks are used in 49% and 39% of Chinese universities respectively. The province in which the intervention planned to take use the NHCE, therefore, the focus would be on the textbook. The textbook *NHCE* is compiled by S. Zheng (2008). *NHCE* includes *Reading and Writing Books* (1–4) and *Listening and Speaking Books* (1–4). These two sets of books are used for Year 1 and Year 2 university students. In Book 3 and Book 4,

argumentation comprises the majority writing tasks. The goals of *NHCE Reading and Writing* are to improve students' reading ability, and to enhance vocabulary, grammar and writing by reading (Y. Wang, 2008).

Profile of Teaching English Writing in China

The English writing instruction in China followed the textbooks and the teaching practices, inferred from the published articles and my work experience, are of three main kinds. In the first set of practices, writing is completely ignored. Dai (2008) revealed that the texts covered a wide range of themes on Western cultures and a large vocabulary. Students reported that the selected readings were difficult for them to understand, there were too many new words to remember, too many exercises and they needed the Chinese translation to understand the meaning of the selected readings. A tentative conclusion from this description was that the teaching was focused on reading the model text, with particular attention to structure and vocabulary. In such a teaching practice, the instruction that supports students' writing development is neglected, and the focus is on reading.

In the second set of practices, writing is assumed to be learned through reading. For example, C. Wang (2012) reported that the writing section is the most important part of the text study. After the meaning, the structures and the writing strategies of the text have been studied, the teacher finished the text structure exercises to highlight the writing moves so that students could memorize and understand these writing skills. This practice is advocated in the College English textbook and the curriculum teaching in this study followed this practice.

In the third set of practices, writing is stressed to Year 1 students by offering writing workshops. Zhang (2009) summarized their practice of focusing on reading and writing: reading to understand the meaning of the text, to learn the vocabulary and discourse of English writing. After reading, there is a writing workshop introducing the genre difference in narrative, persuasive and expository writing. In Zhang's (2009) report, writing knowledge was sentence types, and the feedback was error analysis (fragment, fuse, and commas splices). The report implied that teaching English writing is equated with explaining language accuracy.

In conclusion, based on the literature reviewed in this chapter, the teaching in this study aimed to develop students' L2 writing literacy following the sociocultural-oriented genre theories that writing in L2 is learning how to mean and how to make meaning be understood by the readers of the target language community. To achieve this goal, the practices from three genre schools were adopted: the Teaching-and-Learning Cycle from the

Sydney School, the genre moves from the ESP, and genre awareness from the NRS. In addition, some effective teaching techniques have been applied, for example, explicit teaching, the organization map and alignment of teaching and assessment. Finally, it was estimated that at least 6-8 weeks were needed to ensure that a genre-informed intervention programme function to improve students' persuasive writing.

Chapter 3 Methodology

Overview

In the introduction to the research methodology, Reis and Judd (2000) stated that empirical studies in social-personality psychology grew out of the conviction that “a strong and reciprocal relationship between theory and evidence is fundamental to the acquisition of knowledge: the data demand good theories and the theories demand quality data” (p. xi). This means that the alignment between the theories and evidence from the outcomes of an experiment is the key to the validity of the inference, and sound theory and a solid experiment work together to contribute to the knowledge of a certain social phenomenon. As a result, methodological tools are applied to ensure the inferences about causation and explanation are valid to draw conclusions from the demonstrated research. To justify the claims that the genre-informed approach was more effective than the curriculum materials teaching approach in the Chinese context, a series of interconnected studies were conducted. Study 1 tested if the L1 writing measurement tool is valid in the Chinese context. Study 2 developed two teaching plans mapping their respective teaching theories into the operations in the classroom. Study 3 implemented the teaching plans in universities in China to investigate the efficacy of genre-informed teaching. The three studies worked together to examine the efficacy of the genre-informed writing approach in China.

Method

The design of the three studies was based on the logic of the empirical study, namely, establishing a causal relationship between the independent variable (the genre-informed teaching) and dependent variables (students’ persuasive writing performance). Multiple methods and studies were involved to achieve the goal. Brewer (2000) stated that empirical testing followed such cycles: Construct₁- Operation - Construct₂ (p. 6). The cycle explains the process of knowledge building: first, the theoretical concepts need to be translated into specific operations for an experiment; then the inference from the results of the experiment adds knowledge to the theory; the updated theory becomes the beginning for the next round of research.

Applying the cycle to this study, this meant that to test the proposed hypothesis, the genre theory had to be translated into a genre-informed teaching plan; then the teaching plan needed to be implemented as it designed to either justify or counter the hypothesis so that the next round of renewed research could start based on these findings. In the process of hypothesis testing, construct validity is vital as it links the concepts, operations, and observed

data in the process of research. Brewer (2000) borrowed Rakover's (1981) concept (Figure 3) to illustrate the two linking hypotheses guaranteeing the construct validity in an experiment:

LH-1 refers to the inferential link between the operational definition of the independent variable in an experiment and the corresponding casual concept at the theoretical level. LH-2 refers to the analogous link between the hypothetical effect and the actual response measure assessed in an experiment. (p. 6)

The figure implied two validity issues in an experimental study. One is that the operations and measures in the intervention represent the theoretical constructs to be tested, and second, the observed effects of the intervention resulted from the corresponding theoretical states. These two linking hypotheses jointly ensure that the confirmed causal relationship represents both the success of the theory and operations in the field of inquiry.

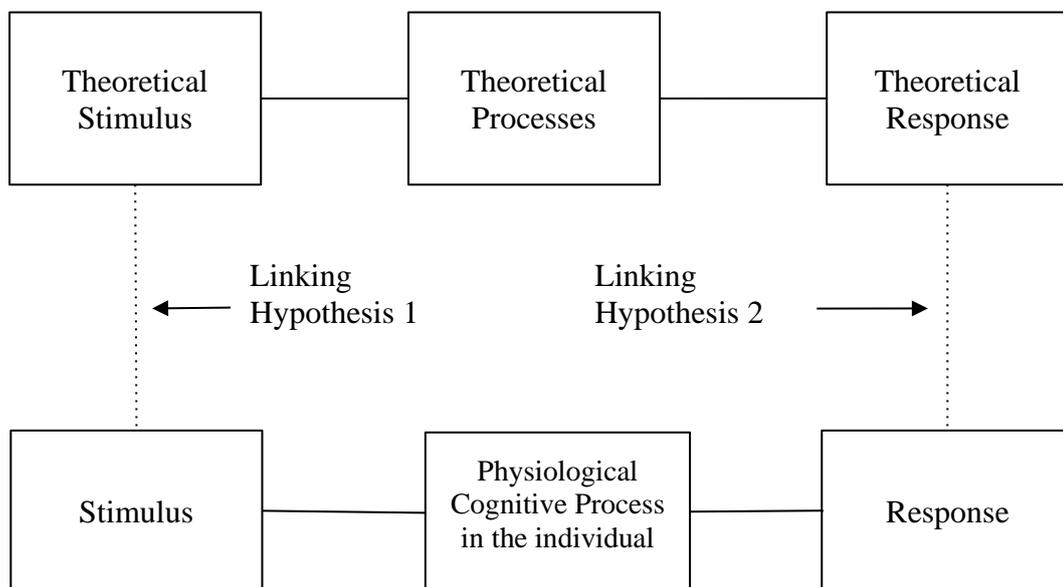


Figure 3. Constructs and operation. From Rakover (1981). Social psychology theory and falsification. *Personality and Social Psychology Bulletin* 7, p. 125. (Adapted Brewer, 2000, p. 7).

To translate the hypothesis-testing process into this study, both the teaching plan and measurement had to capture the characteristics of the teaching and learning principles of the genre theory; the operation of teaching needed to follow the teaching plan so that the causal process was ensured. The three studies were carried out in light of the hypothesis test process. To ensure the construct validity, the genre-informed writing programme was developed in accordance with the genre principles, and the teaching of curriculum materials was developed following the principles in the textbook; to ensure the validity of operation, a counterbalanced design and a tool checking the fidelity of implementation were used in the intervention

process; to ensure the measurement validity, the tool identifying with persuasive writing was validated with Chinese students' writing scripts in the official CET4. The details of the three studies are summarized in Table 3.

Table 3

Summary of the Design of Three Studies

Goals	To ensure the validity of the theory		the validity of operation
Descriptions	Study 1	Study 2	Study 3
Purpose	Validating rubrics	Validating teaching plans	Testing the efficacy of the genre-informed teaching
Design	Expert judgment	Expert judgment	Quasi-experiment
Sampling	Convenience	Convenience	Intact groups & Random
Data collection	Online marking of essays	Online checking of teaching plans	Pre/post and delayed post-test
Data analysis	Content analysis, inter-rater agreement	Cohen's Kappa of agreement	Standard mean difference & Multivariate analysis

Study 1 Validation of asTTle Persuasive Writing Rubrics in the Chinese Context

Purpose.

Given that the asTTle (Hattie et al., 2004) persuasive marking rubric was developed and used for L1 students in schools, its validity in marking EFL learners' persuasive writing at university level needed testing to make sure that it had validity for the interpretation of Chinese students' writing responses and it can be used as a tool to measure students' progress in the treatment.

Validity is an important concept in assessment, Kane (2006) stated that validity has two closely related usages in measurement: "One is to build evidence to support the proposed interpretations or uses, and the other is to evaluate the extent to which the proposed interpretations or uses are plausible and appropriate" (p. 17). This study focused on finding evidence to support or refute the use of proposed interpretation. Based on the development of the conceptualization of validity, A. Becker (2011) summarized that there are content validity, concurrent validity and construct validity; the contemporary approaches advocated to provide an argument for the interpretation and use of scores. Messick (1987) concluded that all validation might be reduced to a validation of the construct measured. Given the need

to support or refute the use of asTTle in the Chinese context, this study sought evidence of the content validity between asTTle persuasive marking rubrics and English writing tests in, and outside, China; concurrent validity of the asTTle with the CET4/6 test in China; and the construct validity of asTTle in assessing Chinese students' writing.

Design.

Two measures were carried out for the goal: First, to find out the evidence of the content validity of asTTle in the Chinese context, the marking rubrics on writing for both non-English majors CET4 (Appendix A) and for English majors TEM4 (Appendix B) in China and the IELTS (Appendix F) marking rubric were collected. The marking rubrics for both English major and non-English majors are aligned with their respective curriculum in China, and the IELTS writing rubric was used because it is a test for international students, and many Chinese students take the test each year. The content analysis sought to identify the major dimensions in these marking rubrics. Only the writing section was read and coded to see if the dimensions in the three marking rubrics in assessing students' writing were congruent with those in the asTTle marking rubrics.

Second, to find the evidence of the construct validity of asTTle in use in the Chinese context, a marking mechanism was established, and a marking panel of teachers was invited to mark official CET4 scripts with both CET4 and asTTle marking rubrics. Among the three rubrics (CET4, TEM4 and IELTS), only CET4 rubric was used to mark the essays in this study because the sample scripts were from the official CET4 and each script has been assigned an official CET4 score. The data created by the markers were analysed for evidence of construct and concurrent validity of using asTTle. The marking scheme was established in four steps: script selection, randomization of script order, piloting of the online marking system and independent marking, as follows:

The script selection. The essays on argumentative writing were chosen from Chinese learners' English corpus. The details of essays in the corpus include writing prompt, scripts and the scores achieved in official CET4 (OCET4). The selected scripts in this study covered six universities in China and the scripts were on three persuasive writing tasks. The criteria for choosing the scripts were: the scripts needed to be of similar length to avoid the essay length affecting the markers' judgment; scripts had to cover each score range in CET4 (the OCET4 contains six ranges: 0, 1–3, 4–6, 7–9, 10–12, 13–15) to check whether the score range was within asTTle levels. The details of the scripts are summarized in Table 4. Altogether, 12 scripts on three persuasive tasks were chosen; the length of the scripts was

between 143–159 words. For Task 1, two scripts were chosen and used as models for training the markers, with each having an OCET4 score, and being annotated with and asTTle levels on the deep and surface features. Tasks 2 and 3, each with five scripts, were used for data collection. Since there was no essay scoring 0 or 15 in the corpus, five scripts scoring 6, 8, 9, 12, 14 respectively were chosen. These scripts were not scored exactly as the range finders in OCET4, which are scored 2, 5, 8, 11 and 14 respectively, ensuring one point below or above the exemplar within one range. The scope of these scripts covered four score ranges in CET4 (4-6; 7-8; 9-11; 12-14), giving a large possible score distance between scripts for markers to identify range of ability levels in students' writing.

Table 4

Script Details (Tasks, Purpose, and OCET4 Scores)

Tasks	Title	Purposes for use	OCET4 scores
Task 1	Practice Makes Perfect	Trial marking for familiarizing with both CET4 and asTTle marking criteria	script 1: 6 script 2: 13
Task 2	Global Shortage of Freshwater	Marking to check the validity of using asTTle	script 1: 6 script 2: 8 script 3: 9 script 4: 12 script 5: 14
Task 3	Getting to Know the World Outside Campus	Marking to check the validity of using asTTle	script 1: 6 script 2: 8 script 3: 9 script 4: 12 script 5: 14

Randomization of script order. To avoid presenting the scripts in either descending or ascending order with the OCET4 scores, the orders of scripts were controlled and balanced to mitigate the sequence of the scripts affecting the teachers' judgment. Table 5 shows the practice of control. The scripts on each task were coded as Essay #1, #2, #3, #4, and #5 which was equivalent to the OCET4 scores of 6, 8, 9, 12, 14. The scripts were arranged in such an order so that no regularity could be inferred which meant the score assigned by each marker was independent of the sequence of presence in the marking scheme.

Table 5

Essay Marking Orders and Corresponding OCET4 Scores

Tasks	Task 2 Global Water Shortage					Task 3 Getting to Know the World Outside Campus				
CET4 marking	#5	#2	#4	#3	#1	#3	#2	#5	#1	#4
OCET4 scores	14	8	12	9	6	9	8	14	6	12
asTTle marking	#1	#5	#3	#2	#4	#2	#4	#1	#5	#3
OCET4 scores	6	14	9	8	12	8	12	6	14	9

Piloting of the online marking system. Two Chinese university teachers piloted the online marking scheme to help clarify the process. The problems from the pilot study revealed that improvement was needed in both marking procedures and the length of scripts. Based on the feedback from the pilot study, the finalized online marking was:

1. The return button was added so that the teacher could go back and forth to compare and adjust their scores;
2. The five scripts scoring 6, 8, 9, 11, 14 respectively on both Task 2 and Task 3 were chosen from the corpus to serve as range finders to aid the marking as the pilot teachers pointed out that some teachers might not have experience of marking OCET4 essays;
3. It turned out that the length of essays, varying from 137 to 230 words, interfered with marking as both pilot teachers explained that they assigned a higher CET4 score to a long script (230 words) while a lower score to a short one (137 words). In OCET4, students are supposed to write an essay of about 120 words; writing less than the word limit will lose marks. In response to this identified issue, the optimal length of sample scripts was investigated. The length of CET4 writing has varied across years, from 100 to 120 words, up to the most recent 180 words; however, the literature suggested that the common practice is to ask students to write approximately 150 words. Based on this, seven essays were removed, and new ones were added, with all the essays approximately 150 words.

Independent marking. All documents were uploaded to Qualtrics and marking was distributed by an anonymous link sent to teachers' email and inviting them to mark the 10 essays with both CET4 and asTTle marking rubrics. Three links were pasted in the invitation letter: Link 1 contained the participants' information sheet, consent form and 10 essays to be marked with CET4 marking rubrics and range finders. After finishing the essay marking with CET4 criteria, the teachers would be led to a 1-hour training session by clicking the second

link. Link 2 contained training materials, including the asTTle marking rubrics, benchmark essays for different levels, and two trial-marking essays. The teachers could either download the training materials or read online, and they were contacted via WeChat (a Chinese equivalent of Facebook) and supported with explanations of the asTTle marking rubrics and the marking procedure. The time of training was automatically recorded on the researcher’s mobile phone. When the teachers were ready, they would start their marking by clicking the third link. Link 3 contained 10 essays to be marked with asTTle rubrics.

Finally, a survey with an open-ended question was used to learn teachers’ opinions on using asTTle. The question was asking the difficulty about using asTTle rubric and the likelihood of teachers using the rubric in their own teaching in the future. Teachers’ attitudes to using asTTle were collected with a 5-point scale: definitely = 5, highly likely = 4, probably = 3, maybe but unlikely = 2, definitely not = 1. The difficulty of using asTTle was collected by an open-ended question. The details of data analysis and results are reported in Chapter 4.

Marking and data conversion.

Since the scripts were marked with two different rubrics in this study, asTTle-level and sublevel scores were converted into a dummy variable ranging from 1–17 for data analysis as per (Table 6). Smith (2000) stated that the transformation of the dependent variables can create or remove interaction unless this effect after transformations can be ruled out on a theoretical basis. This means the transformation of data should ensure there is no interaction effects added or reduced. In this study, the qualitative descriptions of performance levels could be transformed into numeral values as there is a natural numeric sequence associated with the levels and sublevels in asTTle, and the conversion may not meaningfully change the ordinal trend in the rubric. Thus, the transformation will not create new interaction effect. The conversion is convenient for conducting the statistical analysis, but some information in the description will be lose. For example, the sublevels of basic, proficient, and advanced may overlap with their nearest neighbours, while the numbers 1, 2, 3 may tease out the relationship by showing the distance between the sublevels is the same. So, the numerical values should be interpreted with levels and sublevels in asTTle.

Table 6
Conversion of asTTle Levels to Numeric Forms

Levels	<2b	2b	2p	2a	3b	3p	3a	4b	4p	4a	5b	5p	5a	6b	6p	6a	>6a
Numbers	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17

The strength and weakness of the design.

In this study, convenience samples were used in selecting OCET4 writing scripts and teacher markers. The use of convenient samples is quick for data collection, but the samples cannot represent the whole teacher population, therefore affecting the generalizability of the marking results. Such scripts were chosen in Study 1 as there was an OCET4 score on each script, so it was easy to compare the teachers' marking with official marking. Only 10 scripts were used, the results cannot be generalized to the whole university student population in China. Similarly, the marking results from eight teacher markers cannot be applied to the whole teacher population. For the study to trial the measurement tool, however, the samples may be sufficient in this study.

Study 2 Development and Validation of Two Teaching Plans

Not only should the measurement match the persuasive writing, but also the genre-informed teaching plan should conform to the genre theory. To achieve the purpose of contrast, an alternative teaching plan was developed and validated.

First, a genre-informed teaching plan was developed by reviewing the literature on genre theory and genre pedagogy to ensure the Linking Hypothesis 1, the Figure 3 validation process, was valid. In other words, the genre theory was translated into manipulations in the teaching plan. The mapping of the theories and teaching plan is summarized in Table 7. In the genre-informed teaching plan, the contents were genre elements. The teaching procedure followed the three stages of the Teaching and Learning Cycle of the Sydney School genre pedagogy: deconstructing genre elements to enhance students' understanding of the knowledge of English persuasive writing; joint construction with the scaffolding map to assist the transfer of knowledge to practice, and individual construction to investigate the outcome of students' English persuasive writing. In addition, the asTTle persuasive writing rubric was used to give feedback and assess students' writing in the intervention.

Second, the alternative teaching plan consistent with the principles in the curriculum teaching approach was developed and functioned as a control in the intervention. McMillan (2011) explained that an experimental study needs "control over one or more factors in the study to investigate its causal relationship with another factor" (p. 14). It means that the contrasting features of two plans could function as a control to justify that the difference between the treatment and control groups was due to the presence or absence of the treatment, which will help to rule out the possibility of bias in inference. The principle underlying the curriculum teaching was reading model texts for writing. In this plan, the

model texts in the reading session functioned as a displaying the schemata of the English persuasive writing besides developing reading skills and teaching new words and grammatical structures; while the writing session stressed writing knowledge by reviewing the writing skills of the model text, pinning down a specific paragraph to illustrate the development of the argument. Feedback in the curriculum teaching approach followed the proficiency description in the CET4 rubric, and students' writing was assessed with the holistic CET4 rubric.

In general, the main manipulated factor of the independent variable is the explicitness of genre knowledge: For genre-informed writing programme, the explicitness of genre knowledge was enhanced, and measures were taken to ensure the knowledge transfer to writing. Feedback and assessment were also explicitly on the target genre dimensions. For the curriculum groups, the genre knowledge was implicitly taught although the skilled L1 (the target language user) writers' writing was read and the text organization was explained after the reading session. Without measures to enhance the understanding of the genre knowledge, students' perception of the genre knowledge might be different from that of the native English language speakers. The feedback and assessment were on students' general writing performance by following the generic CET4 rubric for all types of writing. So, if there was a shift in students' writing, the variation may be associated with the independent variables theoretically.

Finally, a panel of eight experienced teachers was invited to read and make a judgment on whether the characteristics of the plans were in alignment with their respective principles against the checklist (Appendix K) which captured the features of the two programmes. The checklist was consistent with the principles of the two teaching approaches. Again, the convenient samples were used which implied that the samples are not adequate to generalize the results. Given the purpose of this study is to identify the features of the two teaching plans, the sample size may be considered sufficient.

The proposed teaching plans included course objectives, a course schedule, content knowledge of genres, and a series of writing assignments and tests, and justifications for the inclusion and presentation of the teaching contents were given in the literature review. The detailed teaching plans and validation results are displayed in Chapter 5.

Table 7

Mapping the Theories into Teaching Plans

The principles of genre approach	Translate into teaching plan
The explicit teaching of genre knowledge	What are the genre elements included? -Four deep features & genre awareness. How to make the genre knowledge explicit? -Contrasting English and Chinese writing -Annotated examples of L1 and Chinese learners' writing samples.
Scaffolding	Organization map for developing the argument.
Language learned in context	Language identified with persuasive feature vs generic surface features of language (sentence-level mistakes).
Three stages of learning circle	Deconstruction, Joint construction, Independent construction.
Feedback	Feedback on the genre dimensions.
Assessment	Assessing the genre dimensions.
Principles of curriculum approach	Translate into teaching plan
Reading is language input	Reading for vocabulary and grammar learning which lay the foundations for writing.
Read model text to input the schemata of writing	L1 skilled writing is used as a model text for good writing; Reading to figure out the text organization.
Analysing model writing will produce knowledge of writing schemata	Interpreting the features of good writing.
Translation is helpful for writing	Chinese to English translation.
Writing independently after reading	Writing by imitating the model text.
Feedback	General feedback in alignment with CET4 rubric.
Assessment	Holistic marking CET4.

Study 3 Intervention

The first two studies ensured the actual manipulations and measures used in the experiment would tap into the specific cause and effect construct to enhance the causal efficacy of the treatment. Study 3 was to implement the conceptual causal process to produce

the observed effects. The three key factors to permit valid conclusions in Study 3 were the design, implementation of the intervention, and the statistical analysis and conclusion validity.

The advantages of the design.

Reis and Judd (2000) pointed out that the design and the conduct of research has a great deal to do with the validity of the conclusions drawn from the outcome of the intervention.

To test the hypothesis, Study 3 applied a counterbalanced design (Table 8). To interpret the design diagram, the treatment consisted of two phases: In the first phase, between Observation 1 (O₁) and Observation 2 (O₂) was an 8-week-teaching block in which the Genre-first group received the genre teaching and Curriculum-first group received the curriculum-material teaching. In the second phase, the two teaching programmes switched: from O₂ to O₃ (Observation 3) was another 8-week-teaching block in which the Genre-first group was given the curriculum teaching and the Curriculum-first the genre instruction.

Table 8

Research Design of the Intervention

Group	Pretest	Intervention 1	Swap	Intervention 2	Post-test	Delayed Post-test
G-C	O ₁	X genre	O ₂	C curriculum	O ₃	O ₄
C-G	O ₁	C curriculum	O ₂	X genre	O ₃	O ₄

This design is stronger than the basic non-equivalent control-group design as other design factors were added to specifically address the plausible threats to inference validity. These factors were: control group, crossover factors of within and between groups, and the switching replication.

Shadish, Cook, and Campbell (2002) described the design as “the untreated control group design with dependent pretest and post-test samples using switching replication” (p. 137). The non-equivalent control-group design appears to provide a straightforward way of investigating the causal effects of a treatment when randomization is impossible. The only difference is that the control group in this study received weaker training. With the switch replication, the alternative treatment was provided at both phases which means that the

context of teaching was varied systematically, therefore, the power of generalizing the effect of the study increased.

The use of both within- and between-groups design was applied in this study. Smith (2000) explained that the most important reason for including crossed factors in an experimental design is to test a predicted interaction effect. Such practice improves construct validity as the theory that predicts a specific interaction pattern rather than the simple main effect gain more in credibility when the interaction effects are confirmed. In this study, the efficacy of the genre instruction might interact with the time and the order of the treatment, therefore, the design is very effective to test whether the groups change differently over time. Smith (2000) explained that in the mixed design, the interaction effect is a precise test of the difference between the two groups.

Shadish et al. (2002) stated that the switching replication repeats the treatment effect at a later time in a group that has served as a control at first. The counterbalancing is a way of reducing carryover and order effects (MacKenzie, 2012). It means the learning effects of the two groups from the pre- to post-test in the Phase 1 treatment will be balanced out by the Phase 2 treatment after the treatments are switched; and that there will be no significant difference between the two groups after receiving both treatments. Although the two teaching plans may share some common features, the counterbalanced design can ensure that all factors affecting the dependent variables are equal across the entire experiment. Also, the design helps to retain the participants and is more ethical in that both groups receive the same treatment. Last, Smith (2000) stated that replication in separate studies helps to establish generality since more data is collected.

Although the replication helps to get more data and enhances the generality of an effect, the design is not without problems. Shadish et al. (2002) pointed out that “given the contextual differences between the first and second treatment, the second introduction of the treatment is a modified replication, probing both internal and external validity issues of whether this new context changes the treatment effect” (p. 146). They, however, suggested that even if the first phase treatment continues to have an impact, and if the control group catches up the treatment group in the second phase treatment, the design is strong and useful.

The implementation of the treatment.

As well as the design, the process of implementing the intervention is related to the validity of the conclusion. The main factors in the implementation are assignment and measurement. Before the treatment, random assignment was used for both the membership of

the two groups and the order of treatment condition within each university. West, Biesanz, and Pitts (2000) stated that random assignment is a critical design feature to maximize internal validity. Applying it in this study, random assignment means that the treatment was independent of the groups' background and that the initial difference between the two groups on the membership and sequence of treatment was not expected to exist, therefore, the statistical conclusion validity was enhanced.

Measurement in this study also helped to ensure the statistical conclusion. Smith (2000) suggested that add covariate into the design will increase the statistical power of the study. Smith (2000) proposed that "the pretest is usually used as a covariate as it is unaffected by the treatment but is strongly related to the outcome variable" (p. 70). This study is a non-equivalent control-group design, and the pretest could be used as a covariate in analysis to equate the two groups to reduce the factor of selection-maturation of the participants in two groups. Except for the immediate post-test after treatment, the delayed post-test was also used. If the data from the delayed time yield similar effects, it can further strengthen the causal inference which helps to rule out other possible explanations associated with order and change in instrumentation (i.e., teaching efforts).

The calculation of the treatment effect.

Other than the allocation of the treatment condition and statistical control of the covariate, the data analysis and the results reporting could also affect the statistical conclusion validity. There are a variety of statistical techniques which can be used to analyse the data from non-equivalent control groups. This study applied the standardized gain scores analysis of the effect size for several reasons.

First, ANOVA analysis was not used to calculate the effect size because the conduct of ANOVA is based on the post-test scores between the two contrastive groups, while keeping constant the pretest scores. In this study, after the switch, the pretest of the two groups in Phase 2 was different due to the different treatments. Mary, Berger, Sosa, and Pentoney (2012) stated that when the pretest differences are real, gain scores are unbiased. Gain scores analysis does not assume that pretest scores are equivalent across groups, instead, it treats any differences between groups as a real effect. So, gain score analysis was used in this study. Cook and Campbell (1979) introduced two types of gain score analysis. One is the simple gain score model analysis which assumes that the treatment effect will lead to more or less change in the experimental group than the control group. This analysis, nonetheless, does

not provide a test for the presence of an interaction effect of the treatment with the pretest. The other is the standardized gain score analysis which was used in this study.

The standardized gain score analysis in this study detected the interaction effects directly by using the gain score standard deviation, and the correlation coefficient between the pretest and post-test to calculate the pooled standard deviation. Given the mixed design, if the interaction of the treatment condition and time is significant, then the change between pretest and post-test is different in the two treatment conditions (L. Becker, 1999). West, Biesanz, and Pitts (2000) commented that the standard gain score analysis:

provides good estimates of treatment effect when it can be assumed that the natural pattern of growth in the absence of treatment is of a fan spread pattern in which the growth is linear but occurs at a higher rate for participants having higher scores at pretest. (p. 70)

In this study, in Phase 1 treatment, the pretest of the two groups showed no statistically significant difference, so the expectation was that the post-test scores would show the group with genre teaching progressed faster than the group receiving the curriculum teaching; and after the programmes switched, the second genre group would grow faster and catch up to its counterparts.

Cook and Campbell (1979) stated that the null hypothesis of the standardized gain score analysis is that the experimental group grows faster than the control group over time. L. Becker (1999, n. p.) argued that the interpretation of the gain scores involves showing that the changes in scores from the pre- to post-test was greater for one group than for the other group, and the interpretation seems closely related to the “how people think about the treatment outcome studies”. He continued that “In general, we wanted to know if one treatment is more effective than the other.” (L. Becker, 1999, n.p.). To find out whether the genre-informed programme is more effective than the alternative one, this study also conducted a repeated group MANOVA analysis. Smith (2000) stated that treatment-by-covariate interaction is easy to test in a general linear model framework. Also, MANOVA can cross-check the results found in the standardized mean gain scores.

In this study, the design enhancements, including the use of mixed design and switch replication, and the statistical adjustment technique of standardized mean gain scores, could rule out alternative explanations, and strengthen the causal inferences that have been made in the intervention.

Finally, another issue of statistical conclusion validity relates to the way to report the cause and effect relationship and the magnitude of the relationship. Shadish et al. (2002)

concluded that “we prefer to see results reported first as effect size estimates accompanied by 95% confidence intervals, followed by the exact probability level of Type I errors from the NHST [null hypothesis significance testing]” (p. 43). They explained that the effect size and 95% confidence interval contain all the information provided by traditional NHST but the two estimations highlight on the strength of covariation and the precision of the treatment effect, while the p-value informed the possibility that the results from the experiment could be obtained due to chance.

The process of carrying out the intervention, the degree of implementation, and the length of the intervention are reported in the following section.

Contexts and recruitment.

Universities in China are classified as first, second and third tier according to students' university entrance scores. The yearly intake of students is around 5,000 in each university and students entering the 4-year program must complete both compulsory and optional courses to attain a degree. College English is a compulsory course for students. The intervention was carried out in three universities (one from each tier) from China's Henan Province. As a comprehensive university, participants from the Tier 1 university were either science or arts students; the majority of students from Tier 2 were science students; and students from Tier 3 were arts students.

Students were recruited online: The invitation letters were sent to the dean of the university who then circulated the letter to teachers. The teachers sent the advertisement to their students' WeChat groups, and interested students clicked the link in the advertisement, signed the consent forms and enrolled for the class. Students received no credits from taking the course. The free writing course was supposed to help students in CET4 writing or IELTS writing. So, the self-selected university participants have been more motivated in learning, which may be a threat to the generalizability of the results.

Two universities provided their language labs for teaching, in which each student was equipped with headphones and a computer. One university provided an ordinary classroom with a projector to show the slides. The teaching materials were disseminated via a free mobile learning platform, the Rain Classroom invented by Qinghua University, which is equivalent to the Google classroom. Students scanned the QR code to join the classroom, and the lecture notes were synchronized to their mobile phones after the class started. Students could read and review the lecture notes on their mobile phone at any time.

The intervention started in March and ended in June as students would prepare for their final examinations in July. The duration of the treatment lasted 13 weeks which was shorter than the intended 16 weeks, by a small amount.

Measurements.

Students’ writing was measured by both asTTle persuasive writing rubrics (Appendix D) and CET4 marking rubric (Appendix A). In this study, only the four deep features of persuasive writing were measured. The scores of the essays were reported in levels (2–6) and sublevels (*b*, *p*, and *a*, standing for basic, proficient and advanced respectively). In calculating the effect size, the data conversion was the same as in Study 1.

Degree of implementation.

Length and intensity of intervention. The implementation data included the length of intervention, students’ attendance, assignments, and tests. The average percentage of the attendance and assignments submitted are reported in Table 9. In the 13-week intervention, Phase 1 took up 7 weeks and Phase 2 took up 6 weeks, with 2 hours in each week. The teaching time was equal (11 hours in each phase) because, in the first phase, the pretest and course orientation took up 3 hours, whereas in Phase 2 only the post-test took 1-hour time from regular instructional time. Students in the Genre-first group had a slightly higher rate of attendance (96%) and assignment completion (96%) than those of the Curriculum-first group (88% and 92%) in Phase 1. After students swapped teaching programs, the attendance rate of the Genre-second group increased a little. However, the Genre-second group had a lower rate of assignment submission (89%) than the Curriculum-second group (99%). This might be because the genre program was novel and motivated the students more than the conventional curriculum program. It also could be that OCET4 was near, and students in genre group hoped to practice more for the examination, while the students in the curriculum group just started to learn genre dimensions of persuasive writing.

Table 9

Treatment Time, Students’ Attendance, Assignments, and Tests

Phases	The 1st 7 weeks		The 2nd 6 weeks	
	Genre-first (n=82)	Curriculum-first (n=77)	Genre-second (n=65)	Curriculum-second (n=73)
Teaching hours	11	11	11	11
Tests/orientation	3	3	1	1

Attendance	96%	88%	90%	91%
Assignments	96%	92%	89%	99%

Fidelity to the teaching plan. Checking for fidelity is important because if the intervention is consistent with the developed teaching plans, the internal validity of inference from the treatment results will be ensured. A checklist for fidelity was the same as the checklist developed in Study 2, but due to complications in running the experiment, the fidelity check was not completed. Hence, there is no information as to the fidelity of the enacted teaching relative to the teaching plan.

The participants' demographic information, data collection and analysis, and treatment effects are reported in Chapter 6.

Chapter 4

Validation of asTTle Persuasive Writing Rubrics in the Chinese Context

Overview

This study was to build evidence that a genre-specific analytic rubric—*asTTle* (Hattie et al., 2004) persuasive writing rubric could be used in assessing students' writing in the Chinese university context. The writing rubrics used in China are either holistic (e.g., the CET4/6) or generic analytic rubrics (e.g., the IELTS or ESL Composition Profile). Holistic rubrics treat writing as a single, global ability, and generic analytic rubrics ignore the match between the specific genre and a writing task. These rubrics require raters to intuitively tailor the general standard to the specific purpose of writing tasks and pay attention to the particular dimensions of writing. This is challenging for EFL teachers who do not have the genre knowledge for different types of writing. For example, the holistic CET4 rubric was reduced to the evaluation of grammar, punctuation, and spelling by most teachers in China (Cai, 2002), hence the scores from CET4 posed questions about the validity and reliability of the test. A genre-specific marking rubric is needed for keeping the alignment of teaching, feedback and measurements of the writing constructs. Such alignment may not only facilitate teaching and learning but also ensure the inference validity from the following intervention study.

The *asTTle* persuasive writing rubric (Hattie et al., 2004) was chosen as a potentially appropriate tool for this study for the following reasons. 1) The *asTTle* is a genre-specific rubric. Using a persuasive rubric to teach and assess persuasive writing in this study was helpful for Chinese students to understand the genre expectation of their writing. 2) The *asTTle* focuses on the development of English writing literacy by indicating explicitly that an essay can be assessed for both deep features and surface features. For each type of genre, deep features differ, whereas the three surface features (grammar, punctuation, and spelling) are the same across all writings. The distinction between deep and surface features of the writing may be an alert to the tradition of writing instruction in China which tends to overemphasize grammar, punctuation, and spelling at the expense of audience awareness, ideas, structure, and language resources relevant to a genre. 3) The *asTTle* provides indicators of progress at each of the deep and surface levels. It is hypothesized that indicators would help teachers provide detailed feedback to students on what to do the next. 4) The *asTTle* is a low-risk formative assessment tool if used in classroom teaching. 5) The rubric acknowledges a shift from one-sided to more nuanced two-sided models of persuasive writing. Such explicit

description was thought to be instructive for Chinese students to develop a sound argument by taking the opposing idea into consideration in their essays.

The rubric, however, needed to be validated before being used in the Chinese university classroom because it is designed for L1 students. This study aimed to test the extent to which the asTTle rubric might be a valid assessment tool for the essays of Chinese university students. Due to the long history of using a holistic marking rubric in China, the reliability of teachers' marking was checked by comparing teachers' assigned CET4 score with the OCET4 score, and asTTle levels in the deep and surface features.

Specifically, answers to the following research questions were sought:

1. Is the asTTle persuasive marking rubric relevant to the writing rubrics in and outside China?
2. Does the range of asTTle scores adequately cover the ranges of Chinese students' CET4 writing, therefore differentiating the performance of Chinese students at different levels?
3. How reliable are the teachers' marking with the asTTle marking rubrics?
4. What are the patterns of the teachers' scoring with the asTTle and CET4 marking rubrics?
5. What are the teachers' opinions and main difficulties in using asTTle persuasive marking rubric?

Method

Participants.

The participants' demographic information was reported in Table 10. Eight university English teachers with experience of teaching either the non-English majors or English majors for at least 3 years participated as raters. These teachers have at least a degree of Master of Arts and all have experience of tutoring writing for the official English tests in China. The participants were recruited from four universities by sending an invitation letter through email to the teachers in the English Department in each of the respective universities. Those who were interested in the study signed the consent form and participated in the essay marking.

Table 10

Demographic Features of the Participants

Raters	Highest degree	Year of degree	Years of tutoring writing	Teaching experience
1	MA	2005	12	non-English majors
2	MA	1990	27	English majors
3	PhD	1998	6	non-English majors
4	PhD	2010	20	non-English majors
5	MA	2014	3	non-English majors
6	MA	2006	3	English majors
7	MA	1987	27	English majors
8	MA	2006	5	non-English majors

Procedure.

The data collection followed the procedure described in Chapter 3: collecting the marking rubrics on writing for both English and non-English majors in China and the IELTS marking rubric for the international students to conduct content analysis; creating an online marking system for teachers marking essays with CET4 and asTTle rubrics to find the evidence of the construct validity of asTTle in marking the Chinese students' CET4 essays; a short survey to obtain teachers' demographic information, the likeliness of using the rubric in the future, and the difficulties in using asTTle.

Marking instruments.

Students' writing was measured using both CET4 (Appendix A) and asTTle persuasive writing rubrics (Appendix D). The CET4 rubric is a holistic rubric for all genres, and it requires a general judgment of the content, coherence of ideas and grammatical errors. With a total score of 15, the CET4 has six ranges: 0, 1–3, 4–6, 7–9, 10–12, and 13–15, which are equivalent to zero, low underachieved, underachieved, achieved, merit and excellent level.

With asTTle (Hattie et al., 2004) persuasive marking rubric, the writing was assessed on the four deep features (audience, content, structure and language) and three surface features (grammar, punctuation and spelling). The scores of an essay were reported in levels (2–6) and sublevels (*b*, *p*, and *a*—standing for basic, proficient and advanced respectively). The scoring procedure followed the scoring tips provided in asTTle.

Data analysis.

First, content validity was obtained by coding CET4 (Appendix A) and TEM 4 (Appendix B) in China and the IELTS (Appendix F) writing rubric to check whether the asTTle persuasive writing rubric was relevant to the needs of the students for instruction.

Second, three sets of data: OCET4 scores, Teachers' CET4 (TECT4) scores and asTTle scores of the 10 essays were used in analyses.

- Descriptive analysis was to identify the range of the scores measured by asTTle marking criteria; the expectation was that all the scores would fall within the range of +1 or - 1 of the mean score. Considering the inadequacy of English writing education in China, it was not easy for the teachers to assign a level and the finer sublevels of B, P and A to an essay with a short period of training. A tolerance of +2 or -2 was used in this study.
- The agreements among the eight raters and consistency in marking were obtained to check the reliability of the scores. For the same reason, the calculation was carried out without considering the finer sublevels to check if teachers could agree with each other on the broad levels; then the sublevels were added to check the agreement on finer levels.
- Correlation of asTTle to TCET4 and OCET4 was conducted to find out the patterns of teachers' assigning scores to a script and the concurrent validity of asTTle to the CET4 scores.

Third, the likeliness of using asTTle in the future was obtained by averaging the points chosen by eight teachers on the 5-point scale. The difficulties in using asTTle were summarized according to teachers' feedback.

Before the statistical analysis, all the categorical data from asTTle were converted to numerical data described in Chapter 3.

Results

Content validity of the asTTle persuasive marking rubric.

Content validity of the asTTle persuasive writing in the Chinese context was justified by analyzing the test directions of the writing section of CET4 and TEM4. The results of content validity are summarized in Table 11. The four deep features in asTTle overlapped not only with the domains of CET4 and TEM4 but also with that of IELTS test of writing for international students. The clearly stated dimensions are content, organization and language. The dimension that was not explicitly mentioned in IELTS and the two tests in China was the audience awareness and purpose. In asTTle, the audience and purpose are treated as a separate dimension, and the explanation of the dimension is "the writer's ability to respond to the given task" (Hattie, et. al, 2004, p.3). This dimension is implicitly embedded in the three test evaluation criteria. For example, "task achievement" in IELTS and "respond to the task"

in CET4 and TEM4 contain the weight to persuade the audience, therefore achieving the goal of persuasive writing: either to argue a position or to persuade the readers.

The only inconsistency was the dimension of language. In asTTle persuasive writing rubric, language resources associated with persuasion and the surface features of language used for all genres were explicitly defined. In the other three rubrics, the language dimension contains both. For example, the language dimension was defined as “language quality,” “without linguistic error” in TEM4 and CET4 respectively, and “vocabulary, grammatical range and accuracy” in IELTS. These vague descriptions are very likely to direct the raters’ attention to the surface features of writing.

In general, the results indicated that the domains in the asTTle persuasive writing rubric are compatible with both the English tests in China and international English test of writing (IELTS). The dimensions in asTTle are made clear by separating the deep and surface features of essay writing.

Table 11
Constructs Measured in the Four Writing Rubrics

Tests	Writing description	Traits coded
TEM4 English majors (2016)	Write no less than 200 words, summarize the reading excerpt and comment on the given topic based on the reading. Marks will be awarded for content relevance, content sufficiency, organization, and language quality. Failure to follow the instructions may result in a loss of marks.	Response to the topic Content Organization Language
CET4 non-English majors	<i>You should write at least <u>150</u> words but no more than <u>200</u> words.</i> The passage is relevant to the given topic and expresses the idea clearly with coherent writing, and without linguistic errors, or only with few errors.	Response to the topic Content Organization Language
IELTS writing rubrics	Write at least 250 words. Task Achievement, Coherence and Cohesion, Lexical Resource, Grammatical Range and Accuracy	Response to the topic Content Organization Vocabulary Grammar
asTTle writing rubrics		Deep features: Audience awareness & purpose Content/ideas Structure/organization Language resources Surface features:

asTTle ranges and Chinese students' CET4 writing.

To find out that whether the ranges in asTTle can cover the CET4 essays, the mean values of the three sets of scores were compared, and the mean values were converted to asTTle levels to visualize the ranges of CET4 essays in the asTTle marking rubric. Table 12 shows the mean values of the scripts as marked by the different rubrics. The mean score with one standard deviation indicates that the teachers agreed on the score of a script ranging for one standard deviation either side of the mean. For example, the mean 7.88 (SD=1.25) of a script on content by eight teachers indicated that the mean is equivalent to Level 4p. The 1.25 standard deviation either side of the mean indicates that two thirds of the scores fall between Levels 4b to Level 4a. While the standard deviation of two or over two indicates the scores assigned by eight markers disperse in a wider range either sides of the mean.

The results indicated that of the 10 scripts on the two writing tasks, the TCET4 score did not agree with the OCET4 score; however, the teachers' CET4 score agreed more with their asTTle scores. When the teachers assigned a higher CET4 score to a script, they assigned a higher level with asTTle as well. The total asTTle score indicated that the scores of 10 scripts dispersed from Level 3a to Level 5b. For the deep features across the scripts, Audience covered 3a to 4p, Content ranged from 3b to 5b, Organization covered 3p to 5b, and Language ranged from 3a to 5b. For the surface features: grammar ranged from 3a to 5b; punctuation ranged from 4b to 5p; for Spelling, the teachers highly disagreed with each other (SD > 2) although the scores ranged from 3a to 5a.

While there were issues in agreement on levels, the eight teachers marked all scripts within the ranges provided by the rubric. There was no script identified as needing to score lower than 2b or higher than 6a. A tentative conclusion is that asTTle persuasive writing rubrics can cover Chinese students' writing.

Table 12

Mean Values of OCET4, Teachers' CET4 and Seven asTTle Levels of Two Persuasive Writing Tasks

Scripts	CET4 score		asTTle Deep Features				asTTle Surface Features			asTTle total level
	OCET4	TCET4 <i>M (SD)</i>	Audience <i>M (SD)</i>	Content <i>M (SD)</i>	Organization <i>M (SD)</i>	Language <i>M (SD)</i>	Grammar <i>M (SD)</i>	Punctuation <i>M (SD)</i>	Spelling <i>M (SD)</i>	
Task A										
Script 1	6	9 (1.6)	4b (3.1)	4p (1.25)	4p (2.56)	4b (2.27)	3a (2.38)	4b (2.0)	4b (3.23)	4p
Script 2	8	9 (1.8)	4b (3.58)	4b (2.2)	4b (2.75)	3a (2.12)	3a (2.36)	4b (2.8)	4p (2.14)	4b
Script 3	9	8 (1.6)	3a (2.33)	4b (1.6)	4b (2.26)	3a (1.36)	3a (1.49)	4b (2.25)	3a (3.01)	3a
Script 4	12	12 (1.3)	4a (2.19)	5b (1.45)	5b (1.73)	5b (1.73)	5b (1.92)	5p (2.56)	5a (2.56)	5b
Script 5	14	11(1.9)	4a (2.3)	4a (1.85)	4a (1.6)	4p (1.51)	4p (3.11)	5b (3.31)	4a (2.9)	4a
Task B										
Script 1	6	8 (1.8)	4b (1.89)	4b (2.2)	4b (2.45)	4b (2.2)	4b (2.2)	4b (3.1)	4a (2.7)	4b
Script 2	8	7 (0.7)	3a (2.48)	3p (1.41)	3p (1.41)	3a (1.93)	3a (1.2)	3a (2.3)	4b (2.48)	3a
Script 3	9	10 (1.7)	4b (1.77)	4p (1.91)	4b (2.49)	4p (1.93)	4p (2.01)	4a (1.69)	4a (2.42)	4p
Script 4	12	8 (1.1)	3a (1.51)	3p (1.91)	3a (1.39)	4b (1.96)	3a (1.6)	4p (2.01)	4a (2.13)	3a
Script 5	14	11(1.9)	4p (1.96)	4a (1.36)	4a (2.75)	5b (2.72)	5p (2.88)	5b (2.56)	5a (2.39)	5b

Note. N (raters) =8

Teachers' marking reliability with the asTTle.

The reliability of using asTTle to assess Chinese student essays was checked. Table 13 shows the agreement among eight teachers on seven writing constructs in asTTle with 10 scripts of Chinese students' OCET4 essays. Three indices (Stemler, 2004), are used to indicate the inter-rater agreement: percent of exact agreement (exactly the same score awarded by raters) and adjacent agreement (plus or minus one score category of each other) and Cohen's kappa (indicates the error of agreement by chance).

The results showed that without considering the sublevels (B, P, A), the average exact agreement of the scores on the seven constructs in asTTle was 55%, which is far from the expected 70%; the average adjacent agreement was 92% which met the acceptable level of 90%. The kappa coefficient, however, indicated that the agreement was achieved by chance. When the agreement with finer sublevels being was considered, the three measures of reliability all failed to meet the expected levels, with the percent of the exact agreement and adjacent agreement 33% and 54% respectively. Again, kappa indicated the agreement was achieved by chance.

In short, the results indicated that the agreement was low among teachers, meaning more training was needed to achieve the expected levels of agreement on scoring a script.

Table 13

Agreements on asTTle Scores of Eight Raters

Raters (n=8)	Exact agreement	Approximate agreement	Kappa	Exact agreement	Approximate agreement	Kappa
Scale	(No sublevels of B,P,A)			(With sublevels: B, P, A)		
Audience	54%	91%	-0.04	31%	56%	-0.03
Content	66%	98%	0.18	38%	66%	0.01
Organization	51%	90%	0.03	35%	51%	0.01
Language	56%	94%	0.04	36%	51%	0.01
Grammar	53%	94%	0.02	30%	53%	0.00
Punctuation	53%	88%	0.05	31%	49%	-0.01
Spelling	51%	89%	0.07	30%	49%	-0.01
Average	55%	92.0%	0.05	33%	54%	0.01

The patterns of the teachers' marking with the asTTle and CET4 rubrics.

The scoring patterns of the eight teachers and the concurrent validity of CET4 (Official CET4 and Teacher CET4) and asTTle is reported in Table 14. The concurrent validity of asTTle and CET4 is important to verify because if the scores gained in asTTle correlate to the OCET4 test and teachers' CET4 scores, feedback given to students in asTTle

rubrics will help students develop their writing in the classroom and pass the College English tests in China.

Table 14 shows the scoring pattern: the four deep features in asTTle were highly correlated with each other, with the average $.66 < r < .76$; the three surface features were highly correlated with each other with $.80 < r < .81$ as well. The correlations across the deep and surface features were between low and moderate ($.17 < r < .39$), except that the grammar, punctuation, and spelling were highly correlated with language (average $r=.63$). According to Cohen (1988), the strengths of correlations with the $|r|=0.1$, $|r|=0.3$, and $|r|=0.5$ are classified as small, medium and large. The results of the correlations mean that the scores assigned to a script were based on the deep features and surface features. In other words, teachers could use asTTle to distinguish the deep and surface constructs except for the language dimension which was overlapping with the grammar, punctuation and spelling. This means that the distinctions between language resources in deep features and the surface features of grammar, punctuation and spelling should be clearly explained to the raters.

Besides, Table 14 showed that the OCET4 scores were moderately correlated to both the three deep dimensions (content, organization and language), with the average $r=.35$, and all surface features, with the average $r=.37$. The OCET4 score was weakly correlated to the audience and purpose ($r=.21$, $p \leq .06$). The results mean that OCET4 markers assign a score to a script based slightly more on the surface features.

Teachers' CET4 scores were moderately high correlated with OCET4 scores ($r=.46$), which means the eight teachers in this study assigned the score in the similar patters as that of the OCET4 markers. TCET4 was moderately correlated with both all deep features, with the average $r=.40$ and surface dimensions, with the average $r=.37$. Teachers' marking was slightly more related to ($r=.40$) to deep features than the OCET4 markers ($r=.35$). The results indicated the teachers in this study, after receiving the treatment on marking with asTTle, started to consider the deep features when assigning scores to a script.

Taken together, although teachers in this study did not assign the same actual score to a script, they could use asTTle to score a script according to deep features and surface features respectively. They have learned to judge an essay more on the deep features which implies that asTTle may direct the teachers' attention to the deep features of an essay. The dimension of language was overlapping with three surface features. The moderate correlation of OCET4 and TECT4 to the asTTle scores indicated that asTTle can be used to give

feedback in teaching and assessing students' writing if adequate training is provided to markers.

Table 14

asTTle Correlations to Teacher CET4 and Official CET4

Scale	asTTle Scale (n=80)							CET4
	Deep features				Surface features			TeacherCET4
	I	II	III	IV	V	VI	VII	VIII
asTTle deep								
I. Audience								
II. Content	.71**							
III. Structure	.70**	.83**						
IV. Language	.54**	.70**	.73**					
asTTle surface								
V. Grammar	<i>.37**</i>	<i>.59**</i>	<i>.56**</i>	<i>.75**</i>				
VI. Punctuation	<i>.21</i>	<i>.40**</i>	<i>.40**</i>	<i>.61**</i>	.76**			
VII. Spelling	<i>-.01</i>	<i>.30**</i>	<i>.21</i>	<i>.52**</i>	.73**	.86**		
CET4								
Teacher CET4	<i>.34**</i>	<i>.48**</i>	<i>.34**</i>	<i>.42**</i>	<i>.44**</i>	<i>.34**</i>	<i>.33**</i>	
Official CET4	<i>.21</i>	<i>.34**</i>	<i>.32**</i>	<i>.40**</i>	<i>.42**</i>	<i>.47**</i>	<i>.38**</i>	.46**

Note. **Correlation is significant at the 0.01 level (2-tailed); the bold-faced numbers = correlation within the deep or surface dimensions; italicized = correlation across the deep and surface dimensions.

The teachers' opinions and main difficulties in using asTTle rubric.

Given the fact that the teachers in this study had different years of teaching writing and that asTTle was new to all the teachers, an analysis was conducted to find out the relation between the teachers' years of teaching writing, the likeliness of using asTTle, and the training time received. The novice teachers in this study had 3 years of experience with teaching or tutoring writing, while the experienced teachers had taught English writing for nearly 20 years. For the training time, some teachers (No, 3, 4, 6, 8) received about 5 hours of training in learning asTTle and did trial marking and asked for further clarification before they marked the essays independently. Other teachers, due to various reasons, received little training for about half an hour. The training was conducted by leaving the voice message or by explaining the asTTle rubric via WeChat, and there was no further check for clarity from the teachers before they started to mark the essays independently.

The years of teaching English writing did not matter in the future use of asTTle because in both groups there were novice and experienced teachers who agreed or disagreed with using the rubric. The training time mattered, therefore, the eight teachers in this study were divided into two groups according to the training time they received, and Table 15 reports the results. With the 5-point scale on the likelihood of using asTTle, the teachers who

received a longer training time were more likely to use the asTTle. An average score of 4 (highly likely) was gained for the teachers who received a longer training time, and an average of 2.5 (maybe but unlikely, to probably) was gained for those who received a shorter training time. The implication might be that if the teachers received longer training time and learned asTTle well, no matter whether new or experienced, they were more willing to use it in the future.

The main difficulties for teachers in using the asTTle marking rubric were the dimension of the audience awareness and purpose; and the differences between the language dimension in the deep features and the surface features of grammar, punctuation and spelling. Besides this, teachers responded that more time was needed to learn asTTle. Other teachers commented that the short and structured essay in CET4 provides little freedom for students to express their authentic opinions and that the instructional and assessment system needed to change to use asTTle in China.

Table 15

Teachers' Training Time and Opinions on Using AsTTle

Teachers	Likely to use in the future	Difficulties of using asTTle
Teachers with longer training time (about 5 to 10 hours)		
Teacher 3	Definitely	Audience awareness, the difference between language and grammar, punctuation and spelling.
Teacher 4	Highly likely	Difficult to determine the dimensions between audience awareness and content.
Teacher 8	Highly likely	Need more time to understand and use the asTTle.
Teacher 6	Probably	No comments
Teachers receiving short training time (about half an hour)		
Teacher 1	Maybe but unlikely	The 15 tiers for each category, so it is not easy to grant the ranking.
Teacher 2	Maybe but unlikely	Awareness of the audience is hard to apply in writing. Using asTTle may involve the change in instructional design and assessment.
Teacher 7	Highly likely	Audience awareness is difficult to identify in an essay less than 150 words.
Teacher 5	Probably	Audience awareness, the difference between language and grammar.

Discussion

This study aimed to find validation evidence for using asTTle persuasive writing rubrics in the Chinese university context. The main findings are as follows.

First, the seven constructs in the asTTle persuasive writing rubric cover the domains in the rubrics to be assessed in either China or an international context. It means although asTTle is a criterion-referenced assessment tool linked to the New Zealand curriculum and school years, it can be used as a domain-referenced marking rubric in the Chinese university context. Chinese students may not feel the domains in asTTle alien to them due to the similar domain knowledge in these rubrics.

In asTTle rubrics, audience and purpose are classified as a separate construct while in CET4 or IELTS the dimension is classified as a response to a task. This dimension is named differently but share the same meaning. The dimension of the language resources in deep features and grammar, punctuation and spelling in surface features in asTTle are incongruent with IELTS, and CET4 tests. This might due to the different categorization of writing dimensions. In asTTle, the dimension of language is distinguished from the generic feature of grammar, punctuation and spelling. In CET4 and IELTS, grammar, punctuation and spelling either fell into the category of mechanics or linguistic features.

The classification in asTTle might be more instructive for the teaching of the EFL learners. The clearly defined dimension of audience and purpose will claim more attention of both EFL teachers and learners in writing. To be explicitly aware of the readers and the purpose of writing is necessary to achieve meaningful communication for an EFL learner. The classification of deep and surface features of writing can direct EFL teaching to focus on developing students' writing ability instead of writing error-free sentences. Thus, asTTle marking rubric is likely to be helpful to achieve the goals of the College English Curriculum in China.

Second, the rubric captures the different levels of Chinese students' performance from Level 3 and Level 5, indicating that asTTle can be used in the university in China.

Fewer scripts were marked as achieving Level 2 in asTTle because the scripts scored below 5 in OCET4 were not selected to ensure the scripts on two tasks had the same OCET4 scores for the convenience of comparison. No script achieved Level 6 because students are instructed to write a one-sided argument in CET4, while Level 6 in asTTle persuasive writing requires students to argue two sides by responding to the opposing idea. So, if asTTle was used in classroom teaching, there would be essays scoring Level 2. It was expected with teaching, students' persuasive writing ability would be expanded by arguing both sides and

students' writing would achieve Level 6 after the intervention. The conclusion was that the asTTle rubric could be used to give feedback and assess students' writing, and students would not treat the results from asTTle as irrelevant to their performance in classroom learning.

Third, the incongruence between OCET4 and asTTle scores may be accounted for by the process of OCET4 marking. In marking OCET4, the test-takers' reading and listening scores were used as a reference for marking writing. It is unreasonable to assume if a student gets a low score in reading and listening, he/she will have low writing ability. Besides, most teachers judge OCET4 essay depending on the surface features because the essay is short and semi-structured (with the topic sentences given in Chinese in the writing direction) which results in students writing quite similar content.

The teachers in this study, using the CET4 rubric, marked the essay in a similar pattern as OCET4 although TECT4 scores were slightly more related to the deep features than OCET4. The results indicated that the long-time teaching tradition of focusing on the grammatical features of language use has had an impact on all teachers. The holistic rubric provides teachers little information on how to assign a score.

On the contrary, of the asTTle scores, the high correlation of the convergent constructs (i.e., deep features and surface features) and the low correlation between divergent constructs (i.e., deep x surface features) indicated that the teachers in this study had similar judgment on an essay either in deep or surface features although the actual scores assigned were not the same among the teachers. The results informed us that the genre-specific analytic rubric asTTle will direct the teachers' attention to the different dimensions of a composition. Teachers may have a rationale to assess an essay, therefore, most teachers responded that they were more likely to use the rubric in their teaching in the future.

Fourth, it is noted that the agreements of scores from teachers were achieved by chance. There are some reasons for the low inter-rater agreement of the scores, for example, the number of raters used, the categories in the rubric, the sample size, the time of training received and teachers' experience in teaching writing.

The number of raters in this study may affect the agreements as the inter-rater reliability of score is subject to raters' performance (Henning, 1991). It means errors in estimating students' writing ability will arise exclusively from the raters. The eight raters in this study varied in education background and experience of essay marking, therefore the reliability of the scores might be diminished.

The categories of the rubric matter. Jonsson and Svingby (2007) emphasized that the number of levels in the rubrics affects consensus agreement of the raters: fewer levels bring a greater chance of an agreement. In asTTle (Hattie et al., 2004) there are five levels, each has three sublevels on seven categories. The 15 tiers may weaken the agreement of raters.

The sample size was small in this study. Each teacher marked only 10 scripts, so it was hard to achieve high agreement. The study by Bujang and Baharum (2017) showed that when multiple categories are involved, a sample of 190 is needed to achieve kappa coefficient = .80, with a significance level of 0.05.

Finally, all the raters were accustomed to teaching surface features of writing in class and the training time to use asTTle was short. The raters who received about 5–10 hours of training were more willing to use asTTle. In contrast, teachers who received less training time were less willing to use asTTle. In the future, in order to improve the reliability in marking, several procedures could be taken from the operational study using asTTle marking rubrics (Brown, et al, 2004); that is, improving training to raters and adding cross-checking or moderating scoring by expert markers. Specifically, the training program should include clarifying the writing tasks, giving specific training on the progress indicators, introducing and discussing sample scripts and using the sample scripts as reference benchmarks. Besides, the training for EFL teachers should include explanations of the four genre dimensions one by one, and enhance teachers' understanding by contrasting English and Chinese writing traditions. Furthermore, the audience and purpose of writing and the language associated with persuasive writing for all genres should be stressed, so that the teachers' attention could be focused more on the deep features of writing.

Cross-checking or moderation of the scores by experts in using asTTle could be applied to evaluate consensus of scoring between markers. The feedback on marking would be given to the all markers after the cross-marking. To enhance the accuracy of marking, more guidance could be provided to raters if there is low consistency scores in marking.

The low agreements do not mean asTTle cannot be used in teaching. Jonsson and Svingby (2007) argued that acceptability depends on the purpose of using a rubric and that in low-stakes classroom teaching, the lower level of reliability is considered acceptable. So, asTTle can be used in the classroom to provide reliable feedback to individual students. The low agreements, however, implies that if teachers' markings wanted to be used as cross-marking in intervention more training is needed.

Lastly, the difficulties for the teachers in using asTTle revealed the dimensions should be given more weight in developing the teaching plan in Study 2 and in conducting

intervention in Study 3. The implications of the results are: a) The evidence that OCET4 is more related to asTTle surface features implied that these features were important in OCET4 test and should be taught if the teaching means to help students to pass OCET4 test. b) The teachers' marking was based on the surface features as well, indicating these dimensions of writing need to be taught first so that students may be more comfortable to focus on content of writing. c) The dimensions of audience and purpose, the language associated with the persuasive genre and the generic surface features of grammar, punctuation and spelling should be addressed in the EFL context.

In conclusion, the findings inform us that asTTle has pedagogical value in the Chinese classroom. It could be used as an intervention tool to guide EFL writers to progress in writing in the classroom where the teacher provides feedback on the strength and weaknesses of an essay. The asTTle persuasive writing rubric could also be used to assess students' writing in the intervention.

Chapter 5

Development and Validation of Two Teaching Plans

Overview

This study aimed to develop and validate two teaching plans. A genre-informed teaching plan based on the principles of teaching and learning in genre theory was developed. The teaching practices mirrored the genre principles to ensure the genre theory was translated into operations in the classroom. In contrast, an alternative teaching plan following the College English Curriculum was developed as well. The key difference between the two teaching plans served as a control in the following intervention. A panel of university teachers was invited to make a judgment on the two teaching plans with a checklist framing the features of both plans. The development and the structure of the lesson plans, the key difference between them, and validation evidence are reported in this chapter. The procedure of the study is displayed in Figure 4.

The research questions were:

- 1) Are the two teaching plans distinct from each other?
- 2) Do the teachers agree with the researcher on the characteristics defined in the two teaching plans?

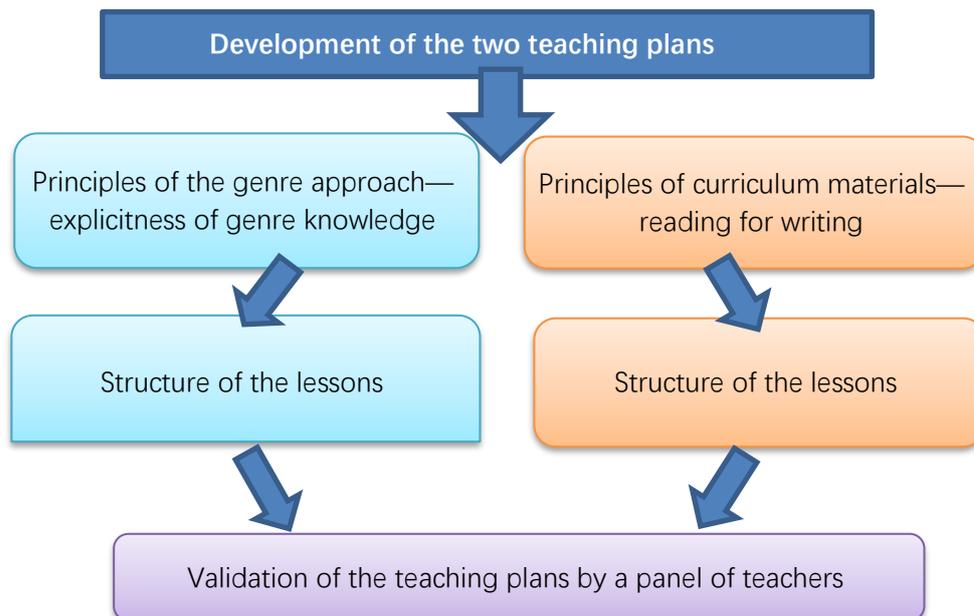


Figure 4. Development and validation of the two teaching approaches.

The Theoretical Bases of Two Teaching Plans

In the Sydney School pedagogy, the genre knowledge was taught by reading to learn (Rose, 2011). Reading model text not only provides the ideas but the linguistic forms and rhetorical structures for writing (Hirvela, 2004). The teaching of genre knowledge proceeds with selecting a model text as a prototype to identify the genre elements and to explicitly discuss the genre knowledge with students. The curriculum approach adapted some practices of the Sydney School by reading and analysing model texts. The model texts were served as “good writings.” The explicit teaching of the genre knowledge was following the descriptions in the textbook.

The genre approach in this study focused on four dimensions of genre and applied the contrastive analysis of English and Chinese writing traditions to enhance the discussion of the genre knowledge. Both “good” and “bad” writing were selected as samples for students to understand the genre knowledge. In short, both plans were based on genre theory. The curriculum plan followed the conventional practice of teaching genre knowledge in the target language context by reading model texts. The model text reading initially focused on textual resources that expert target language writers use to organise information into cohesive written text. The detailed reading focused on the discourse, sentence, and word level by which expert writers achieve their communicative purpose (Dreyfus, et al 2016). The genre-informed programme implemented genre approach from the L2 teachers’ perspective in which the genre dimensions were introduced one by one, with the contrastive knowledge of English and Chinese writing traditions to facilitate students’ understanding. Both Chinese and native students' writing were used to validate the understanding of the genre knowledge.

Development of the Two Teaching Plans

As described in Chapter 3, the genre principles were mapped in the teaching plan focusing on the content and teaching method. Appendix H provides a detailed teaching notes from Week 1 genre programme to illustrate how the genre principles of teaching and learning were embodied in the teaching plan. The asTTle persuasive marking rubrics was used to give feedback and assess students’ writing. In contrast, the curriculum approach mirrored the principle of reading for writing: a reading session aimed to develop the genre knowledge of persuasive writing, reading skills and language input. Appendix I provides a detailed teaching notes of reading session of Week 2. A writing session explained the genre knowledge by following the wording from the textbook. Appendix J provides detailed teaching notes from the writing session. The feedback and assessment were given in alignment with the CET4

marking rubric. Table 16 summarizes the characteristics of the two plans followed by detailed elaborations.

Table 16

A Comparison of Two Instructional Writing Programmes for Argumentation

Curriculum Practice	Genre-Informed Approach
What to teach	
<p>Intensive reading of Text A to learn the techniques of writing argumentation, e.g., text structure analysis of three units from textbook NHCE:</p> <ul style="list-style-type: none"> ✓ A general statement supported by details ✓ Develop an idea by comparison ✓ A statement is supported by examples ✓ Vocabulary & structures in the text ✓ Close & translation exercises ✓ Surface features (sentence-level mistakes) 	<p>Explicit teaching of the dimensions of argument genre according to the asTTle persuasive rubric:</p> <ul style="list-style-type: none"> ✓ Audience & purpose; ✓ Content & ideas; ✓ Structure & organization; ✓ Language sources ✓ Genre awareness ✓ Surface features (sentence-level mistakes)
How to teach	
<ul style="list-style-type: none"> ✓ Finish reading the main text (Text A) (teacher points out the main claim of the argument, the development of the ideas, focus, and unity of the text, and conclusion). ✓ Learn the words and structure in the context. (Teacher explains how this language functions to form the argument). ✓ Translation (Chinese to English). The teacher emphasizes the difference between English and Chinese. ✓ A detailed study of writing techniques (for instance, the teacher will explain how a specific paragraph embodies “a statement is supported by details”). ✓ Fill out the chart on the text structure exercises. Students and teacher finish the exercises together and reinforce the writing techniques. ✓ Structured writing (a topic with a detailed outline is provided). 	<ul style="list-style-type: none"> ✓ Build the field and set the context. (Teacher explains the expectation of argumentative writing). ✓ Deconstruction (contrastive analysis & problems revealed in Chinese students writing). Teacher explains: Audience: writer-responsible (English) vs. reader-responsible (Chinese). Purpose: take a stance (English) vs. stand in the middle (Chinese). Content: deductive (English) vs. inductive (Chinese). Structure: explicit (English) vs. implicit (Chinese) connectors. Language: learning language in context (mood, persuasive language, pronouns, sentence functions, etc.) ✓ Joint construction The teacher models the process of composing argumentative writing; Students and the teacher work together

Curriculum Practice	Genre-Informed Approach
The teacher models the process of planning, drafting, revision, and publishing. Students write independently.	to finish an essay; Students write with the organization map. ✓ Independent construction Students write independently. Planning, drafting, revising and publishing. ✓ Genre-awareness training. Different genre, developmental stage.

How to give feedback on students' writing

General feedback with reference to CET4 marking criteria	Feedback aligned with asTTle marking rubrics
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How to assess students' writing

Assessed holistically (CET4 marking criteria)	Analytic assessment with asTTle argumentative writing rubrics
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Common classroom activities for both teaching approaches

Time engagement: 2 hours per week for 16 weeks.

Four writing assignments:

1. Playing computer games does harm to students.
2. Should students be encouraged to have a best friend?
3. Response to Yang Shuping's speech at Maryland University in the United States.
4. On the ban on using automobiles on roads.

Related reading to writing assignments:

1. Cons and pros of teenage computer use.
2. The advantage and disadvantage of having a best friend in school.
3. Different reactions to Yang Shuping's speech at Maryland University in America.
4. On the control of owning the private cars on the road.

Four tests:

1. Taking a job in a company or going to a graduate school upon graduation.
2. Online shopping is now replacing shopping in stores. Do you think it is positive or negative?
3. Fiction or nonfiction: What should students read?
4. Some people say that the only reason for learning a foreign language is to travel to or work in a foreign country. Others say that these are not the only reasons why someone should learn a foreign language.

The genre-informed teaching plan.

What to teach: the four deep features in the asTTle persuasive rubric and genre awareness were the content of the genre dimensions for persuasive writing for the following reasons:

The four dimensions in asTTle are not only the knowledge needed in L1 (Breen & Candlin, 1980; Hillocks, 1987) and L2 writing (Cumming, 2001) but also the genre features in genre theory summarized by Tardy and Swale (2007). These genre features cover the development and coherent arrangement of ideas (content), cohesion of sentence-level patterns (structure), and language identified with a genre (language); these organization features complete the audience and purpose of an essay.

asTTle was used to introduce the genre knowledge because the definitions and explanation of the four deep features in asTTle are more accessible in a classroom context. This contrasts with books on genre approaches in which genre knowledge is generic and applied to all genres. For example, the main components of genre knowledge in books on writing are described as: communicative purpose, appropriate forms for constructing and interpreting texts, content and register, and the knowledge of contexts in which genre is regularly found (Hyland 2004, p. 56). Teachers need to map this broad description of the genre knowledge into a specific genre. For instance, in argumentative writing: communicative purpose concerns persuading the audience or taking a position; text convention refers to the structure of argumentation; content and register means the ideas and language used to convey the ideas. Context refers to the sociocultural preference of using genre in writing argumentation.

In the language dimension, the sentence function in persuasive writing was taught in contrast to the sentence-level mistakes in the surface features. The differences between these two dimensions in writing were the most problematic part revealed by the teacher participants in Study 1. Besides, a detailed reading of the studies on genre approach in China found that the language was not taught as a function to achieve persuasion, but to increase vocabulary for lexical variety (e.g., W. Wang, 2011) or as formulaic sentence patterns to start or conclude a paragraph (Cheung, 2014). So, the sentence types and the function of the sentences were taught in the genre approach. For example, the simple sentence usually occurs at the beginning of the paragraph and has the function of making a strong claim; the compound sentence has the function of linking two parallel ideas and avoiding chopped sentences; the complex sentence is used when the information load is heavy (Hinkel, 2001).

The sentence-level mistakes focused on writing complete sentences and the appropriate use of punctuation to indicate sentence boundaries (Appendix E).

Genre awareness was included to remind students that English persuasive writing was not as rigid as a recipe, or a one-shot-for-all structure. Persuasive writing was compared to other genres like narrative or description. Developmental stages of genre features were included as well (adults vs Year 7 students' persuasive writing) to enhance students' sense of formal or informal language use in persuasion.

How to teach: The four deep features in asTTle were taught explicitly, and students were guided to write independently step by step through the three stages of the teaching–learning cycle.

The explicit teaching of the genre knowledge included introducing the four deep features one by one as some dimensions of the genre are seldom focused on the EFL context due to the narrow interpretation of the genre approach. The highlighted dimension of the genre in writing textbooks was the structure of the argumentation: Thesis—Argument—Reinforcement (Hyland, 2003; Martin, 2009). Little is known on audience and purposes, idea development, and language function in composing persuasive writing. For example, without explicit teaching of audience and purposes, Chinese students' writing was reported to “take a mid-way position” (Y. Liu, 2009) or take a third-person role to make a judgment (W. Wang, 2011). These missing elements need to be explicitly taught to achieve effective communication.

The explicit teaching of genre knowledge is the most important advantage of genre-based writing instruction (Hyland, 2004), and it is the most neglected parts in the genre practice in the EFL context (Tardy & Swale, 2006). Most of genre practice on the EFL context has copied the explicit teaching from the L1 context and taken it for granted that these explanations of genre knowledge are clear to EFL learners. In this study, the energy was invested in the explicit explanation of the genre knowledge from the L2 teacher's perspective.

First, the understanding of English persuasive writing was enhanced by contrasting Chinese and English writing rhetoric. The literature showed that Chinese writing is characterized as being reader-responsible, inductive, and having less-explicit connectors in structure. These differences were explained from the perspective of reader-responsible vs writer-responsible writing.

Second, the genre-informed approach synthesized the research reports on both Chinese students' and L1 students' writing (good and bad writing) to highlight the

differences. Peers' writing may be more accessible to students than the model text written by skilled L1 writers, an idea conforming to Vygotsky's ZPD, namely, an appropriate distance between the "already known" and "unknown" may promote learning. Research on Chinese learners applauded that the model texts of the skilled English writer were of a high standard for students in the L2 writing course (W. Wang, 2011). From my teaching experience, students usually struggle to understand the meaning and recognize the words, and they can barely notice the genre features as the text unfolds through its genre phases. So, in genre instruction, peers' writing is used for interpreting genre. Take the dimension of audience and purpose, for example: essays beginning with "I agree with both ideas on..." were collected from the corpus compiled by Xue (2016) and organized in the genre teaching plan to enhance the students' interpretation the meaning of "taking a position."

Third, genre-element analysis exercises were assigned to validate students' understanding of the genre knowledge. These activities aimed at making the genre knowledge relevant to students' writing.

In addition to the explicitness, the teaching procedures followed the teaching and learning cycles of the genre approach: the deconstruct stage explains the genre knowledge and lays the foundation for discussing the writing problem with students; the joint construction stage provides scaffolding for students to use the genre knowledge step by step; when students are ready, they are required to write independently in the independent construction stage.

For example, Week 1 teaching focused on the explicit teaching of audience and purpose (Appendix H). In the deconstruction stage, the instructor introduced that the audience in persuasive writing should include a general audience and audience who may hold opposing ideas. Besides, audience awareness includes the interests and background of the imagined audience. These predicted audience concerns will decide the content to be included, the structure of text, and the language used to address the audience. The purpose of persuasive writing is to state clearly a position or to persuade the audience to a point. Culture differences (i.e., collectivism vs individualism) may cause Chinese students, who prioritise harmonious relationships, difficulty in including an audience who holds opposing ideas to whom they must speak out their own opinion. Instead, Chinese students may tend to either ignore the opposing ideas or stand in a middle ground to comment on both the argument and the counterargument if they accept different voices.

To facilitate students' understanding of this dimension, three examples on the same topic were taken from Zhang (1999), and the writing topic was about "should the higher

education students paying fees for their study”. Example 1 was a student’s writing about which the raters of the target language and the Chinese raters held different opinions as to the writing quality. The English raters commented that the writing was less persuasive, lacked objectivity and logic, and the content was propaganda rhetoric. In contrast, the Chinese raters thought it was well written, with clear focus and ideas. By explaining the reasons that caused these differences, students were suggested how to improve the essay to meet the expectations of English persuasive writing.

Example 2 was writing from another student on which both the English raters and the Chinese raters agreed was good. The instructor and students worked together to analyse the reasons for a high score. The essay embraced wider audience, arguments were logical, the text was clearly structured, and the language was persuasive. After the explanations, the teacher summarized the audience and purpose expectations in English persuasive writing. Finally, Example 3 was given as an assignment for students to analyse the reasons why both the native speakers and Chinese teachers rated it as poor writing. The other three dimensions of the persuasive genre were explained explicitly in similar ways in the deconstruction stage.

In the joint construction stage, the instructor modelled the process of writing by thinking aloud the writing process, and she finished writing an essay in the classroom with students together. The writing procedure included planning, taking a position, developing arguments, and reiterating the thesis statement. After the model writing, students were given a writing task which they were supposed to complete at home with the aid of an organization map. Finally, assuming they could remember and internalize all the genre requirements of persuasive writing, students were asked to write independently without teacher's help or organization maps.

Scaffolding: Other than the three stages of teaching and learning, two organization maps were provided as scaffoldings during students’ writing: one is a one-sided argument (Appendix L), the other is the two-sided argument (Appendix M). The difference between the two maps was the inclusion of the opposing ideas. One-sided persuasive writing was not concerned the counterargument while the other was. The organization maps were marked with genre moves to guide students, moving from an introduction that contextualizes the readers by explaining the importance of the topic and illustrating the position the writing takes; to the body part in which the position is explained, elaborated and exemplified with evidence or supporting details; and then to the conclusion, in which the author summarizes the relevant points and restates the position to make the argument stand as a whole piece. Given the fact that students are supposed to write one-sided persuasive writing in the CET4

test in China, while arguing both sides is required in most IELTS tests, the one-sided argumentative writing was taught first, followed by two-sided argumentative writing.

How to give feedback. A feedback form was invented to give writing feedback to large numbers of students according to the asTTle performance levels on deep and surface features (Appendix N). The elements students failed to notice could be highlighted in the feedback form. Only deep features were focused on in this study. The surface-feature mistakes were introduced for students self-editing. After introduced the language dimension, the surface features about the sentence-level mistakes were given to students to help them check their writing assignment by themselves. The feedback on four deep features were given to students after the first draft, so that students knew how to improve their writing for the next essay.

How to assess students' writing. asTTle persuasive writing rubric (Appendix D) was used to assess students' writing. In teaching, the typical L2 writing features aligning with each level were exemplified. For example, "write from a commentator's role and no personal involvement" was judged as Level 2b in the dimension of purpose and audience.

In short, teaching genre knowledge with a rubric, comparing L1–EFL differences, and validating students understanding of the genre knowledge with evidence from the research on L2 writing all contributed to the explicitness of the genre knowledge.

The curriculum materials teaching plan.

What to teach: The curriculum teaching followed the NHCE *Reading and Writing* Book 4 in which L1 skilled writers' writing was used as model texts to demonstrate "good" writing. Cumming (1995) and Swales (1990) proposed that reading texts would serve as a model for students to write. Using model texts implied that knowledge on the characteristics of good writing will enable students to write effectively on their own, and that reading and analysing the good models will produce such knowledge (Hillocks, 1989). In the Chinese context, the model texts of the native speakers also serve as the input of the vocabulary and grammar needed for writing and developed reading skills. So, in the curriculum plan, teaching model texts included teaching vocabulary and sentence structures, reading skills and the knowledge of writing schemata.

How to teach: The pedagogical procedure followed the reading and writing session prescribed in the textbook. The knowledge in reading was transmitted by a teacher's presentation in the curriculum approach. The reading skills were taught in the first reading, vocabulary and writing knowledge were explained in the detailed reading stage.

L2 writers will rely on teaching to improve their expression abilities, and by using L1 writers' writing, students will have authentic language input for writing. The university students in China are expected to master a vocabulary of 4,795 words at the basic level, and 6,395 and 7,675 words at the intermediate and the advanced levels respectively (Ministry of Education, 2007). The advantage for the *NHCE* lies in that the corpus is used to foreground the "active words" by the frequency of usage in English.

In this study, there were about 200 new words in the three units in the curriculum approach and these new words were taught in reading process. After the meaning and the part of speech of the words were explained, students were required to do loads of exercises on vocabulary and word building in the *NHCE* textbook: collocation, word formation, synonyms, sentence structure and cloze to enlarge and consolidate students' vocabulary.

Teachers are expected to teach reading skills, such as skimming, scanning and inferring the meaning of the words in the contexts (Gao, 2016). Reading is the foundation for writing in an academic setting (Carson & Leki, 1993). Reading effectively can help students acquire field knowledge for writing, in contrast, failing to read fast and effectively may hinder the L2 students from achieving academic success (Rose, 2005). In the *NHCE* Book 4, the 10 learning units are organized in themes (punctuality, environment, marriage, etc.). The rich cultural knowledge in reading texts will enhance cross-cultural awareness in writing.

In this study, the length of the reading texts in *NHCE* Book 4 was about 1,000 words. The first reading was for information and understanding the overall text structure. The reading took about 10 minutes following the CET4/6 requirements that students read 120 words per minute.

In the textbook, the L1 skilled writers' writing serves as a model for students to learn English writing. The writing knowledge of the three units was focused on developing an argument with details, examples or by comparison (Table 16). Following the textbook, in the detailed reading stages, the teacher introduced the discourse pattern of the English argumentative writing for students to notice the new text on argumentation and to imitate the textual structures they learned from reading. Writing knowledge was recapped and highlighted after the reading session to prepare students for writing independently. Finally, there was a structured writing task to consolidate students' understanding of the writing knowledge focused in the model reading text.

Translation exercises are viewed as a part of writing ability. An essay writing and a paragraph translation are treated as one session in the CET4/6 test. In the curriculum teaching, the past papers on paragraph translation were used as exercises with the stress on

the discourse difference between English and Chinese. For example, there are no explicit connectors in a Chinese paragraph, while these logic connectors may be necessary when translated into English.

An example of teaching in the curriculum teaching included a Reading Session from Week 2 (Appendix I) and a Writing Session (Appendix J) from Week 3. In the Reading Session, the first reading took 10 minutes, the instructor asked the questions to lead students to understand the main meaning and structure of the model text. These questions included "For whom is the text written?"; "What is the author's stance and where is the thesis statement to indicate the stance?"; "How does the author achieve the purpose of this genre?"; "How many subclaims can you find"; "Where is the restatement of the author's stance?". By asking and finding the answers with students together, the instructor expected that students would have a clear picture of text structure: the thesis statement-development of the argument-restatement of the thesis argument. This reading also paved the way for detailed reading.

The second reading was a 90-minute detailed textual analysis. The question for students was, "Are there any distinctive uses of vocabulary, structure, and style involved?" The instructor would lead students to examine how the language features of persuasive writing aligned with the author's audience and purpose, how the text structures contributed to the logic of the argument, and how the cohesive devices led to coherent of idea development. The detailed reading was a heavy information-loaded text, which covered the vocabulary, grammar, and sentence structure used in the contexts, and reinforced how audience awareness and communicative purpose were achieved by language, structure and style. Students were required to finish the vocabulary, structure and translation exercises after the reading session.

In the Writing Session (Appendix J), the teaching was focused on writing knowledge. There were three sub-session in this part:

- First, the Textual Structure Analysis, the focus was "A General Statement Supported by Details", the main thesis of the model text was summarized, and the skill used to develop the thesis was highlighted.
- Second, a paragraph was singled out, and the other sentences in the paragraph were removed except for the topic sentence. Students were asked to fill the details that used to develop the topic sentence in this paragraph. The purpose of the exercise is to draw students' attention to the mode of thesis development.
- Third, a structured writing exercise, with a general statement was given out (i.e. Parents differ from children in their career choice), students were required to provide

more details to support the general statement. There were hints of the possible details for students to use (i.e. Who is to make the choice, different opinions concerning ideal profession). Students finished these exercises orally in the class.

After the reading and writing session finished, the students in the curriculum groups were required to write the same essay (Essay 1) as that of the genre group.

Feedback and assessment were based on the CET4 holistic rubric. A feedback form was adapted from the CET4 rubric (Appendix O), which allowed the parts students failed to achieve to be highlighted. The instructor would write a general comment and give a score for a student's overall writing performance.

In short, in the curriculum teaching, reading and writing were emphasized. Reading was not only to develop reading skills and build vocabulary but also to learn writing skills.

Common activities in the two plans.

Other activities of the two approaches were the same: identifying and correcting sentence-level mistakes, four writing assignments, reading material for generating ideas, and four tests.

Sentence-level mistakes checklist (Appendix E) were introduced in both teaching programs for the following reasons: 1) Studies on Chinese students' writing report that students desperately need the teacher to give them feedback in grammatical mistakes (J. Liu, 2010; W. Wang, 2011). The longstanding practice of teaching surface features would invite students' resistance if no attention was given to surface features of writing. 2) The finding from Study 1 indicated that the OCET4 was more focused on the surface features of writing. To help students to pass test, the surface features had to be attended to. Sentence-level mistakes are taught according to the gravity of the meaning-hindrance in communication, and these mistakes were discussed and listed for students' self-checking according to the checklist.

The writing topics were two types: four topics concerning students' daily life were used in tests so that students had something to say without consulting the resources in timed writing. Four topics on the hot social issues in China were used as assignments to encourage students to find relative reading sources to organize their compositions.

Context-related reading was provided in both teaching approaches to set context and trigger ideas for writing. The reading documents contained both arguments and counterarguments. The instructor gave a brief introduction to the main ideas of the reading

materials in Chinese to relieve the cognitive overload of EFL writers who need to come up with ideas, organize their language and write up an essay.

Structure of the Two Teaching Plans

The teaching materials of two writing programs were collected and organized in accord with the principles in Table 16 to fulfil the goal of developing students' composition ability. The programs were used in a counterbalanced design: the contents were fitted into 8 weeks in Phase 1, and the two approaches were swapped for another 8 weeks in Phase 2.

Table 17 lists Phase 1 teaching plans only. A detailed explanation of the two plans follows.

Table 17

Structure of the Two Teaching Plans in Phase One Teaching

Weeks	Genre approach	Curriculum approach
Week 1	Deconstruction stage:	Unit 1 Text A. <i>The Tail of Fame</i>
Week 2	Audience & purpose	Reading skills: making an inference
Week 3	Content Organization Essay 1	Writing skills: the general statement is developed with details Essay 1
Week 4	Joint construction stage:	Unit 5 Text A. <i>Choose to be Alone on Purpose</i>
Week 5	Language Surface feature 1 Essay 1	Reading skills: predicting the writer's ideas Writing skills: develop the main idea by making a comparison Surface feature 1 Essay 1
Week 6	Independent construction	Unit 7 Text A. <i>Research into Population Genetics</i>
Week 7	Genre-awareness training 1 Surface feature 2 Genre-awareness training 2 Surface feature 3 Essay 2	Reading skills: scanning Writing skills: the general statement is illustrated with examples Surface feature 2 Surface feature 3 Essay 2
Week 8	Tests	

Structure of the genre-based teaching plan.

The four deep features in asTTle and genre awareness were taught as genre knowledge, and these contents were embedded into the pedagogical process of deconstruction, joint construction and independent construction.

Weeks 1–3 was the deconstruction stage. The goal was to make sure students understood the four deep features of English persuasive writing. The key practice was the

explicit teaching of the genre knowledge including introducing the genre dimensions with the reference to the asTTle deep features: audience and purpose, ideas, structure, and language sources; enhancing the understanding of this knowledge by contrasting the English to the Chinese writing rhetoric; analysing both Chinese students' and the English L1 students' writings to validate students' understanding. In addition, students and the teacher worked together to analyse the genre elements, and then an exercise was assigned to students to interpret genre elements independently.

Weeks 4–5 was the joint construction stage, with the goal to help students apply the learned knowledge to their writing. Classroom activities were modelling the writing process (planning, taking a position, using the evidence to support the claim, and concluding to reiterate the position); and the teacher and students working together to finish an essay in the classroom by following the genre moves in organization maps.

Weeks 6–7 was the independent construction stage, checking if students could write an English argumentation independently. No organization map was used. Genre-awareness training was carried out in these 2 weeks.

Week 8 was the after-treatment test.

Structure of curriculum-material teaching plan.

In teaching with the textbook, three units on argumentation were selected from the *NHCE Reading and Writing Book 4* as teaching materials. Each unit highlights a specific writing skill in alignment with the model text (Text A). The three writing skills focused on in this study were: developing the general statement with details (Unit 1); developing the main idea by making a comparison (Unit 5); illustrating the general statement with examples (Unit 7).

In alignment with the curriculum, each unit took 2 weeks (4 hours): 1 week for a reading session, 1 week for a writing session (B. Jiang, 2010). In the reading session, the first reading was to understand the main idea and the structure of argumentative writing. The purpose was also to allow weaker readers to attend to the overall meaning without having to decode words separately. Besides, the reading practice reduced the complexity of the reading task and paved a way for students to have a detailed reading of the text (Martin & Rose, 2005). The detailed reading was for accuracy, with the purpose to learn vocabulary, grammar and writing. The exercises on vocabulary and grammar (for example, word building, cloze, filling blanks, structures and translation) were followed to consolidate vocabulary learning.

The writing session started with the explicit teaching of the writing skills of the model text; then, a paragraph was singled out for analysis of writing skills; the writing skill (organization of the text) exercise came next. Finally, the structured writing task was used to consolidate students' understanding of the writing skills in the model reading.

The three units were fit into 8 weeks as well. Week 1 *College English Curriculum* requirements and CET4/6 marking rubrics were introduced. The goal was to make clear the requirements of College English learning and the CET4 writing assessment. The teaching activities involved introducing the standards for reading and writing performance in the curriculum and explaining the CET4 marking rubrics with the range finders (Appendix A).

Weeks 2–3 was the study of Unit 1 (Table 17). The first reading was to understand the main idea and figure out the organization of argumentative writing. The text was read a second time sentence-by-sentence to support students to learn the words and structures in the context. The writing session explicitly explained the writing knowledge of the unit, that the general statement is developed with details. A paragraph was singled out from the model text as a sample to illustrate the moves of idea development. An exercise to identify the moves was followed to consolidate students' understanding of the writing knowledge. For instance, the exercise reads “Have a look at Paragraph 7 to find out the details that support the general statement. Then fill out the chart below.” After the reading and writing finished, students were supposed to write independently.

Weeks 4–5 were for Unit 5 (Table 17). The same teaching procedure was carried out as teaching Unit 1, 1 week for reading, and 1 week for writing. The goals were reading to understand writing structure, to building up word and grammar accuracy. The focused writing skill was “developing the main idea by making a comparison.”

Weeks 6–7 finished Unit 7 (Table 17). Reading went first, and the writing skill was “illustrating a general statement with examples.” A test was conducted in Week 8.

Validation Evidence from the Panel of Experts

Method

Participants.

Eight university English teachers participated in the validation of the two teaching plans. Seven teachers participated in Study 1 and have experienced essay marking with both asTTle and CET4 rubrics. One teacher was newly recruited, a doctorate student and English teacher. All the participants had experience of teaching either non-English or English majors

and consented to participate in reading and checking the teaching plans. Table 18 summarizes the information of the participants.

Table 18

Demographic Features of the Participants

Rater	Highest degree	Year of degree	Years of tutoring writing	Teaching experience
1	MA	2005	12	non-English majors
2	MA	1990	27	English majors
3	PhD	2008	11	non-English majors
4	PhD	2010	20	non-English majors
5	MA	2014	3	non-English majors
6	MA	2006	3	English majors
7	MA	1987	27	English majors
8	MA	2006	5	non-English majors

Note. MA=Master of Arts, BA=Bachelor of Arts, PhD= Doctor of Philosophy.

Instrument.

Materials used in the study were the 8-week teaching plans and a checklist framing the principles and organization of the two teaching plans. There were 25 items in the checklist, and each teaching plan was framed with 12 items mapping their respective teaching activities. Item 9 described the teaching of surface features, appearing in both plans. In the genre-informed teaching plan, Items 1, 4, 5, 6, 10 and 16 were about the four genre dimensions (audience, structure, content and language) and the methods of teaching the knowledge. Items 12, 17 and 22 embodied the scaffolds in the joint construction stage; Item 19 was the assessment of students' writing; Items 24 and 15 were the genre-awareness training.

In the curriculum approach, Item 2 was the reading of a model text in the textbook; Items 8, 13, 14, 18, 20 and 23 were the practice of reading sessions, which emphasized vocabulary, grammar and translation by reading. Items 3, 11 and 21 were the activities on the writing session, namely, teaching genre knowledge and displaying the text structure. Items 7 and 15 were assessing students' writing. Appendix K shows the content of the checklist.

Data collection.

The validation data was collected through the online survey system Qualtrics. To avoid a heavy workload for participants, each teacher read a 1-week teaching plan of both curriculum (Plan A) and genre (Plan B), so eight teachers finished checking all the teaching plans. It was estimated that 4 hours was needed to finish the teaching plan validation. The data was collected in three steps: 1) A link for each teacher was created, so he/she could click the link to download the teaching plans or read them online. The teaching plans were named Plan A and Plan B but did not indicate which one was the genre and which was the curriculum. 2) An online checking system was created for the teacher to read the checklist and choose the items that fit into their teaching plans by dragging and dropping the items into the respective columns. Since each teacher read a 1-week lesson plan only, he/she could drop the items that were not in their teaching plan into the box named “not in my plan.” If a teacher dropped an item in the Plan A or Plan B box but was not sure about his/her choice, he/she could type a question mark or “not very sure” in the textbox below each item. 3) An anonymous link was distributed to each teacher with an invitation to read and check the teaching plans they received.

Data analysis.

The data were analysed by calculating:

- 1) the percentages of the chosen items on the two plans. Since each teacher chose the items that were clear in each of his/her lesson plans from the checklist, in the end, all the items should have been selected by eight teachers. Of the two teaching plans, a high percentage of selection in genre and low for the textbook was expected for the genre-based plan; conversely, a high percentage for curriculum teaching, and low for the genre was expected in the textbook-based plan;
- 2) the agreement coefficient of the panel with the researcher. The eight teachers' actual choices were compared with the researcher's expected choice to find out the agreements between the researcher and the teachers on the characteristics of the two teaching plans.

One participant's data was deleted (Week 7) because the participant put all the items in the checklist to both Plan A and Plan B, so 7 weeks' plans were checked.

Results

Teachers' judgement on the differences between the two teaching plans.

Table 19 showed results of the teachers' judgements on the two teaching plans. For Plan A (the curriculum teaching), 11 out of the 13 items describing the curriculum teaching practice were selected accurately, and two genre practices were selected as well suggesting 85% of teaching practice according to the curriculum materials could be identified by the panel, 16% (2 activities) in the genre were regarded as textbook-based teaching. For Plan B (genre-informed), 10 out of 13 items on genre practice were picked out, and four curriculum teaching practices were judged as the genre teaching, indicating 77% teaching practice of genre could be identified, and 31% (four items) textbook teaching practices were thought of as genre teaching practice. The results indicated that the two teaching plans were distinct from each other, but there were a few practices which may have been hard for teachers to tell.

Table 19

Checklist Data Calculating and Results

Item types in the checklist	Genre-based writing plan	Result	Curriculum materials	Result
Genre	Percentage of genre items selected across all participants.	77%	Percentage of genre items selected across all participants.	16%
Curriculum	Percentage of curriculum items selected across all participants.	31%	Percentage of curriculum items selected across all participants.	85%

Teachers' agreements with the researcher on the features of two teaching plans.

The results from the agreement indicated that kappa was .83 for the curriculum plan (Table 20), and .69 for the genre-informed teaching plan (Table 21) meeting the acceptable threshold of .60. This suggested that the panel agreed that two plans were matching their defined characteristics respectively. The conclusion was the two teaching plans aligned with their respective teaching principles.

Table 20

Agreement of the Researcher and Teachers on the Curriculum Teaching Plan

Plans	Researcher	Raters (7)	Product	Agree	Disagree	Total
Week 1	1	1	1	1	0	2
Week 2	9	8	72	16	1	17
Week 3	5	4	20	6	3	9
Week 4	9	5	45	13	1	14
Week 5	6	10	60	10	6	16
Week 6	9	9	81	18	0	18
Week 8	0	0	0	0	0	0
Sum			357	72		95

Po		0.76
Pc		0.04
kappa	0.83	

Note. Po =observed proportion of agreement, Pc=expected proportion due to chance.

Table 21

Agreement of the Researcher and Teachers on the Genre Teaching Plan

Plans	Researcher	Raters (7)	Product	Agree	Disagree	Total
Week 1	8	10	80	16	2	18
Week 2	3	7	21	5	5	10
Week 3	4	9	18	6	5	11
Week 4	5	13	65	12	6	18
Week 5	3	9	27	8	4	12
Week 6	3	6	18	7	2	9
Week 8	2	5	10	5	2	7
Sum			275	68		100
Po				0.68		
Pc			0.03			
kappa	0.69					

Note. Po =observed proportion of agreement, Pc=expected proportion due to chance.

Discussion

The key difference between the two teaching plans.

In this study, two teaching plans were developed: genre-informed teaching, and the alternative teaching following the curriculum materials. The foci of both plans were teaching English writing, not grammatical accuracy only; teaching persuasive writing, not critical thinking skills.

The main difference between the two teaching plans were the explicitness of the genre knowledge. The curriculum teaching adopted some elements from the L1 genre practice such as reading and analysing the model text to develop the genre knowledge. The genre knowledge, however, was taught implicitly for EFL learners given the evidence:

- The genre knowledge highlighted in the textbook focuses on how to develop the argument, and other dimensions like structure, language and audience of persuasive writing were supposed to be figured out by students themselves.
- Following L1 teachers' practice, the genre knowledge was implicit to EFL students because the perception of the genre knowledge of the EFL learners was in students' native language schemata without measures to make L1 writing knowledge relevant to L2 students' writing.

- Only skilled L1 writers' writing was used as a model for reading, and the model text may go beyond students' present level to figure out the writing schemata.
- The holistic CET4 marking rubric was used to give students feedback and the suggestions on how to make improvements on the next writing followed the wording in the textbook. For example, if more evidence is needed to support a thesis statement, the suggestion was "the general statement should be supported with examples". There was no explanation on what a general statement was and how to give examples.
- Students' writing was assessed with holistic CET4 marking rubrics and benchmark essays, namely, students would receive one score in the essay. This means, to make an improvement, students had to figure out the characteristics of the benchmark essay with high a score by themselves.

In contrast, the explicitness of teaching was enhanced in the genre-informed programme by the following measures:

- The four deep features in asTTle persuasive writing rubric were introduced as genre elements by contrasting the expected writing with the Chinese writing tradition to enhance students' understanding and by annotating examples from research evidence on both L1 and Chinese students' writing to validate the understanding.
- Both L1 and L2 students' writings were used for interpreting the genre knowledge.
- The organization maps with the moves on writing one-sided and two-sided persuasive writing were exploited as a scaffolding to help transfer the learned genre knowledge into writing.
- The genre-specific rubric asTTle was used to provide feedback on how to make improvements in the next writing in four deep dimensions.
- Students' writing was assessed with asTTle, which means the writing was scored on audience, content, structure and language. Students were informed the strength and weakness of their writing.
- To avoid rendering the genre-informed teaching as following the genre recipe, the genre-awareness training was adopted to remind students that different genres may vary in audience and purpose, content, structure and language depending on its context.

Validation from the panel of the Chinese teachers.

The two teaching programs were planned as such, and the validation data showed that in general, the seven teachers could identify the teaching practice of the two plans, and they

agreed with the researcher's assignment of different activities to the respective teaching plans.

There were teaching practices, however, that teachers failed to identify. For genre-informed program the activities that were not identified were the genre-specific marking rubric and genre-awareness training. The marking rubric failed to be identified might be because that the teacher was unfamiliar with assessing an essay from four deep features, thus regarded it as a feedback form. As for the genre-awareness training practice, the data in Week 7 was deleted, so the activity was missed accordingly.

The activities in the curriculum teaching were regarded as genre practice were the teaching practice of the writing in the textbook, namely, analysing the discourse pattern of L1 expert writing as model (Text A) to teach persuasive writing. The teachers might have failed to notice these activities in the textbook because they did not teach the writing part, which was revealed in the literature that some teachers completely ignore the writing session while focusing only on reading (Dai, 2008).

Meanwhile, the genre activities (two items) which were judged as a curriculum-based practice were the language features of English persuasive writing. It might be that the teacher failed to realize the difference between the language functions associated with genres and discrete vocabulary and grammar study. For example, the teaching plan on the dimension of language in the genre program was described as "a typical plan for intensive reading in China". The comment showed that the language functions in persuasive writing was regarded as teaching generic surface feature of language usages.

In conclusion, the two teaching plans were different from each other and were in alignment with their respective principles. The activities on the checklist which failed to be identified were due to the long-time tradition of teaching linguistic forms and using the holistic marking rubrics in China.

Chapter 6 Intervention

Overview

In Study 3, a 13-week intervention was undertaken in three universities in China. The first- and second-year students from three universities were randomly assigned into six groups (two groups in each university) to receive two writing programmes of Genre and Curriculum, each group in turn, and in counterbalanced order. Note that students from the Tier 1 university were randomly assigned as individuals, while the Tier 2 and 3 students were randomly assigned into conditions as intact classes. The six groups were combined into two groups (Genre and Curriculum) to examine the effect of the intervention according to the treatment conditions they were exposed to. The research question was: Is genre-informed instruction more effective for students' writing performance compared with curriculum teaching? The details of participants, procedures of the treatment, data collection and analysis, the treatment effects and discussion of the results are reported in this chapter.

Method

Participant attrition.

There were 175 students who completed the pretest of the project. Attrition occurred within each phase of the study (Table 22). Attrition rates were identical for the two conditions in Phase 1 but were somewhat greater in the Phase 2 Genre group. The main loss in Phase 1 came from Tier 1 university students because the teaching on Sunday afternoons conflicted with their other weekend university activities. The main loss in Phase 2 was also from the Tier 1 university, perhaps because they were preparing for the CET4/6 test which was to be held a month later. In a 10-week delayed test, 144 students completed an essay and the overall retention rate was 82%, indicating robust participation across such a long delay.

Table 22

Attrition in Each Round of Data Collection

Group	Phase 1 Treatment				Phase 2 Treatment			
	Pre	Post1	Withdrew	Retained	Post 2	Withdrew	Retained	Delayed
Genre-first	90	82	8	91%	73	17	86%	74
Curriculum-first	85	77	8	91%	65	20	78%	59
Total	175	159	16	91%	138	37	79%	144

Matched participant information.

The matched participants' information is reported in Table 23. Participants from the Tier 1 university were second-year non-English majors (not majoring in English language and literature) from disciplines such as chemical engineering, law, medical science, maths and statistics, materials engineering, etc). These students were to take the CET4/6 examination at the end of June (after the intervention). Participants in Tier 2 and Tier 3 universities were first-year English-major students, and these students did not have the immediate need to take the official English test. The English Majors study intensive courses on English, including reading, listening and speaking in the first year, and linguistics, writing, English literature and translation for the remaining years. None of the participants had English writing in their regular class time in the first year. Nearly 87% of participants were female students, and 81% were Year 1 students on average over the two intervention phases. Most participants were from Tier 2 and Tier 3. The results of the chi-square tests on gender, tier of universities and year were all statistically non-significant with $p > .05$, suggesting the three categories of the two groups were statistically equivalent.

Table 23

Demographic Information of Students

		Phase 1 (n=159)			Phase 2 (n=138)		
		Genre (n=82)	Curriculum (n=77)	Chi-Square (<i>p</i> -value)	Genre (n=73)	Curriculum (n=65)	Chi-Square (<i>p</i> -value)
Gender	M	12	11	0.004 (.95)	10	7	0.27(.60)
	F	70	66		63	58	
Tier	1	19	18	0.05 (.98)	11	10	0.14 (.93)
	2	34	33		34	32	
	3	29	26		28	23	
Year	1	63	59	0.001(.98)	62	55	0.003(.96)
	2	19	18		11	10	

Procedure.

Training and administration of the tests. The intervention was carried out following the procedure described in Chapter 5 (teaching plans). To help students pass the CET4/6, both groups were first taught to write one-sided persuasive essays, followed by two-sided persuasive writings. Although there is no explicit instruction on composition of one- or two-sided persuasive essays, the CET4/6 exemplars are almost exclusively one-sided persuasive writing. Thus, both groups were asked to write one-sided persuasive writing in the Phase 1

test and then two-sided writing in the Phase 2 test. The delayed post-test required them to argue both sides. Four tests were carried out as described in Chapter 3 (Methodology).

Marking and score reliability. The CET4 criteria (Appendix A) and asTTle persuasive marking rubric (Appendix D) were used as scoring guides against which four tests were scored. Marking reliability was obtained by cross-marking by three teachers, and the mark and re-mark reliability of the researcher. To cross-check the reliability of the researcher’s marking, a total of 36 writing samples on three tests was randomly chosen from the two intervention groups; half of the samples (18) were used for trial marking and the other half for cross-checking. The design of the cross-marking was that each marker assessed nine essays; six were unique and cross-marked by two teachers and the researcher. Three, however, were also cross-marked by one other marker as well as the researcher. The statistics between the researcher and the three teachers are based on nine essays scored by both. A brief marking schedule, together with benchmark essays, was developed for teachers’ independent marking after the training session (Appendix P). These teachers could not afford more time on training due to the heavy workload of semester end; therefore, the total training time was about 4 hours. Two hours face-to-face explanations of the marking rubric followed by trial marking of 9 essays independently. Another two hours were given to discuss the commonly agreed sample essays via a WeChat group meeting. Finally, three raters marked 9 essays independently.

The mark–re-mark reliability was achieved by the researcher blind marking 36 randomly selected scripts from the two phases of intervention. The reliability estimates were obtained by proportion of exact agreement, adjacent agreement, and consensus estimates (kappa) and Pearson’s correlations for inter-reliability between the three raters and the researcher, and intra-reliability within the researcher’s own marking.

Teacher participants for marking-reliability checking. Three teachers from two universities were invited to cross-check the marking of the researcher (Table 24). They were all experienced English teachers and all with MAs related to English language and literature; two had been teaching English writing for more than 10 years.

Table 24

Demographic Information of Three Raters

Raters	Highest degree	Year of degree	Years of tutoring writing	Teaching experience
1	MA	2006	3	English majors
2	MA	1987	27	English majors
3	MA	2009	10	English majors

Marking Reliability Results

Cross-marking by the researcher and three raters.

The results of marking reliability (Table 25) showed that with the 17-point asTTle marking scale on three tests, the exact agreement of the three raters with the researcher on the four deep features of persuasive writing ranged from 22% to 67%, failing to meet the expected 70%. The approximate agreement was checked to find out if three raters agreed with the researcher within one sublevel (+1/-1) in marking students' essays. The approximate agreement rate ranged from 44% to 89% and failed to reach the expected threshold of 90%. The consensus estimates showed that the agreement in marking was only slightly better than chance (average kappa=.37) (Stemler, 2004). In contrast, the scores assigned by the three raters were highly correlated with the researcher's scores, with an average $r=.93$. The high correlation indicated that higher and lower scores were assigned to the same essays by all three teachers, without being the same score. The interpretation was that the degree of agreement in awarding the higher and lower scores was very good, indicating that the raters and the researcher were consistent in identifying low and high performance in students' writing. Taken together, the teachers' marking supported the researcher's marking in the sense that they agreed consistently on the overall ranking of the scripts: they agreed with the researcher on identification of the higher and lower performing scripts. The fact that the agreement on the exact and the approximate scores of a script was weak might be interpreted as that the teachers may need more time to learn asTTle to achieve higher agreement.

Table 25

Three Teachers' Agreements and Consistency in Essays Marking with the Researcher

Teacher	R 1	R 2	R 3	R1	R 2	R 3	R1	R 2	R 3	R1	R 2	R 3	
Researcher	Exact agreement n=9			Adjacent agreement n=9			Kappa n=9			Pearson r (P<.001) n=9			
Audience	1	.67	.22	.56	.78	.56	.89	.61	.15	.46	.94	.87	.98
Content	1	.44	.44	.33	.78	.67	.67	.37	.38	.24	.96	.93	.93
Structure	1	.56	.56	.44	.78	.56	.78	.48	.46	.36	.96	.96	.96
Language	1	.44	.44	.33	.67	.44	.67	.38	.38	.19	.92	.88	.91

Researcher's marking and re-marking reliability.

To establish further evidence of the reliability of the researcher's marking, a blind sample mark-re-mark was conducted. Table 26 shows the researcher's marking was consistent with herself. The exact agreement ranged from 64% to 78%, and the adjacent agreement ranged from 92% to 97%. The kappa coefficient for consensus agreement was

between .59 to .75, and the inter-correlation of scores across the two markings was very strong $r > .95$. The three sets of agreement data all exceed their respective thresholds, leading to the conclusion that the researcher marked all the essays consistently. Thus, the balance of scores across the whole study can be depended upon for calculating the effect of the intervention.

Table 26

Researcher's Mark and Re-Mark Agreements and Consistency

	Time1 Time 2 (n=36)		Time 1 Time 2 (n=36)	
	Exact agreement	Adjacent agreement	Kappa	Pearson <i>r</i>
Audience	.69	.92	.66	.96(.000)
Content	.67	.94	.63	.97 (.000)
Structure	.64	.97	.59	.98 (.000)
Language	.75	.94	.71	.98 (.000)
CET4	.78	.97	.75	.98 (.000)

Treatment Effect

Data analysis.

The matched samples were used in calculating students' achievement in the two phases of treatment. The genre-informed phase gains were compared with those of the curriculum for all the measures in the descriptive and inferential analyses of the achievement data. Three analyses were involved:

1) The effect size of the treatment was examined with the Standardized Mean Difference on both the within- and between-groups' effect sizes.

The within-groups comparison tested the time effect of the pre–post (pretest and post-test) on two phases for the two writing interventions. To examine the shift of the two time points, the values of mean, pooled standard deviations and sample sizes were the parameters in the calculation in which the post-test was treated as the treatment group and pretest the control group.

The between-groups contrast examines the treatment effects of the genre approach in two phases. Effect sizes were computed with the addition of the time 1–2 correlation to better account for the repeated measures. For between-groups contrast, the parameters include the mean gain scores, standard deviations and the correlation coefficient between the pretest and post-test scores and the sample sizes of the groups. In the gain score analysis, the pretest was included as covariance in calculating the effect size. Lipsey and Wilson (2001) explained that the use of mean gain scores $(\bar{X}_1 - \bar{X}_2)$ “yields a ‘net’ group difference over and above what was

already there at pretest” (p. 179). This means the post-test mean scores have been adjusted by subtracting out the difference at pretest. The pre–post correlation coefficient and pre–post standard deviation were used to calculate the pooled standard deviation for the effect size calculation. The sample sizes adjust the bias of estimation caused by different samples in each group.

2) The analysis compared the pretest scores of the two groups with ANOVA to make sure the gains and the treatment effects did not result from differences in the conditions at the pretest stage of Phase 1.

3) The mixed effect repeated measures (MANOVA) was conducted to examine whether the observed differences of the treatment were obtained by chance. The relevant statistical procedure was the *F*-test for the interaction between pre–post changes and the type of treatment. The treatment effect size was calculated using a partial eta-squared index. There are three main effects: time, treatment of the groups and interaction of time x treatment. The main effect for time simply indicates that with the time of teaching on writing, essay scores improved. The groups difference indicates the mean difference between the two groups after the treatments. Inspection of the main effect of treatment is identified in the interaction of time x treatment. The interaction reveals whether there is a differential change over time according to group membership.

Results of the Treatment Effects

Descriptive statistics of the treatment.

Group mean scores by marking systems (i.e., asTTle and CET4) and phases are reported in Table 27. The descriptive statistics show that the values of mean of pre–post tests for two writing treatments scored with asTTle and CET4 rubrics improved in both phases. In Phase 1 treatment, the mean score of Genre group was higher than that of the Curriculum group after receiving the genre instruction. Likewise, in Phase 2 treatment, the mean score of the second Genre group improved considerably, reaching the same level as the Phase 1 Genre group. The pre–post correlation for both genre conditions was generally small ($r < .50$) in both phases. For this analysis, the weak correlation means there is no noticeable trend in how Time 1 scores predict Time 2 scores. This means the starting order of the scores would be different from the finishing order, namely, for the different levels of starters, students with high pretest scores may go down, some may go up, and some may stay the same with the length of time between the tests after receiving the treatment. The p-value showed pre–post-

test correlation of audience in both genre treatments was non-significant, suggesting genre instruction disrupted the starting orders of audience dimension most prominently.

Table 27

Mean values, Standard Deviations, and Pre–Post Test Correlations of Phase 1 and Phase 2 Treatment

Scores	Phase 1 Treatment									
	Phase 1 Genre (n=82)					Phase 1 Curriculum (n=77)				
	Pre		Post			Pre		Post		
	M	SD	M	SD	r	M	SD	M	SD	r
Sum asTTle	14.41	5.62	33.16	7.46	0.34**	14.38	4.91	27.52	7.77	0.50**
Audience	3.77	1.42	8.57	1.78	0.21	3.70	1.35	7.23	1.79	0.35**
Content	3.66	1.49	8.56	2.11	0.27*	3.69	1.34	7.03	2.15	0.40**
Structure	3.37	1.49	8.48	2.48	0.28*	3.34	1.20	6.64	2.08	0.48**
Language	3.62	1.65	7.55	1.63	0.41**	3.65	1.53	6.62	2.10	0.51**
CET4	7.58	1.34	10.98	1.89	0.35**	7.57	1.28	9.71	1.59	0.51**
Scores	Phase 2 Treatment									
	Phase 2 Genre (n=65)					Phase 2 Curriculum (n=73)				
	Pre		Post			Pre		Post		
	M	SD	M	SD	r	M	SD	M	SD	r
Sum asTTle	26.86	7.73	39.97	7.29	0.41**	32.75	7.27	39.23	7.50	0.32**
Audience	7.09	1.78	10.95	1.61	0.06	8.49	1.71	10.32	1.77	0.13
Content	6.89	2.15	10.03	2.31	0.39**	8.45	2.10	9.89	2.23	0.31**
Structure	6.45	2.08	10.12	2.20	0.42**	8.34	2.39	10.16	2.20	0.35**
Language	6.43	2.11	8.86	1.82	0.46**	7.47	1.64	8.86	1.99	0.27*
CET4	9.68	1.63	11.67	1.85	0.43**	10.79	1.86	11.79	1.79	0.54**

Note. **correlation is significant at the 0.01 level (2-tailed)

*correlation is significant at the 0.05 level (2-tailed)

Results of the immediate treatment effects.

The effect sizes of the change scores, with their 95% confidence intervals, showed that the genre instruction had larger gains in both phases despite the two groups having started from the same baseline (Table 28). The Cohen’s d values are interpreted according to Hattie’s (2009) standards: $0.20 < |d| < 0.40$ small, $0.40 < |d| < 0.60$ medium, and $|d| > 0.60$ large.

The average advantage to the genre treatment in Phase 1 across all six scores was $d=.71$, while in Phase 2 it was $d=.80$. In both phases of the genre instruction, audience and purpose had the largest effect size, while language had the smallest gain of the asTTle scores. The standard gain measured with CET4 was the smallest in both phases.

To interpret the number into the asTTle levels (Table 29), this means that the two groups started at nearly the same baseline, and the lowest dimension was the structure (2p).

The 7 weeks of genre instruction helped the Phase 1 Genre group achieve 4p in audience, content and structure, but not for language (4b). Given the goal that students were expected to write a clear one-sided persuasive writing in the Phase 1 treatment, achieving 4p met the requirement according to the description of four deep features in asTTle. For the Phase 2 Genre group, students achieved 3a in four deep features, which means the students' writing in this group needed improving. After the switch of the treatment, the Phase 1 Genre group continued to progress one sublevel in four deep features and achieved 4a or 4p in deep features. The Phase 2 Genre group progressed at least two sublevels in four deep dimensions and caught up its counterpart and even exceeded the group in the audience (5b). This means that the initial advantage of the Phase 1 Genre group was eliminated after the Phase 2 Genre group received the same genre treatment. The fact that students from both groups attained very similar terminating scores at the end of the treatment suggests the order effect of the treatment did not matter. Given the expectation that students were required to write two-sided persuasive writing (achieving at least 5b) in the Phase 2 treatment, it seems that students failed to achieve the goal on average.

Mean score shift over time, measured by the holistic rubric CET4, found similar treatment outcomes (Tables 27 and 28), namely that genre instruction was more effective in improving students' writing in the two phases of teaching, with Cohen's values as $d=2.08$ (Phase 1) and $d=1.14$ (Phase 2). To interpret the numbers with the CET4 marking rubric (Table 29), this means that both groups might fall below the passing threshold of 9 points out of a total 15 before the treatment. The genre instruction helped the Phase 1 Genre group achieve nearly 11, a merit level (ranging from 10 to 12), and the curriculum instruction helped the Phase 2 Genre group pass the exam and gain a score of low merit (10 points) after the Phase 1 study. In the second phase of treatment, both groups continued to progress. By the end of the two phases, the Phase 2 Genre group caught up to the Phase 1 Genre group and on average achieved high merit in the CET4 writing band.

In sum, the genre programme was more effective in teaching English persuasive writing than the curriculum programme, no matter which treatment went first. Further, the change in students' writing could be detected by the holistic CET4 rubric, as well as being seen in the asTTle genre-specific rubric.

Table 28

Effect Sizes of Phase 1 and Phase 2 Treatment

Scores	Phase 1 Treatment effect sizes								Phase 2 Treatment effect sizes							
	Phase 1 Genre (n=82)				Phase 1 Curriculum (n=77)				Phase 2 Genre (n=65)				Phase 2 Curriculum (n=73)			
	Gain	95% CI			Gain	95% CI			Gain	95% CI			Gain	95% CI		
		d	low	high		d	low	high		d	low	high		d	low	high
Sum asTTle	18.75	2.84	2.41	3.27	13.14	2.02	1.63	2.41	13.11	1.75	1.34	2.15	6.51	0.88	0.54	1.22
Audience	4.80	2.88	2.54	3.43	3.62	2.23	1.82	2.63	3.86	2.27	1.83	2.72	1.83	1.05	0.71	1.40
Content	4.99	2.68	2.26	3.10	3.34	1.86	1.49	2.24	3.14	1.41	1.02	1.79	1.44	0.66	0.33	1.00
Structure	5.11	2.50	2.09	2.91	3.30	1.94	1.56	2.33	3.67	1.71	1.31	2.12	1.82	0.79	0.46	1.13
Language	3.93	2.40	2.00	2.80	2.97	1.62	1.26	1.98	2.43	1.23	0.86	1.61	1.39	0.76	0.43	1.10
CET4	3.4	2.08	1.70	2.46	2.14	1.48	1.13	1.84	1.99	1.14	0.77	1.51	1.00	0.55	0.22	0.88

Table 29

Assessment Results of asTTle Deep Features in Levels and CET4 Ranges

Scores	Phase 1 Treatment effect size								Phase 2 Treatment effect size							
	Phase 1 Genre (n=82)				Phase 1 Curriculum (n=77)				Phase 2 Genre (n=65)				Phase 2 Curriculum (n=73)			
	Pre	Post	asTTle level		Pre	Post	asTTle level		Pre	Post	asTTle level		Pre	Post	asTTle level	
	M	M			M	M			M	M			M	M		
Audience	3.77	8.57	2a	4p	3.70	7.32	2a	3a	7.09	10.95	3a	5b	8.49	10.32	4p	4a
Content	3.66	8.56	2a	4p	3.69	7.03	2a	3a	6.89	10.03	3a	4a	8.45	9.89	4p	4a
Structure	3.37	8.48	2p	4p	3.34	6.64	2p	3a	6.45	10.12	3a	4a	8.34	10.16	4b	4a
Language	3.62	7.55	2a	4b	3.65	6.62	2a	3a	6.43	8.86	3p	4p	7.47	8.86	4b	4p
CET4																
13–15																
10–12		10.98				9.71			9.68	11.67			10.79	11.79		
7–9	7.58				7.57											
4–6																
0																

Results of the delayed treatment effects.

In addition to the immediate influence of genre teaching on students' writing, the intervention effect persisted after 10 weeks' delay. The difference between pretest and delayed post-test comparison showed the delayed impact of the intervention. Matched samples were used, and the two groups were combined because all students had received the genre treatment.

The results of the pre-delayed post-test comparison showed large effect sizes on all measures (Table 30), which means the overall gains were persistent. The results for the genre treatment were consistently stronger in effect compared to the curriculum treatment in both phases.

To explain the delayed influence in the asTTle levels, this means that students maintained at nearly Level 4p in the four deep features after 10 weeks of delay, indicating the persistence of the instructions generally. The delayed impact was found in the CET4 rubric as well: both groups attained at the low merit level (11 points) 10 weeks later.

In sum, the overall effect of the two treatment had a persistent effect on students' writing performance even after the treatment was withdrawn.

Table 30

Mean Values, Standard Deviations, and Pre-Delayed Post-test Correlations and the Delayed Treatment Effect Sizes

Scores	Pretest to Delayed Post-test Combined group (n=144)					Pretest to Delayed Post-test 95% CI Combined group (n=144)			
	Pretest		Delayed		r	Gain	d	low	high
	M	SD	M	SD					
Sum asTTle	13.97	5.08	37.19	8.06	0.24**	23.22	3.45	3.08	3.81
Audience	3.65	1.32	9.99	1.97	0.12	6.34	3.78	3.40	4.17
Content	3.57	1.39	9.40	2.36	0.18*	5.83	3.01	2.67	3.35
Structure	3.26	1.34	8.97	2.56	0.21*	5.71	2.79	2.47	3.12
Language	3.49	1.53	8.84	1.82	0.32**	5.35	3.18	2.83	3.53
CET4	7.51	1.30	11.26	2.07	0.29**	3.75	2.17	1.88	2.46

Note. **correlation is significant at the 0.01 level (2-tailed)

*correlation is significant at the 0.05 level (2-tailed)

Plot of the immediate and the delayed treatment effects over time.

The figures provide visual representations of the treatment effects. In Figure 5, the asTTle sum measure shows that, in both phases, genre instruction had a larger effect size than curriculum instruction (the left panel of the figure). The panel to the right in the figure indicates that, compared with the starting points, the intervention had a large persisting influence ($d=3.45$) on writing for all students.

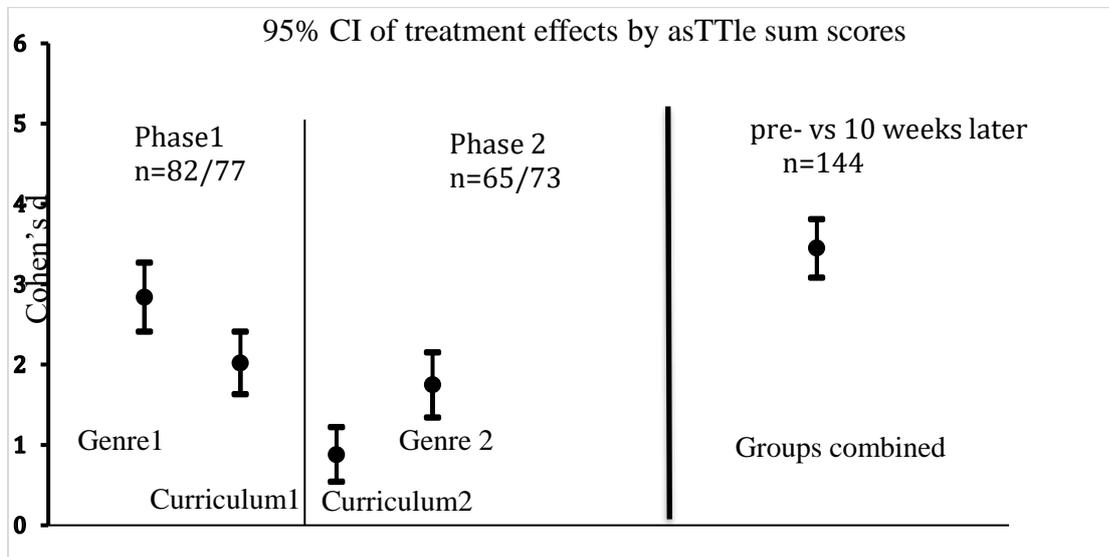


Figure 5. Time effects of the treatment measured by asTTle sum score.

Figures 6 to 10 show that the treatment effects measured by asTTle on the four separate deep scores and by holistic CET4 measure were consistent with that of the asTTle sum score.

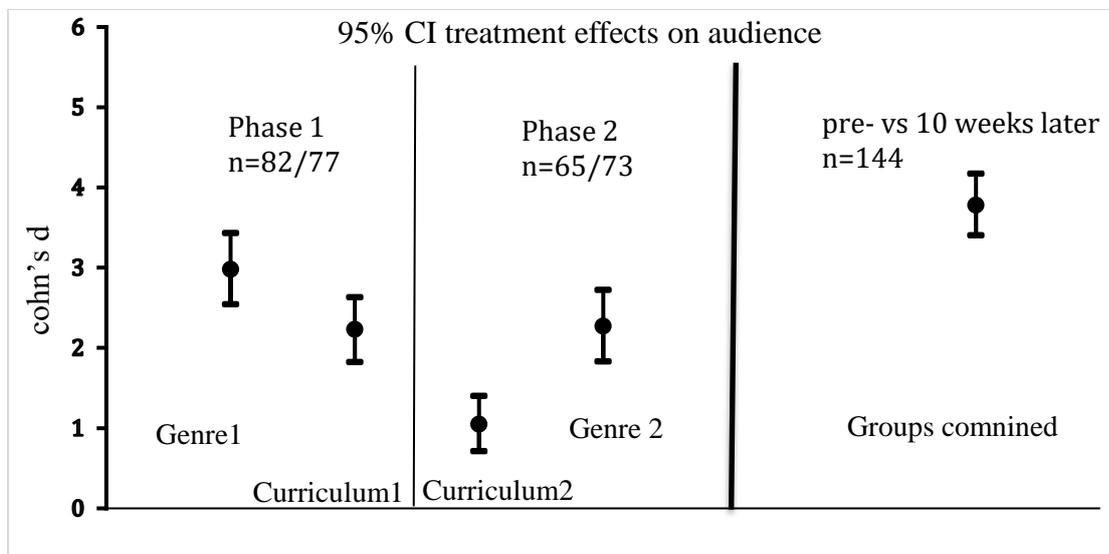


Figure 6. Time effects of audience.

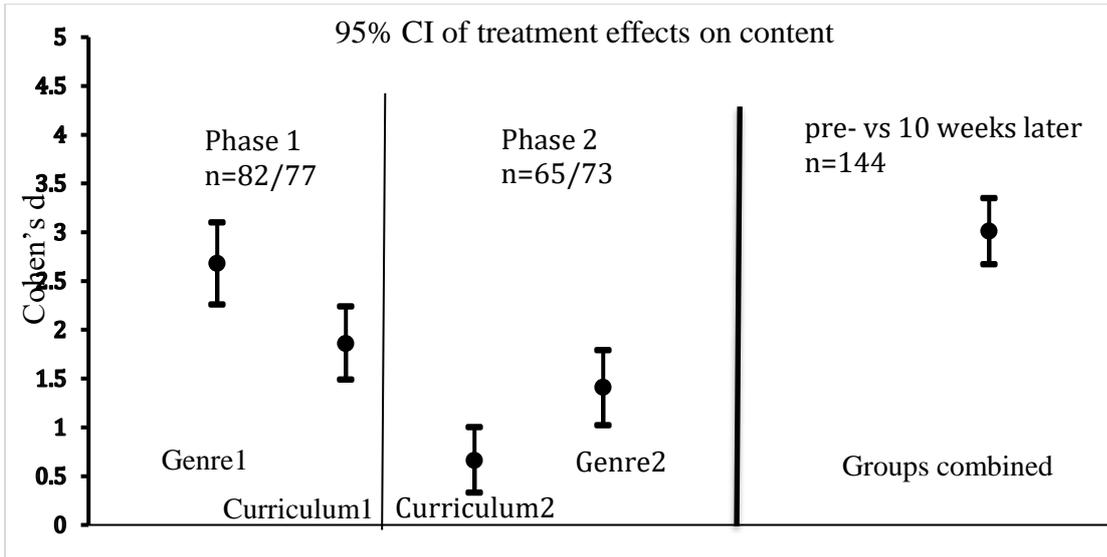


Figure 7. Time effects of content.

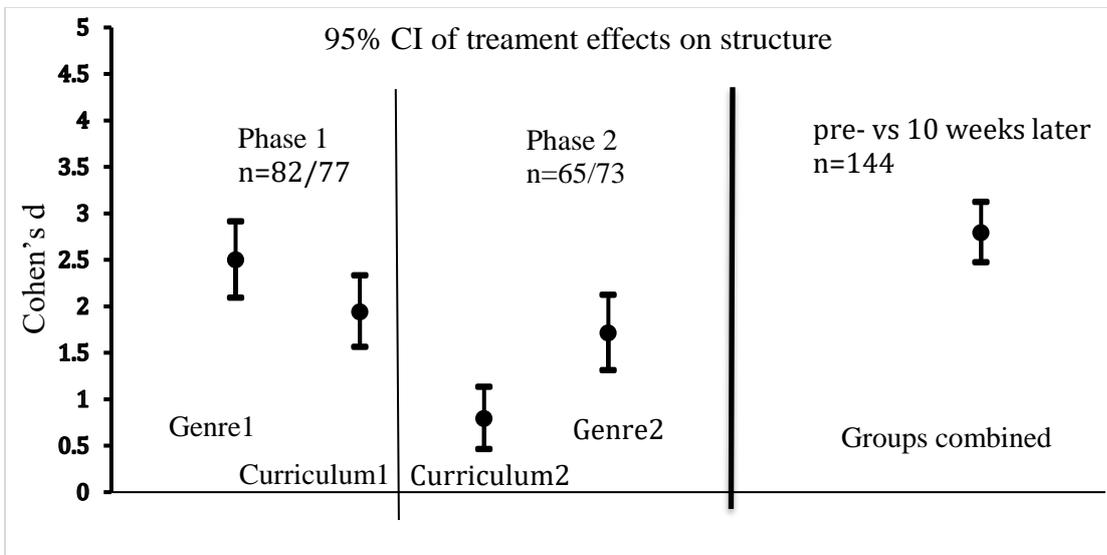


Figure 8. Time effects of structure.

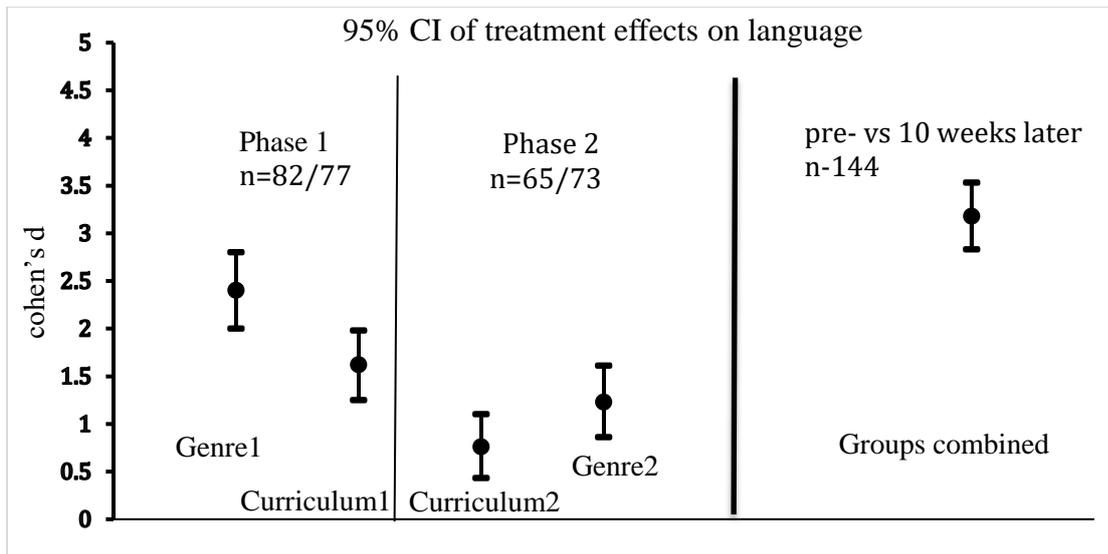


Figure 9. Time effects of language.

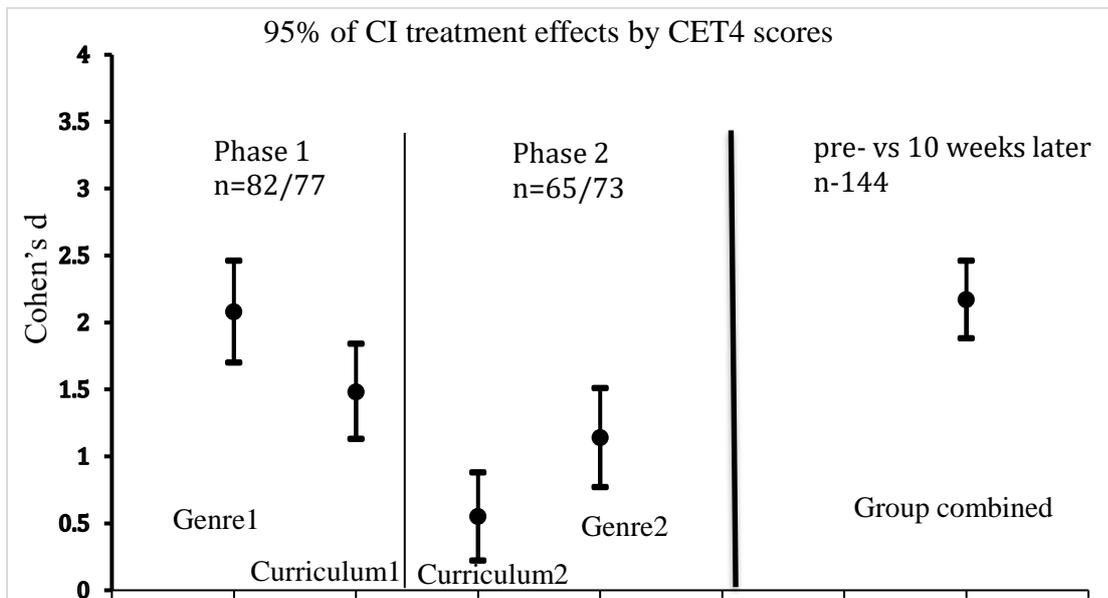


Figure 10. Time effects of the treatment measured by CET4.

Results of the net effects of the treatment (the interact effects).

In the counterbalanced design, the effects of the treatment include the interaction effect of the treatment x time in addition to the time effect. The net gain (Table 31) was the interaction effect of the treatment over time of the two groups. This is the net effect of genre treatment after removing the Curriculum group effect, and the positive value means the genre is more effective than the curriculum treatment. The sum asTTle score indicated a large effect size in both phases of genre treatment, and the second phase had a slightly larger effect size than the first ($d=0.89$ vs $d=0.86$). Of the four deep features, all gained a large effect size except for language which gained medium effect size in both phases. The CET4 measure

showed that the net effect was large ($d=0.81$) in Phase 1 and medium in Phase 2 ($d=0.55$). However, inspection of the confidence intervals suggests a high degree of similarity in the effect of treatment between Phase 1 and Phase 2.

Table 31

Net Effects of the Genre Treatment in Two Phases

Score	Phase 1 net effects			Phase 2 net effects		
	95% CI			95% CI		
	d	low	high	d	low	high
Sum asTTle	0.86	0.51	1.20	0.89	0.50	1.28
Audience	0.69	0.31	1.10	1.18	0.78	1.58
Content	0.91	0.54	1.30	0.77	0.38	1.17
Structure	0.96	0.60	1.30	1.15	0.75	1.56
Language	0.55	0.22	0.90	0.55	0.17	0.93
CET4	0.81	0.47	1.16	0.55	0.21	0.90

Plot of the net effects.

The plot of the net effect visually indicates the similar effects by showing the overlapping of the confidence intervals between Phase 1 and Phase 2. The net effects of genre treatment are presented in Figures 11 to 16. Figure 11 indicates that, when measured by asTTle sum score, both phases of genre treatment gained a large effect size, and differences between phases were unlikely to be significant.

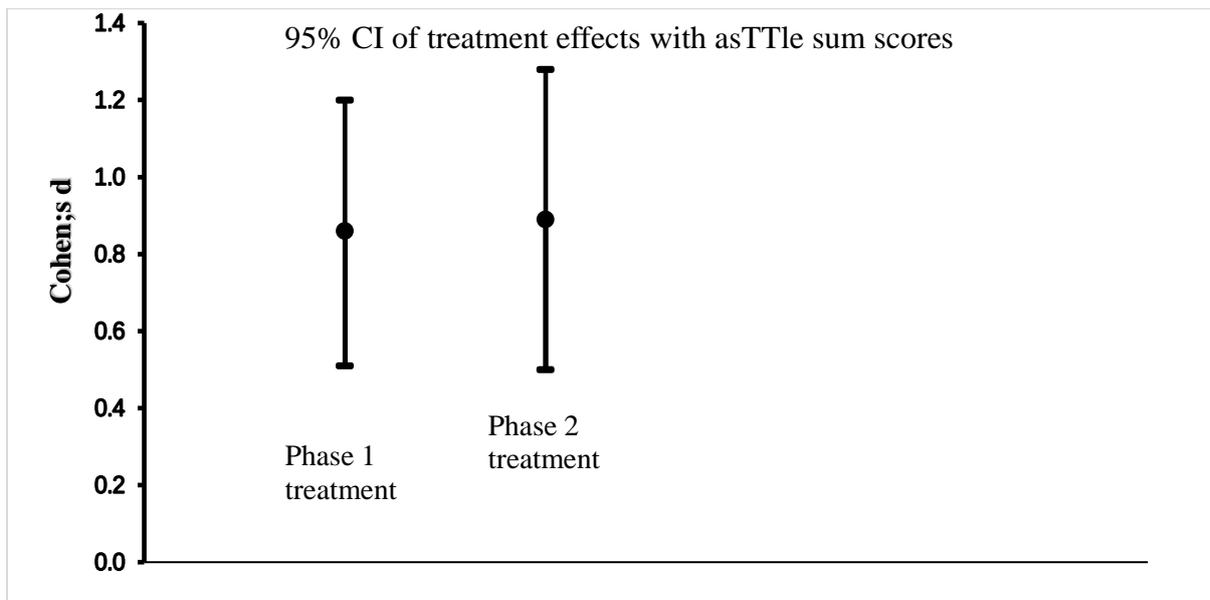


Figure 11. Genre-based treatment effects measured by asTTle sum score.

Figures 12 to 16 show the net effects of genre treatment on four deep dimensions of persuasive writing, which were consistent with that of the asTTle sum score.

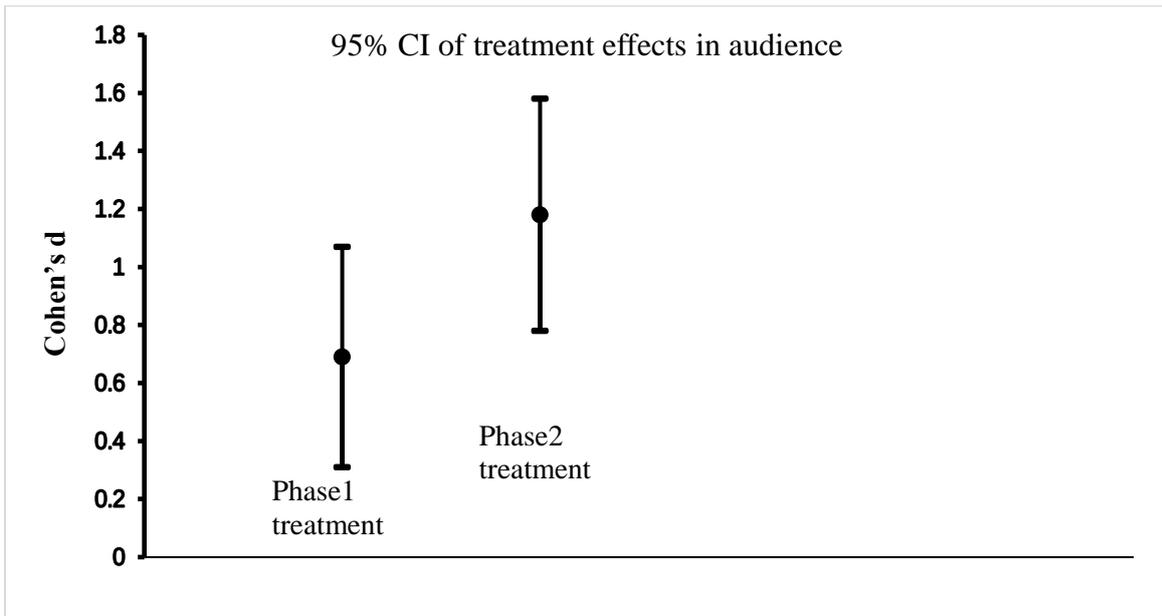


Figure 12. Genre-based treatment effects of audience.

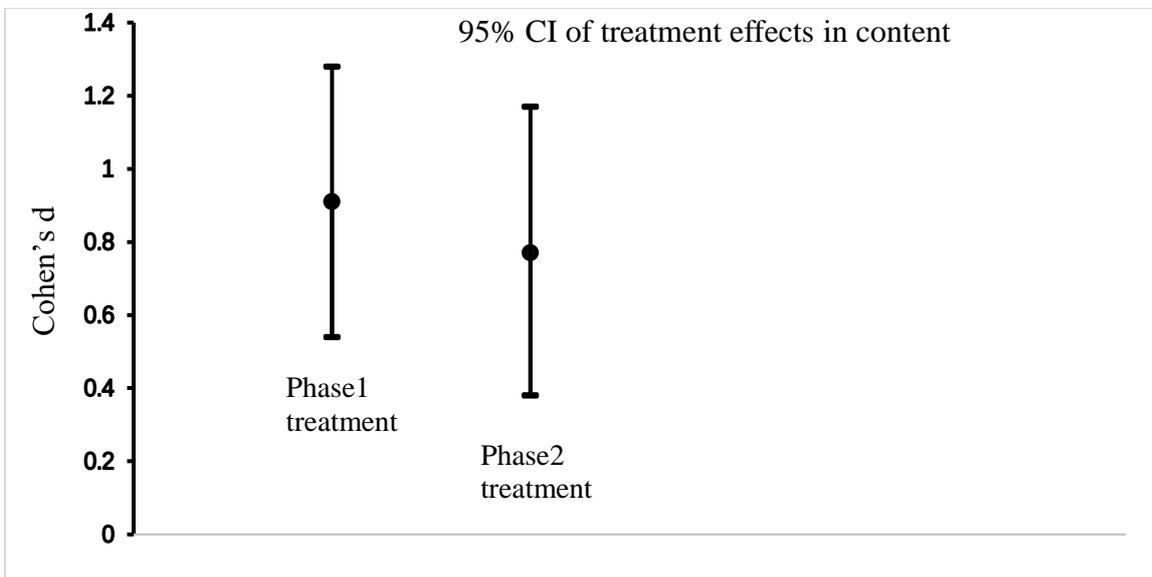


Figure 13. Genre-based treatment effects of content.

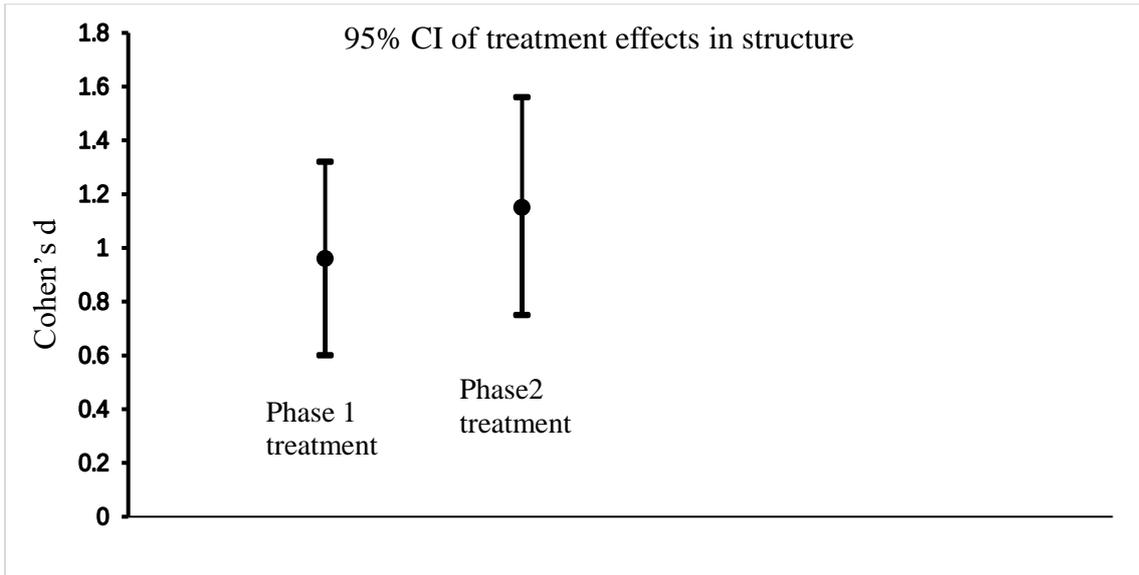


Figure 14. Genre-based treatment effects of structure.

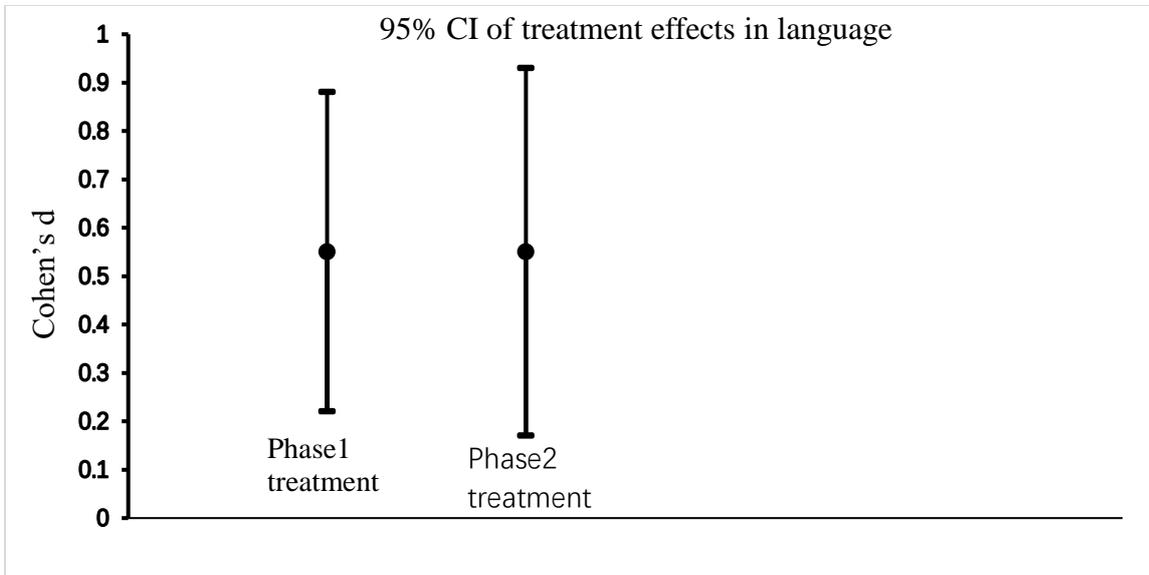


Figure 15. Genre-based treatment effects of language.

Figure 16 shows that CET4 marking rubrics suggest a greater effect in Phase 1, but the large overlapping confidence intervals suggest that the difference was not statistically significant.

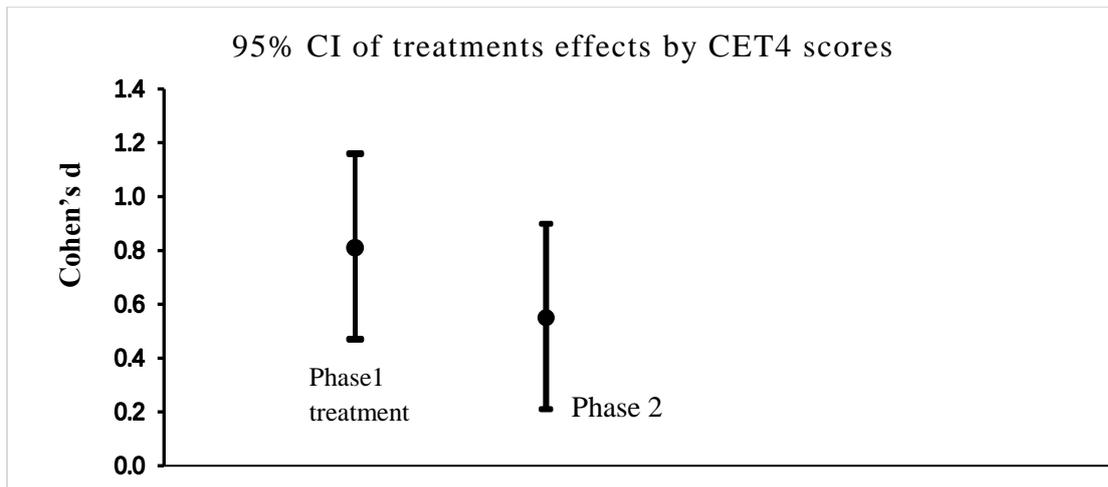


Figure 16. Genre-based treatment effects measured by CET4.

Inferential results of the treatment.

Having seen that there is a large effect for the genre treatment, it remains to be seen whether this effect is statistically significant or not. Comparison of group means at the pretest shows whether the random assignment resulted in statistically equivalent scores before any treatment began. Repeated-measures MANOVA identify whether the observed effects of the genre treatment in each phase (interaction effect) are statistically significant.

ANOVA of the pretest scores of the two groups at O₁ showed that there was no statistically significant difference between the two groups measured with the asTTle sum score ($F_{(1,157)} = .00, p = .96$) and CET4 ($F_{(1,157)} = .00, p = .95$). Even the four asTTle deep feature scores were equivalent ($F_{(1,157)} = .09, p = .76$ audience; $F = .02, p = .90$ content; $F = .02, p = .90$ structure; and $F = .01, p = .91$ language). This indicates that the random assignment created two equivalent groups in terms of their English essay writing competence. In light of this study being a repeated-measures analysis, these baseline scores act as the control for each individual. Hence, it is not necessary to use the pretest score as a covariate.

The MANOVA results measured by asTTle and CET4 confirmed that the reported treatment effects were not obtained by chance (Table 32). There were statistically significant differences for the interaction of time and condition, time effects and group difference at the .001 significance level. The interaction effects indicate the genre treatment was effective. The interaction effect demonstrated, in both phases, large effects for audience, content and structure, while medium effects were seen for language, according to Cohen's (1988) standards for interpreting partial eta square (i.e., $\eta^2 > .01$ small, $\eta^2 > .059$ medium, and $\eta^2 > .138$ large). In short, the effect sizes of MANOVA partial eta square on all measured scales were consistent with Cohen's *d* reported earlier on the net effects of the treatment.

There were also statistically significant differences of the time effect (i.e., from the pretest to post-test in the two phases of treatment and from the pretest to the 10 weeks delayed test) at the .001 significant level. The values of partial eta square on all dimensions of the two measurements achieved large effect sizes. Also, there were differences on all measures between the groups after the Phase 1 treatment. The two groups had great difference (i.e. the values of the partial eta square on four deep features were large, except language, which was small). After the Phase 2 treatment, the Genre-second group caught up with the Genre-first group, and the difference between the two groups was significant only on the dimension of the structure. This was because in Phase 2 treatment, students were required to write two-sided persuasive writing, the Genre-second group had a fresh memory of how to do it, while the Genre-first group depended on the lasting impacts from the Phase 1 treatment. The Genre-second group performed better than the Genre-first group on structuring two-sided persuasive writing, hence, there was difference between the two groups on the dimension of structure.

These effects were not due to a regression to the mean effect. This study included high-, medium- and low-performing writers and gains were consistent across all levels. Indeed, the pretest mean score for both groups as scored by CET4 was approximately 7.5, which is equivalent to the reported average CET4 scores of 7.5 for Tier 2 and 3 university students and 8.5 for Tier 1 universities in 2003 (see Chapter 1).

In sum, the intervention in this study found the following:

- 1) Genre instruction was more effective than the curriculum condition in teaching persuasive writing and genre teaching had a large persistent effect even after 10 weeks' delay;
- 2) Consistent with MacKenzie (2013), the counterbalanced design led to balanced outcomes. There was no order effect of the treatment as the two groups reached nearly the same level whether they participated in the genre treatment before or after the conventional curriculum;
- 3) There were differences in how the writers improved in the four deep features under genre instruction. Among the three textual features (content, organization and language), content and the structure of two-sided persuasive writing improved the most in Phase 1 and Phase 2. Students' language level developed more slowly; and
- 4) The genre treatment effects could be detected even using the CET4 holistic marking criteria, leading validity to the genre treatment.

Table 32

Repeated Measures of Mean Squares, F values, and Partial Eta Squares

Sources	Phase 1(O ₁ to O ₂)			Phase 2 (O ₂ to O ₃)			Pre vs delayed (O ₁ to O ₄)		
	MS	F(1,156)	η^2	MS	F(1,136)	η^2	MS	F(1,142)	η^2
Time									
Sum asTtle	20,188.23	763.65...	.83	6,595.83	185.98...	.58	38,521.79	1,070.71...	.88
Audience	1,380.17	736.97...	.82	555.33	207.93...	.61	2,874.24	1,137.9...	.90
Content	1,348.16	587.59...	.79	360.13	113.94...	.46	2,421.39	763.53...	.84
Structure	1,403.82	572.36...	.79	519.84	168.95...	.55	2,317.64	667.46...	.83
Language	945.55	571.51...	.78	251.93	109.57...	.45	2,052.84	1,065.53...	.88
CET4	607.88	425.16...	.73	154.73	94.79...	.41	998.01	450.1...	.76
Time x Treatment Interaction									
Sum asTtle	622.9	23.56...	.13	755.31	21.30...	.14			
Audience	32.15	17.17...	.10	71.52	26.78...	.17			
Content	48.62	21.19...	.12	49.69	15.72...	.10			
Structure	65.12	26.55...	.15	59.16	19.23...	.12			
Language	18.03	10.9***	.07	18.36	8.0***	.06			
CET4	30.89	21.61...	.12	17.19	10.53...	.07			
Treatment									
Sum asTtle	639.92	10.76...	.06	456.96	6.06	.04			
Audience	39.27	12.12...	.07	9.98	3.07	.02			
Content	44.99	10.53...	.06	34.64	5.32	.04			
Structure	69.24	14.86...	.09	64.55	9.47	.07			
Language	16.01	3.65...	.02	18.47	3.8	.03			
CET4	32.29	9.64...	.06	26.23	5.05	.04			

Note. *p<.05, ** p<.01, ***p<.00

Discussion

The discussion focuses on the effectiveness of the genre instruction, sequence and persistence effect of genre teaching, and finally the coherence of the genre-specific analytical rubric and CET4 holistic marking criteria.

In this study, students received two different writing programmes in English persuasive writing. The key differences between the two conditions were the explicitness of the genre knowledge, using organization maps, and the alignment of teaching, feedback and assessment. The results revealed that associated with these practices, genre instruction was more effective than the curriculum instruction prescribed in the College English textbook. This finding is congruent with Tarry's (2006) review of 60 studies on genre pedagogy in both L1 and L2 contexts and with many other studies that demonstrate the benefit of explicit teaching of genre knowledge (Amogne, 2013; Graham, Harris, & Santangelo 2015; Graham, McKeown, Kihara, & Harris, 2012). The unique practice of enhancing explicitness by contrasting the writing tradition of English with a learner's native language has been applauded by various scholars (M. Hu, 2014; W. Wang, 2001; Yashuda, 2011), in that explicit comparisons between students' native language and the target writing norms could be as useful in facilitating students' understanding of the target language writing expectations in the EFL classroom.

Additionally, the organization maps turned out to be useful in improving the quality of persuasive writing (Harland, 2004; Harris & Graham, 2006; Hillocks, 2011; Qin, 2013; Van DerHeide & Newell, 2013). Perhaps more importantly, the alignment of instruction, writing tasks, feedback and assessment around genre knowledge in English persuasive writing contributed to the large improvement in students' writing. These practices corroborate extensive previous research in which the alignment of teaching, feedback, assessment and writing tasks would amount to an effective teaching (Graham & Perin, 2007; Graham, Hebert, & Harris 2015; Lee & Coniam, 2013; O'Neil, 2012; Segev-Miller, 2004).

The large effect size in genre-informed teaching, however, might be explained simply by its novelty in the context of weak teaching of English writing to Chinese university students. The current practice of following the textbook prioritises vocabulary and grammatical features of English writing, and the explicitness of the genre knowledge teaching follows the practice in the L1 context. The study clearly suggests the measures used to enhance explicit teaching of genre features to EFL learners will produce large gains in writing performance compared to current approaches. The intervention forced participants

into intensive practice of writing (i.e., students wrote eight essays in 13 weeks). The persistence of the treatment effects 10 weeks later suggests that the gains inculcated by genre teaching were robust, leading to sustained changes in writing proficiency.

When scored with the asTTle marking rubric, there was greater sensitivity to identifying shifts in performance than with the CET4 rubric. The asTTle analytic rubric was devised specifically for persuasive writing, whereas the CET4 is a holistic marking criterion for all genres. As Weigle (2007) reported, analytic rubrics tend to be more reliable because they expose where the changes occurred and force raters to assess each dimension independently. The discrepancy of the effect size on the Phase 2 treatment was due to the CET4 marking rubric making no mention of two-sided persuasive writing, with even the benchmark essay, scoring 14 out of a total 15, being one-sided. The essays scored as 4a in asTTle would have gained the highest 15 points in CET4. This suggests that because the CET4 expects just one-sided essays there is a ceiling effect that does not reward essays that successfully make a two-sided argument. This may contribute to the effect size of the treatment being medium measured by CET4, but large by asTTle.

In conclusion, this study supports a genre-informed programme as being more effective than the curriculum condition in teaching persuasive writing. There is evidence that the sequence of treatment does not matter. Among the four deep features, the dimension that improved quickly was structure, and language improved slowly. Engaging in a two-sided argument was challenging for these Chinese students, suggesting that more time and practice is needed for students to achieve more than Level 5p.

Chapter 7 Discussion and Conclusion

Overview

Genre-informed teaching has been argued to be an effective way of teaching English persuasive writing on the grounds that culturally and linguistically different L2 writers need to be taught explicitly the expectations of English rhetoric. This intervention study tested the proposition in the university context in China. To ensure the validity of the inference from the treatment, a teaching plan in alignment with the genre principles, and a tool to assess the genre dimensions, were established before the intervention. The genre categories in asTTle guided the development of genre-informed writing instruction and the assessment and feedback on students' writing were based on the descriptions of the four deep features in the rubric. In contrast, a control intervention was created (i.e., curriculum materials teaching) based on the textbook *New Horizon College English Reading and Writing*. The feedback and assessment of the students' writing were based on the holistic rubric CET4. Three studies were conducted to evaluate these claims:

- Study 1 tested the validity of the asTTle persuasive writing rubrics in the Chinese context;
- Study 2 developed and validated two contrasting teaching plans;
- Study 3 tested the efficacy of the genre-informed writing instruction compared with the curriculum intention.

Summary of the Main Findings

Study 1. Validation evidence of asTTle in the Chinese context.

The asTTle (Hattie et al., 2004) persuasive writing rubric was selected as the assessment tool in this study because it is a genre-specific rubric. The asTTle rubric was developed and implemented in an L1 context to teach genres to school children, therefore, it was necessary to test whether the assessment would be valid for use in the Chinese EFL university context. The main findings from Study1 confirmed that the rubric was valid for marking the writing of Chinese university students, based on evidence from domain validity, concurrent validity, and construct validity. The domains in the asTTle persuasive writing rubric were not only congruent with those of CET4 (for non-English majors) and TEM4 (for English majors) in China, but also with those of the IELTS for international students. The clearly stated common constructs across each of the assessments were content, organization, and language. In CET4, TEM4 and in IELTS, the dimension of audience and purpose is

named as “response to the task” and the descriptions of the dimension emphasize writers’ rhetoric ability to achieve the purpose of the writing. The construct validity was justified as the markers could assign the scripts into the different performance levels of four subskills of persuasive writing. The progression indicators in asTTle were found to describe Chinese students’ performance levels because the scores of the scripts dispersed from Level 2 to Level 5, and there were no scripts that went beyond the lowest or highest ranges of the rubric. The concurrent validity of asTTle and the CET4 was low because the teachers’ marking reliability was low in marking with both rubrics (kappa value of zero). A possible interpretation for the low marking reliability is that more training is needed for teachers to learn an analytic rubric designed in an L1 context for a specific genre. So, in study 3, the instructor marked all the essays herself and demonstrated highly consistent marking.

The teacher’s feedback in using asTTle showed that teachers were willing to use asTTle in teaching if they were provided more training to understand the asTTle. In addition, the most difficult dimensions for them were audience and purpose, the difference between language use in a genre and surface features of grammar, punctuation and spelling. The feedback implies that teachers needed more support with understanding and use of the rubric, particularly in relation to these unknown features. Overall, the conclusion was that the asTTle persuasive writing rubric could be used in the Chinese context to give feedback and to assess students’ writing progression over the course of treatment, given appropriate training of markers.

Study 2. Validation results of the two writing plans.

Two teaching plans based on their respective principles were developed using evidence from the research literature, and then subjected to a panel of expert teachers for evaluation. The data from the seven teachers revealed that two teaching plans were distinct from each other, and nearly 80% of the activities could be identified in both teaching plans. The panel of experts agreed with the researcher on features defined in both plans (kappa=.83 for the curriculum, kappa=.69 for the genre). The results from the seven teachers revealed that they could identify distinctions between most of the teaching activities in the two plans, suggesting the teaching plans were identifiably distinct from each other. The conspicuous differences between the two plans for the experts were: the explicitness of the genre knowledge; the scaffold to help the application of the genre knowledge to writing; and the alignment of teaching, feedback, and assessment.

There were, however, a few teaching practices that failed to be identified, including the teaching practices of the writing session in the curriculum plan and the language features of English persuasive writing in the genre plan. This implies that teachers could more readily identify the activities of the reading session with which they are familiar, but not the activities of the writing session which literature suggests are most often skipped in classroom teaching (Dai, 2008). Meanwhile, the practice of teaching language in context in the genre plan was mistaken as isolated language learning in the textbook, a quite common classroom practice in China (G. Hu, 2002). This implies that language associated with genre features should be highlighted in EFL context. The conclusion of this study was that the two teaching plans were identifiably distinct from each other and followed their respective principles, so if the plans were implemented as designed, the outcome of students' writing performance could be regarded as a result of the different interventions.

Study 3. Efficacy of genre-informed programme over the curriculum one.

Study 3 was a quasi-experimental study testing the efficacy of the genre-informed teaching programme with a counterbalanced design. The teaching plans developed in Study 2 were implemented with two groups of students in Phase 1; then the plans were switched between the groups in Phase 2. The results found that in both phases of teaching, the genre condition had statistically significant greater learning gains ($d=.86$, $d=.89$ respectively) than the curriculum condition. The finding implies that the genre-informed teaching is more effective in improving students' writing than the curriculum one, and the treatment order did not matter.

Further, the consistent stronger effects of the two programmes meant that the gains were not lost in students' writing 10 weeks after the withdrawal of the intervention. At the micro-level, for the genre instruction, it seems that the four deep features of persuasive writing had a different trajectory of change: while all dimensions improved, audience and purpose improved more, and there was less shift in language compared with other three dimensions. Last, the shift found with the asTTle scoring rubric could be seen in improved CET4 scores as well. Results indicated that students had achieved high merit on the CET4 rubric ($M=11.67$, $SD=1.85$ for Phase 1 Genre group; $M=11.79$, $SD=1.79$ for the Phase 2 Genre group) after the intervention. In all, the genre-informed programme was more effective in teaching persuasive writing in the EFL classrooms.

Implications of the Main Findings

The findings from the three studies have contributed evidence to debated issues in the theory and methods of teaching writing in the EFL context. There are significant implications for theory, for practice, including teaching methods and assessment, and future research directions.

Implications for the genre theories of writing in the EFL context.

In discussing the direction of EFL composition, Johns (1990) pointed out that EFL pedagogies were borrowed from L1 composition theory, but “there has yet been little discussion of the development of coherent and complete theories of ESL composition as allies to—or separate from—the various theories of L1 composition” (p. 24). This study might serve as a preliminary step to fill the gap concerning the genre approach, and as an example to critically accept and adapt the L1 composition theory to meeting the local needs of teaching.

The genre approaches in L1 and EFL contexts have different focuses. The genre theory from the Sydney School was for developing the writing literacy of L1 school children. Graham (2015) stated that it was usually used for young learners (primary school, secondary school) in the L1 context, and the focus was the structure of different types of text because it was tacitly assumed that students were familiar with the basic structure or grammar of each genre. When the genre approach was introduced in the EFL context, most teaching followed Martin’s (2009) L1 schema focusing on the structure of composition as well (Thesis, argument, and reiteration). This structure in the Chinese context was narrowly understood as three paragraphs (the introduction, the body, and the conclusion) only. Other dimensions about the genre (for example, the audience and purpose) are seldom illustrated in L2 writing literature which means the intuitive rhetoric knowledge of a native speaker is missing in the EFL genre teaching. EFL writers, therefore, need this social, rhetorical, and language knowledge in writing, and the genre approach in the EFL context should cover these aspects of genre knowledge.

To make up these missing elements, the genre programme in this study thus focused on the four dimensions covered in the asTTle persuasive rubric and tried to make the genre dimensions clear to the EFL learners in China. The four deep features in the genre programme were in alignment with Tardy and Swales’s (2007) text organization which includes the development and coherent arrangement of ideas (content); cohesion of sentence-level pattern (structure), language identified with a genre (language), and these organization

features complete the audience and purpose of an essay. In other words, these four dimensions of the genre embrace not only formal knowledge, but also the social-cultural knowledge, and the language knowledge needed for a specific genre for the EFL writers who lack prior exposure to the target language. The efficacy of the genre approach in this study provided evidence that such knowledge contributed to students' writing performance.

Criticisms from L1 instructors may not apply to the EFL context. The genre-informed teaching in this study borrowed genre knowledge from the three genre schools and found that the criticism of these genre approaches within the L1 context may not apply in the EFL context. The Sydney School was criticized as “not produc[ing] school knowledge but reproduc[ing] school-based genre” (Gebhard & Harman, 2011, p. 48). The efficacy of genre approach in this study showed that in the EFL context, however, students needed to start from the school genre and learn these conventions to write more expert texts. Further, the process of L2 writers coming to terms with the target language writing genre is the process of producing the school knowledge for EFL learners in China.

Besides, genre teaching was criticised because “the rigidity of formula-type teaching disempowers rather than empowers” students (Kay & Dudley-Evans, 1998, p. 311). The genre-informed programme in this study embedded Toulmin's model of reasoning into the genre moves which helped students to improve the quality of the argument, as seen in the dimension of content and ideas. The improvement in the other three dimensions after treatment indicated that students could better express their ideas in English to persuade their audience. This justified the claim that genre teaching empowered EFL students to state their argument logically instead of just improving discursive patterns.

The explicitness of genre knowledge was explored in EFL context. The genre approach requires clear instruction on genre knowledge, but there were no explanations about what counts as “explicitness.” Tardy (2006) proposed that there is a need for a greater understanding of the issue as some L2 genre-based studies made conclusions about the value of explicit instruction “based on its absence” (p. 86). The curriculum teaching assumes that the wording from the L1 textbook on writing skills will function as explicit teaching for EFL writers, but the results from Study 3 found that students in this group could not completely figure out the genre expectation in writing persuasion, therefore made less progress than the genre group.

This study implemented the explicit teaching of the genre knowledge in the Chinese context, and the improved essays under genre teaching showed that the programme made sufficient information explicit. This implies that explicit teaching of genre knowledge in L1

may not be sufficient for EFL students, and EFL teachers should take measures to make the L1 genre knowledge clear to their students based on their own writing tradition.

The language in persuasive writing was clearly addressed. Language seems to be a perennial concern for L2 writers. The great paradox of English teaching in the EFL context is the amount of time invested in language learning that yields little. The overemphasis on decontextualized language and grammar has been noted by experts studying writing in either EFL or L2 contexts (Manchón, 2011; Schultz, 2011; Tardy, 2006). This thesis argues that within the genre approach, it is the context of using the vocabulary and structures that is needed instead of the decontextualized grammatical and vocabulary learning. Also, the teachers' feedback in Study 1 indicated that there was a need to make clear the differences between the language resources identified with the genre and surface features of language use (grammar, punctuation and spelling). In this study, the distinction of the language resources identified with genre and the sentence-level mistakes was clearly addressed, with the former referring to the language functions used to achieve the persuasive purpose, while the latter referred to the generic use of language in sentence-level.

The features related to English persuasive writing were singled out as explicit teaching of the language used in the context. The explicitness of language ranges from linguistic (nouns, pronouns, verbs, adjectives, adverbs), and sentence level (subordinate clauses) to the text level (connections, hedges, emphatics, etc.). Students were interested to know how these language items form the meaning in the context instead of treating them merely as multiple-choice items in test papers. The improved scores for the language dimension indicated that students learned to choose the sentence structure (for example, the passive structure) and words (for example, nominalization) associated with the English persuasive writing to express their stance.

Besides, a checklist on the sentence-level mistakes facilitates students in writing complete sentences. If students can write complete sentences, many surface-level mistakes might be solved by either the grammar check function in Word documents or other software, which may free students to focus on the content of writing. The implication for the EFL teachers may be that if the sentence-level mistakes can be solved first, students may be more confident in writing composition.

Implication for the curriculum in teaching writing in EFL context.

Affected by the development of second language acquisition, EFL writing in China focuses on develop students' English language proficiency, especially more weight is put on

vocabulary and grammar learning. The College English Curriculum (2007) and textbook, therefore, put a premium on vocabulary and sentence structures, hoping to prepare students to write composition if they can complete these tasks correctly. This study, however, found students in the curriculum group learned to write by following the CET4 benchmark essays and by picking the words from the related reading materials to express their ideas. This means that language and grammar learning could not be equated with the learning of writing; and even worse, the decontextualized language learning was superficial as students failed to perceive the pragmatic meaning of the vocabulary or notice the linguistic forms in free writing. The findings are consistent with studies (Manchón, 2011; Tsang & Wong, 2000) that explicit teaching of grammar or controlled grammar-learning tasks will not necessarily lead to the development of the composition expertise. Besides, the writing skills introduced in the writing section of the College English books is partially focused on the paragraph development skills (for example, compare and contrast) of English writing only, and other genre features are seldom introduced (Study 2).

In contrast, the genre-informed programme focused on the four deep features of English persuasive writing and explicitly taught these culturally defined structural features of genre to help students improve in the target language writing. This study showed that the progress in the four deep dimensions resulted in overall great improvements of students' persuasive writing, which means the four dimensions of genre knowledge from L1 are needed in L2 composition as well.

Also, by teaching the four dimensions in the genre programme, the goals of the College English Curriculum to develop both writing and language proficiency were achieved. The study found that, after treatment, the content of students' writing improved. Students' language improved less than other dimensions but was still substantial ($d=2.40$, $d=1.23$) in Phase 1 and 2 respectively. In this sense, the improvement in language has potential to have a profound effect on their future language use. This result echoes the findings of other studies (Archibald, 1994, Cumming, 1990; Shaw & Liu, 1998; Swain & Lapkin, 1995) that teaching the cultural and contextual functions of language is an effective process of language learning.

In short, this thesis provides evidence that a writing program in an EFL context should not overemphasize grammar and vocabulary, instead, the four genre dimensions should be included in the writing curriculum to achieve students' writing and language development.

Implications for the practice of genre-informed writing instruction.

According to the College English textbook, writing is learned through reading experts' L1 writing. The curriculum teaching implies that students will figure out the features of English writing from the reading text. This study, however, found that studying complex literacy models is not the same as learning a schema in the genre program. Students in the curriculum condition either failed to notice the schema of the model text or to abstract the schema from the reading texts. Even though a paragraph was pinned down and the knowledge of writing skills was explained in the writing session, students' perception of this knowledge was quite superficial. For example, in their writing, the skill in the textbook that "development of a general idea by details" was equal to putting several subclaims in one paragraph. Further, students would depend on the "model text" for generating ideas in writing; therefore, they expressed very similar ideas to the model text they had learned as indicated by Flower and Hayes (1981). Also, they imitated long and complex sentences which usually led to sentence sprawl. In all, writing in the curriculum programme is learned only implicitly and student writing improves little.

In contrast, in the genre condition, the four genre dimensions of English persuasive writing were taught explicitly one by one. The explicit explanation of the four deep features before writing laid the foundation for students' perceptions of the genre knowledge as well as building the shared metalanguage for the teacher and students to name the problems occurring in students' writing. So, students in the genre program group were able to search relevant evidence online and produce the various sentence types depending on their writing purpose, for example, they could use a simple sentence to state the subclaim of a paragraph.

It should be noted that the categorization of the four deep features is for the sake of learning and teaching (Tardy & Swales, 2007), thus, it does not mean English writing consists of four independent parts, rather, the four parts interrelate and work together to create a piece of writing. Further, the three stages of learning genre (in Study 2) moved students to write independently when they were ready. Last, the genre moves in the organization map facilitated students' practice with the knowledge. All these practices were intended to make the students' progress a direct result of the teaching they received.

The writing improvement in the genre condition implied that these practices may be helpful in the EFL context because the writing in the genre condition improved a lot, not only in structure, but also in audience, the quality of argument, and language use. Additionally, this study found that contrasting English and Chinese writing traditions could be an effective way to enhance students' understanding of the L2 genre knowledge. The contrast to the L1

genre knowledge helps to internalize the required L2 genre knowledge. In this study, it is presumed that the stronger persistent effects on students' writing was partly due to this practice.

In short, to teach writing from the perspective of the genre is helpful for EFL learners as it facilitates students to understand the genre features that do not exist in their native language.

Implications for the assessment of writing in the EFL context.

The holistic rubric for the CET4 examination is widely used in China and some teachers use it in classroom teaching. The correlation analysis in Study 1 indicated that the official CET4 scores of the 10 scripts were slightly more related to the surface features (grammar, vocabulary and spelling) of a script which meant that the official CET4 markers assigned scores according to the surface features. This finding confirmed Cai's (2002) finding that although the rubric includes the dimensions of content, structure and language, most teachers' perceptions of each dimension are possibly focused on the surface features of English writing. Similarly, in the teaching process, the students in the curriculum condition complained that they did not understand the feedback based on the CET4 rubric and textbook explanation on English persuasive writing skills. This implies that the holistic CET4 rubric disguised the deep and surface features of writing as well as the genre characteristics of different types of writing. So, without knowing the genre dimensions clearly, the use of the CET4 rubric would not be valid in judging students' writing and might have little use in classroom instruction.

In contrast, this study found the genre-specific marking rubric could identify gains across the four deep features of asTTle persuasive writing, something that the CET4 rubric could not observe. This finding was same as Lane and Stone's (2006) that, when using the holistic rubric in assessing writing, the unique characteristic of the writing would be ignored, and it would be hard to interpret the score. So, the implication is that the genre-specific rubrics are more informative in the classroom assessment of writing. Besides, this study found if students' writing improved, the holistic rubric will recognize the overall effectiveness of the writing as well. The implication is that gains based on the formative assessment tool can be detected by the holistic assessment rubric as well.

In sum, the alignment of constructs in asTTle with other rubrics, and the alignment of writing task and measurement tool makes the asTTle persuasive writing rubric a tool that could be used in Chinese EFL classroom teaching and assessment of writing. Taken together,

this thesis demonstrates that a genre-informed writing programme is especially effective in the teaching and learning of English persuasive writing in China.

Implications for policy makers.

The implementation of the genre instruction has provided evidence for curriculum designers on teaching writing in China. For English majors, the writing programmes could be arranged by genres. This implies that the teaching would take a top-down paradigm which starts from meaningful writing, and language learning would be embedded in writing. By connecting the meaning and language functions in writing, learning for EFL students would be a possibly less boring process than grappling with grammar, syntax, and vocabulary. For non-English majors, who have no formal writing instruction, and who are supposed to learn writing incidentally by reading, focusing on persuasive writing in the first year would lay a foundation for academic English writing in their future since EAP has become a requirement in the College English Curriculum (Ministry of Education, 2015), and the practice of persuasive writing might be the embryo for academic writing in future learning.

The outcome in this study showed that if students' writing was improved in the four aspects of deep writing, the shift would be discerned according to the CET4 rubric. This suggests for policymakers in China that the accountability of English teaching can be achieved without inventing new tests or new standards of English ability, but by improving classroom teaching and learning. Chinese university students have to take various tests to prove their English proficiency: when CET4/6 was criticized for lack of validity to infer students' English ability, passing IELTS and TOEFL tests seemed to offer students an edge in their future study. IELTS or TOEFL scores, however, do not necessarily guarantee academic success in English L1 universities (Chalhoub-Deville & Deville, 2006; Haas, 1990).

Most recently, the Ministry of Education released China's Standards of English Language Ability covering students from primary school to university, with the purpose "to align students' language ability with the international standards" (translation mine. How to evaluate the English language ability in China, 2018). It is said a series of tests in alignment with IELTS and Aptis (a general English language test developed by the British Council for young learners aged 13–17) to categorize students' English ability will be developed. This study argues, instead, that without adequate genre classroom teaching of writing, these tests will only aggravate the examination-oriented teaching of China.

Limitation and Direction for Future Studies

The claims of this thesis are restricted by a number of factors. The teaching was conducted by the researcher, leaving open the possibility that other teachers might not get the same results. Therefore, future studies should train other teachers to use the genre-informed teaching plan developed in this study to test the effect of genre teaching. This study used a convenience sample of students in a convenience sample of universities in one city of China. Future studies would need to expand the range of students and locations to demonstrate generalisability. Further, only persuasive writing has been tested, so future studies should examine the efficacy of genre-based teaching for other purposes. This study was conducted in China and the effects of treatment in this study might depend on the power of the CET4 to shape student learning. However, in other EFL contexts where English tests are not compulsory, the treatment effects may be different. Future studies, in other regions of the world, could test the generalisability of claims made here.

There is evidence that the overall genre approach was effective; however, there is not yet evidence for the effects of each of the individual parts of the package. Future studies to find out which parts of the genre program works better will be valuable for classroom practice. Thus, systematic variation of components and would help identify the specific features of genre teaching which are most effective.

It can be expected that EFL teachers might have varying degree of familiarity with the four dimensions of the genre knowledge. Of the four dimensions, teachers' feedback in Study 1 revealed that audience and purpose were seldom heard, which is consistent with the literature that audience and purpose were seldom discussed in the L2 context. Both Study 1 and 2 also found that language resources identified with a genre was confused with surface features of language use. Further research is needed to find out what are the contribution of writing improvement due to teaching surface features alone to the EFL students.

In Study 2, Toulmin's model of argument (Toulmin, 1958) was employed on the basis that it would be helpful in guiding students to develop their ideas in argument, otherwise, the genre teaching would stay in the discursive form of writing without reference to the content. In the genre program, Toulmin's model was also embedded into the organization maps through which students were supposed to develop their argument step by step. It was hypothesised that Toulmin's model might be helpful for students' thinking, besides being regarded as an effective and efficient teaching technique in the classroom to support students to accept opposing ideas, to generate counterarguments to avoid confirmation bias and to evaluate competing claims. Further research might consider the extent to which students'

increased achievement might be attributed to the use of the Toulmin's model of argumentation within the overall genre package.

An important facet of this study that has been left silent is that of the students' perspective on the genre program. Appreciating their viewpoint might ensure better teaching plans. Knowing what the process of learning genre knowledge was like would be useful for implement the genre teaching in EFL context.

Significant Contributions of the Thesis

The present study has contributed to the literature on the effective teaching of writing in the L2 context in two ways.

First, this study proved that a genre-informed approach to teaching writing in an EFL context in China was valid and effective. The genre program in this study avoided using the terminology in the functional language school; instead, it focused on the genre dimensions of persuasive writing and made the genre knowledge more understandable for EFL students. The practice suggests that to make the genre-informed approach effective in EFL, the principles in the approach should be translated to the EFL students' writing tradition instead of copying L1 teaching techniques and assuming they will work in the EFL context.

Second, the thesis shows that the genre informed resource developed for L1 English writing (asTTle persuasive writing rubric) can be effectively appropriated for use in an L2 context, with positive effects. Instead of relying on language development frameworks, as in the curriculum teaching plan, adopting a genre writing framework improved student writing. This study found that Chinese students could follow the rubric to fulfil the expectations for English persuasive writing, and the progress of their writing performance was congruent with the holistic CET4 marking rubric. This means that the L1 genre rubric (asTTle) could be used both in diagnostic testing and for the classroom teaching in the EFL context after making the genre expectations clear and explicit to students.

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Appendices

Appendix A. CET4 Marking Rubric and the Ranger-Finders

6	13-15 points.	The passage is relevant to the given topic and expresses the idea clearly with coherent writing, and without linguistic errors, or only with few errors.
5	10-12 points.	The passage is relevant to the given topic and expresses the idea clearly with relatively coherent writing. But the passage has a small number of errors.
4	7-9 points.	The passage is basically relevant to the given topic. Some expressions are not clear enough and the discourse is barely coherent with a large number of linguistic errors, especially some of which are fatal.
3	4-6 points.	The passage is basically relevant to the given topic with unclear expressions of ideas and a large amount of fatal errors. The discourse is poorly coherent
2	1-3 points.	The passage is improperly arranged. The language in writing is disordered and most of sentences have errors, some of which are fatal.
1	0 point.	Unanswered or only a few isolated words. Or the passage has no relevance to the given topic

2017年01月 RANGE-FINDERS (四级作文)

Writing-3

Directions: *For this part, you are allowed 30 minutes to write an essay. Suppose you have two options upon graduation: one is to work in a state-owned business and the other in a joint venture. You are to make a choice between the two. Write an essay to explain the reasons for your choice. You should write at least 120 words but no more than 180 words.*

14 points

Choices of career can definitely determine a person's further development and life. Of the two options, I personally prefer to work in a state-owned business after graduation for the following reasons.

Firstly, a position in a state-owned business can bring me a more stable life. This is not only because there is a smaller probability to lose job, but also because staff in a state-own company enjoy more benefits.

Secondly, I have a preference on the less stressful life. It is true that working in a joint-venture people can have a higher salary and more chances to develop, but it also means more working hours and mental burdens. Working in a less stressful company can provide me with enough time to study and develop my own interests. What's more, as a female, it is possible for me to take a lot of time doing housework and looking after my child, so the job in a state-owned business is more suitable.

I hope the choice following the call inside my heart can lead me to a life I really want.

11 points

As we all know, after graduation, a majority of students face with the problem of choosing a suitable work, and of course, different choice will lead to different life road. As for me, between a state-owned business and a joint venture, I'll choose the first one.

Maybe some of you will prefer the other, but from my point of view, working in a state-owned business has some advantages as following. First, a job in a state-owned business seems to be more stable so that it will take me less time to worry about my work. Second, I can have free time to enjoy my family life. So I can balance my time between work and family. Last but not least, my work will have less influence on my enjoying my weekends and holiday, thus doing something I have interest in isn't difficult anymore.

To draw a conclusion, I prefer a regular life. It includes a steady job, a regular work time, and the most importantly, I can totally use spare time according to my own interests.

8 points

It is always a tough choice for a student just steps out of school to find a suitable job. State-owned business or joint venture, that is problem. From my perspective, to work in a state-owned business is definitely my best option.

What let me make up my mind to choose a state-owned business is the motivation of reform. The idea of the state-owned business is a company of bureaucrat. It shouldn't be. The state-owned company has lots of hard workers and wise leader, we have much money and source to do what we should do and I am ensure we can do better if we have a total reform. Young people like me is essential for a state-owned business to have revolution and innovate.

I am talented, hard-working and humble, it is exactly the state-owned business demand. And I certainly will bury myself into the work which can build up our country.

5 points

If I upon graduation and leave the college, I will work in a joint venture. We all know that a joint venture have a good environment to make your work do better. And If you working in a joint venture that you will have more choice to get more money because the joint venture plays a important part in our country business.

With the same times working in a joint venture you will have more stress in competition with you mates, it make you do you best and make you better and better. And if you get a good job in a joint venture, you will be gived a good offers, will make you life more and more easy and will rise up you soity place. So I like to work in a joint venture.

In my opinion, working in a joint venture will let me life better and better.

2 points

Today If I can make choice my life to do something in last some years. I must to work in a state-owned business. Because I'm so young on today. I don't like making one thing if it until on my dead at all. I'm a young man. I love challenge to stranger aims and big powers. But they can isn't a venture. Maybe there not something in the other one. They are only in my hand and in my heart.

It is state owned really more. Another way. If my business is very sucessful. I can have many money. So that in last years I am in my business here. It's very important in my life. It mings I can choice my loves work to do in everyday. It can make me so happy

Appendix B. TEM 4 Marking Rubric.

Band	Score	Description
5	15	<p>EFFECTIVE COMMUNICATION WITH ACCURACY</p> <p>The writing effectively addresses the writing task. It demonstrates a well developed logical organizational structure with clearly stated main ideas and sufficient supporting details. It has almost no errors of vocabulary, spelling, punctuation or syntax, and it displays an adequate ability to use the language with appropriacy. No difficulty is experienced by the reader.</p>
4	14-12	<p>GOOD COMMUNICATION WITH FEW INACCURACY</p> <p>The writing adequately addresses almost all of the writing task, though it deals with some parts more effectively than others. It demonstrates a generally well developed logical organizational structure with main ideas and supporting details. It has relatively few significant errors of vocabulary, spelling, punctuation or syntax, and it displays an ability to use the language with appropriacy. Very little difficulty is experienced by the reader.</p>
3	11-9	<p>PASSABLE COMMUNICATION WITH SOME INACCURACIES</p> <p>The writing adequately addresses most of the writing task. On the whole, it demonstrates an adequately developed organizational structure, though there may occasionally be a lack of relevance, clarity, consistency or support. It has occasionally errors of vocabulary, spelling, punctuation or syntax, which may from time to time, obscure meaning, and for the most part it displays some ability to use the language with appropriacy. Occasional difficulty is experienced by the reader.</p>
2	8-6	<p>PROBLEMATIC COMMUNICATION WITH FREQUENT INACCURACIES</p>

		The writing only addresses some of the writing task. It demonstrates an adequately organizational structure, and there may quite often be a lack of relevance, clarity, consistency or support. It has frequently errors of vocabulary, spelling, punctuation or syntax, and it displays a limited ability to use the language with appropriacy. Some difficulty is experienced by the reader.
1	5-3	ALMOST NO COMMUNICATION The writing almost completely fails to address the writing task. It had neither organizational structure nor coherence. Almost all sentences contain errors of vocabulary, spelling, punctuation or syntax, and it displays a no ability to use the language with appropriacy. Even after the considerable effort on the part of the reader, the text is largely incomprehensible.

Appendix C. ESL Composition Profile

Category	Score	Criteria
CONTENT	25-21	EXCELLENT TO VERY GOOD: knowledgeable • substantive • thorough development of thesis • relevant to assigned topic
	20-16	GOOD TO AVERAGE: some knowledge of subject • adequate range • limited development of thesis • mostly relevant to topic, but lacks detail
	15-11	FAIR TO POOR: limited knowledge of subject • little substance • inadequate development of topic
	10-0	VERY POOR: does not show knowledge of subject • non-substantive • non pertinent • OR not enough to evaluate
ORGANIZATION	25-21	EXCELLENT TO VERY GOOD: fluent expression • ideas clearly stated/ supported • succinct • well-organized • logical sequencing • cohesive
	20-16	GOOD TO AVERAGE: somewhat choppy • loosely organized but main ideas stand out • limited support • logical but incomplete sequencing
	15-11	FAIR TO POOR: non-fluent • ideas confused or disconnected • lacks logical sequencing and development
	10-0	VERY POOR: does not communicate • no organization • OR not enough to evaluate
	25-21	EXCELLENT TO VERY GOOD: effective complex constructions • few errors of agreement, tense, number, word order/function, article, pronouns, prepositions

LANGUAGE USE	20-16	GOOD TO AVERAGE: effective but simple constructions • minor problems in complex constructions • several errors of agreement, tense, number, word order/function, article, pronouns, prepositions <u>but meaning seldom obscured</u>
	15-11	FAIR TO POOR: major problems in simple/ complex constructions • frequent errors of negation, tense, number, word order/function, article, pronouns, prepositions and/ or fragments, run-ons, deletions • <u>meaning confused or obscured</u>
	10-0	VERY POOR: virtually no mastery of sentence construction rules • dominated by errors • does not communicate • OR not enough to evaluate
VOCABULARY	15-13	EXCELLENT TO VERY GOOD: sophisticated range • effective word/idiom choice and usage • word for mastery • appropriate register
	12-10	GOOD TO AVERAGE: adequate range • occasional errors of effective word/idiom form, choice, usage <u>but meaning not obscured</u>
	9-7	FAIR TO POOR: limited range • frequent errors of effective word/idiom form, choice, usage • <u>meaning confused or obscured</u>
	6-0	VERY POOR: essentially translation • little knowledge of English vocabulary, idioms, word form • OR not enough to evaluate
	10	EXCELLENT TO VERY GOOD: demonstrates mastery of conventions • few errors of spelling, punctuation, capitalization, paragraphing

MECHANICS	9-8	GOOD TO AVERAGE: occasional errors of spelling, punctuation, capitalization, paragraphing <u>but meaning not obscured</u>
	7-6	FAIR TO POOR: frequent errors of spelling, punctuation, capitalization, paragraphing • poor handwriting • <u>meaning confused or obscured</u>
	5-0	VERY POOR: no mastery of conventions • dominated by errors of spelling, punctuation, capitalization, paragraphing • handwriting illegible • OR not enough to evaluate

Appendix D. asTTle Persuasive Writing Rubric (Deep Features Criteria)

	Level 2P	Level 3P	Level 4P	Level 5P	Level 6P
<p>Audience & Purposes (-response to task -achieve its communicative purpose)</p>	<ul style="list-style-type: none"> -partially respond to the topic -not contextualize the reader and assume shared knowledge with audience -write for self ,no awareness of intended audience (e.g. translate from Chinese) -Realize his opinion is needed -write from a commentator’s perspective to make judgement (but no personal inclusion; not take a position) -language shows no persuasive power. 	<ul style="list-style-type: none"> -nearly full response to the topic -aware the audience may need some background about the topic discussed. -show some awareness of the audience through choice of content -realized his purpose is to argue by stating his opinion -sometime shift to the commentator’s role. -realize the counterargument but argue only one side. -attempt to influence audience by choice of language 	<ul style="list-style-type: none"> -complete response to the task. -contextualize the audience by stating the importance of the topic. -show the awareness of audience through the choice of content. -State clear a stance in the opening. -occasionally shift back to the role of a commentator -realize the intended opposing idea at the beginning and end of text but not defend against the counter argument. -language attempts to persuade the audience 	<ul style="list-style-type: none"> -response to the topic appropriately -contextualize the audience and imply the structure of argument at the beginning -awareness of the intended audience evident by deliberate choice of content -State clearly writer’s opinion at the beginning and end, may be inconsistent in the middle sections. -consistently stay in the role of argument. -acknowledge the opposing point of view and argue two sides -language use is appropriate and begin to persuade 	<ul style="list-style-type: none"> response to topic effectively -contextualize the reader with background, importance of the topic and position sentence. -choose the contents effectively for specific audience. -clearly and consistently persuade the intended audience -Show implicit awareness of opposing idea and argue two-sides effectively. -use language and tones to manipulate the intended audience

<p>Content & Ideas (-domain element; -content-quality of argument)</p>	<p>-Writing covers one or more domains of argument writing (position statement, opinions related to the topic) -There is a thesis statement convey simple ideas</p> <p>-One or two related simple opinions but may include many statement unrelated to the task. -little evidence is provided</p> <p>-Final statement to round off the the text./bring new ideas</p>	<p>-Most argument domain elements are presented (thesis evidence, explanation, restatement of position) -Thesis statement convey position but simple (i.e. one-sided point) -Writer may include several main points and relevant evidence but there are irrelevant information included. -Some elaboration on the connection between the evidence and main points -Conclusion repeat the thesis statement/ or in nutshell</p>	<p>-Identifiable domain elements (position, main points, evidence, elaboration conclusion) are presented yet simple</p> <p>-Thesis statement convey position yet realize the opposing ideas. -List-like presentation of several main ideas.(not elaborated) -Some relevant support for main ideas but is inadequate and inconsistent. -Conclusion summarize and restate the position.</p>	<p>-Argument domain element are developed. (e.g. include the rebuttal against counterargument) -Plausible thesis statement (show awareness of the opposing ideas) -Main points are development with supporting evidence. -Supporting and reasons show strong link to the argument. -Conclusion review the main points and may expand argument (e.g. raise a solution).</p>	<p>-Argument domain are well developed (two-sided) argument. -Thesis statement acknowledge the opposing ideas and imply the structure of argument. -Examples are well chosen to support main points. -The supports are consistent and elaborated -Conclusion provide thematic integration of argument rather than simply summarising.</p>
<p>Structure & Organization -globally group and order ideas</p>	<p>-May focus on describing of events rather than ideas -Some group of ideas, but one paragraph may</p>	<p>Mostly focus on ideas Overall structuring of content across the sentence level. (beginning, body,</p>	<p>-Focus on ideas -Group content logically at the level of main idea (i.e. Structure paragraphs with topic sentence</p>	<p>Focus on ideas -Manage content through grouping ideas & supporting evidence -Ideas are</p>	<p>-Focus on ideas -Explicit logic structure enhance argument (e.g.- thesis statement imply the structure)</p>

<p>-locally link ideas within and across sentences by using conjunctions</p>	<p>contain two or more undeveloped ideas -Ideas are not sequenced -Group ideas at sentence level (i.e. Paragraph structured with no topic sentence) -Opinions presented as discrete elements due to limited use of conjunctions. - Simple conjunctions are used to link the sentences。 e.g. “and”.” because”</p>	<p>conclusion). -attempt to sequence ideas -Using device as paragraphing (e.g,one idea in one paragraph). -Simple linking of ideas through conjunctions.-Use simple connectors within sentences.e.g. , “since”,” although”, etc.</p>	<p>and supporting details. -Sequence ideas logically -Paragraphing linking main i-deas-Consistently use a variety of connectives and linkages between paragraphs -Use variety of connectives and linkages within sentences (e.g.on the other hand”,”however”,etc.</p>	<p>sequenced logically and add impact to argument. -Paragraphs are structured with main ideas and support for argument to enhance the flow of arguments -Use of complex linkages between paragraphs, e.g. varied linking words, phrases, and text connectors. -Uses of complex linkages between sentences.</p>	<p>-ideas are logically and consistently sequenced to enhance argument. Well-crafted paragraph with strong topic sentence to guide reader’s understanding of the argument. using complex and variety of linkages. E.g. words, phrases, conjunctions and text connectives.</p>
<p>Language Resources -domain specific language -language in use(diction and grammatical choice) -control of sentences (sentence</p>	<p>-Use general synonyms instead of topic related language. -Use simple opinion statement from a personal perspective e.g., “I like”. -topic related language is used but little opinion is conveyed (neutral nouns, lack of adj/</p>	<p>-Mostly use topic related language. -Arguments seem more objective e.g., “I think” -start to use “pointview” nouns, adj. to influence audience, -may use modal auxiliary to give weight the argument.</p>	<p>-Topic related language is used -Argument is objective -uses language to identify a particular viewpoint and persuade the audience. -uses of rhetoric question, imperatives passive voice. -use features of</p>	<p>-Topic related language is used -Deliberately uses a range of features of persuasive language for effect (e.g. Nominalisation of arguments) --mood: declarative and stating mood to state personal opinion -verb: tenseness</p>	<p>-Topic related language is used -Appropriate use of vocabulary to purpose and audience. -language choice to influence audience (i.e. emotional and opinion nouns, verbs, adj. and adv. are used). -Use tone, e.g.,</p>

<p>variety and clear succinct sentences)</p>	<p>adv) -limited verb use -lack of precise, descriptive language to add details and credibility to the argument -Overuse of pronoun/or reference is unclear -use simple sentences with variation in beginning; may attempt compound sentences -chopping sentences</p>	<p>-use opinion adverbials and adjectives to add details and weight to statement. -Can largely control pronoun use. May have some unclear or repetitious reference. -Many simple sentences and compound; may attempt complex sentences, but sentences sprawl.</p>	<p>persuasive language to persuade. -Pronoun reference links are clear -Uses complete sentences (can control of simple and compound sentences)</p>	<p>verb, passive voice, modals verbs. --Precise, descriptive and factually language (details and credibility to the argument) -Emotive and persuasive language (impact the reader). -Conjunctions are used to to indicate additive and causal relation. -Pronoun and reference are clear- Use a variety of sentence structures (i.e. control of simple, compound and complex sentences) for effect and impact.</p>	<p>sarcastic, threatening, humorous, emotive etc., to strengthen argument. -Pronouns and references are clear and promote the coherence of text. -Appropriately use the complex and variety of sentence constructions.</p>
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Appendix E. Sentence-Level Mistakes Examples for Students Self-Editing

unclear pronoun reference	They need a way to relax themselves. Computer games can be very good. It can develop your skills and ability of thinking. So we shouldn't get it always without thinking.
	Students need a way to relax themselves. Computer games can be very good. It can develop their skills and ability of thinking. So students shouldn't get it always without thinking
restrictive vs non-restrictive modifier confusion	The students began to take the test which seemed like a good idea. X The students thought it was a good idea to begin to take a test.
misplaced and dangling modifiers	While rehearsing the lines, the audience arrived. N While the cast was rehearsing the lines, the audience arrived. Y
	To get the most out of this course, tutoring was arranged after classes. N To get the most out of this course, students could go to tutoring after classes. Y
faulty parallelism	Although she knows that will make others unhappy, hard to understand or even it is wrong, she will still do that. N
	Although she knows that will make her friends unhappy, confused and even irritated, she will still persist. Y.
Incorrect pronoun use	The rain melted the snow; this caused flooding. The rain melted the snow, which caused flooding.
Mixed Construction	Last but not the least, you can check the tinned fish when you bought them, if they marked "Dolphin friendly".

	Last but not the least, you can check the tinned fish when you bought them to see if they are marked “Dolphin friendly”.
Sentence-fragment	In the Sunlight zone which most fish found there. X
	Most fish is found in the sunlight zone.
Run-on sentence	It’s gonna be really cold if you wear uniform to school on winter the reason is that when the winter came I have to wear skirt and my knees is outside and the next day when I wake up my knees was really hurt because of the weather was cold.
	It’s going to be really cold if you wear uniform to school in winter because I have to wear a shirt and my knees are exposed in the cold air. The next day I will feel pain on my knees.
Commas split	Fish here are black and blind, most of them got a long thread called lure, which they use for prey. X
	-Fish here are black and blind, and most of them got a long thread called lure, which they use for prey. V
	-Fish here are black and blind; most of them got a long thread called lure, which they use for prey. V
	-Fish here are black and blind; therefore, most of them got a long thread called lure, which they use for prey. V
Sentence sprawl	The second bottle, just like thousands and millions of other plastics, ends up in a landfill, mixed with other rubbishes that will not be able to be recycled, so that landfill will increase and increase, because they have nowhere to go except being moved to a bigger landfill, which will soak up rainwater and release a toxic stew called leachate which can move into soil, groundwater and streams, with wildlife living in the stream, the wild life could be harmed by the toxic in the stream.

	The second bottle, just like thousands and millions of other plastic products, will end up in a landfill mixing with other unrecyclable rubbish. The rubbish will soak up rainwater and release a toxic stew called leachate. When the leachate move into soil, groundwater and streams, it will contaminate the environment and impose danger to the wildlife and inhabitants there.
subject-verb disagreement	A new generation of weapon are making their way into Afghanistan.
	A new generation of weapon is making their way into Afghanistan.
subject-antecedent disagreement	When a student came into college, they are no longer children, they have grown up’
	When students came to college, they are no longer children; they have grown up.
verb tense inconsistencies	For my research project I first selected the subject of interest. But now I discovered that I have to limit it because I realize that I will never be able to cover it in 25 pages. Nevertheless, I am going ahead. I prepared a list of a working bibliography, and now I am in the p rocess of preparing a preliminary outline.
	For my research project I first selected the subject of interest. Then I discovered that I had to limit it because I realized that I would never be able to cover it in 25 pages. Nevertheless, I went ahead and prepared a list of a working bibliography, and now I am in the process of preparing a preliminary outline.
logic connectors	In my opinion, computer does affect teenager’s learning; therefore , students do not know how to control themselves.
	In my opinion, computer does affect teenager’s learning because they do not know how to control themselves.
punctuation (omitted commas, superfluous commas, apostrophe	it’s or its

errors)	
misspelling	
articles	
prepositions	
capitalization	

Appendix F International English Language Testing System (IELTS) Marking Rubric



WRITING TASK 2: Band Descriptors (public version)

Band	Task response	Coherence and cohesion	Lexical resource	Grammatical range and accuracy
9	<ul style="list-style-type: none"> fully addresses all parts of the task presents a fully developed position in answer to the question with relevant, fully extended and well supported ideas 	<ul style="list-style-type: none"> uses cohesion in such a way that it attracts no attention skilfully manages paragraphing 	<ul style="list-style-type: none"> uses a wide range of vocabulary with very natural and sophisticated control of lexical features; rare minor errors occur only as 'slips' 	<ul style="list-style-type: none"> uses a wide range of structures with full flexibility and accuracy; rare minor errors occur only as 'slips'
8	<ul style="list-style-type: none"> sufficiently addresses all parts of the task presents a well-developed response to the question with relevant, extended and supported ideas 	<ul style="list-style-type: none"> sequences information and ideas logically manages all aspects of cohesion well uses paragraphing sufficiently and appropriately 	<ul style="list-style-type: none"> uses a wide range of vocabulary fluently and flexibly to convey precise meanings skilfully uses uncommon lexical items but there may be occasional inaccuracies in word choice and collocation produces rare errors in spelling and/or word formation 	<ul style="list-style-type: none"> uses a wide range of structures the majority of sentences are error-free makes only very occasional errors or inaccuracies
7	<ul style="list-style-type: none"> addresses all parts of the task presents a clear position throughout the response presents, extends and supports main ideas, but there may be a tendency 	<ul style="list-style-type: none"> logically organises information and ideas; there is clear progression throughout uses a range of cohesive devices appropriately 	<ul style="list-style-type: none"> uses a sufficient range of vocabulary to allow some flexibility and precision uses less common lexical 	<ul style="list-style-type: none"> uses a variety of complex structures produces frequent error-free sentences has good control of grammar and punctuation

	to over-generalise and/or supporting ideas may lack focus	although there may be some under-/over-use • presents a clear central topic within each paragraph	items with some awareness of style and collocation • may produce occasional errors in word choice, spelling and/or word formation	but may make a few errors
6	<ul style="list-style-type: none"> addresses all parts of the task although some parts may be arranged information and ideas coherently and there is a more fully covered than others presents a relevant position although the conclusions may use cohesive devices effectively, but cohesion within become unclear or repetitive sentences may be faulty or mechanical presents relevant main ideas but some may be always use referencing clearly or appropriately developed/unclear not always logically 	<ul style="list-style-type: none"> clear overall progression the conclusions may and/or between may not inadequately uses paragraphing, but 	<ul style="list-style-type: none"> uses an adequate range of vocabulary for the task attempts to use less common vocabulary but with some inaccuracy makes some errors in spelling and/or word formation, but they do not impede communication 	<ul style="list-style-type: none"> uses a mix of simple and complex sentence forms makes some errors in grammar and punctuation but they rarely reduce communication
5	<ul style="list-style-type: none"> addresses the task only partially; the format may be inappropriate in places expresses a position but the development is not always clear and there may be no conclusions drawn presents some main ideas but these are limited and not sufficiently developed; there may be irrelevant detail 	<ul style="list-style-type: none"> presents information with some organisation but there may be a lack of overall progression makes inadequate, inaccurate or over-use of cohesive devices may be repetitive because of lack of referencing and substitution may not write in paragraphs, or paragraphing may be inadequate 	<ul style="list-style-type: none"> uses a limited range of vocabulary, but this is minimally adequate for the task may make noticeable errors in spelling and/or word formation that may cause some difficulty for the reader 	<ul style="list-style-type: none"> uses only a limited range of structures attempts complex sentences but these tend to be less accurate than simple sentences may make frequent grammatical errors and punctuation may be faulty; errors can cause some difficulty for the reader

4	<ul style="list-style-type: none"> • responds to the task only in a minimal way or the answer is tangential; the format may be inappropriate and there is no clear progression in the response • presents a position but this is unclear • presents some main ideas but these are difficult to identify • uses some basic cohesive devices but these may be repetitive, irrelevant or not well supported or repetitive • may not write in paragraphs or their use may be confusing 	<ul style="list-style-type: none"> • uses only basic vocabulary which may be used repetitively or which may be inappropriate for the task • has limited control of word formation and/or spelling; errors may cause strain for the reader 	<ul style="list-style-type: none"> • uses only a very limited range of structures with only rare use of subordinate clauses • some structures are accurate but errors predominate, and punctuation is often faulty 	
3	<ul style="list-style-type: none"> • does not adequately address any part of the task • does not express a clear position • presents few ideas, which are largely undeveloped or irrelevant 	<ul style="list-style-type: none"> • does not organise ideas logically • may use a very limited range of cohesive devices, and those used may not indicate a logical relationship between ideas 	<ul style="list-style-type: none"> • uses only a very limited range of words and expressions with very limited control of word formation and/or spelling • errors may severely distort the message 	<ul style="list-style-type: none"> • attempts sentence forms but errors in grammar and punctuation predominate and distort the meaning
2	<ul style="list-style-type: none"> • barely responds to the task • does not express a position • may attempt to present one or two ideas but there is no development 	<ul style="list-style-type: none"> • has very little control of organisational features 	<ul style="list-style-type: none"> • uses an extremely limited range of vocabulary; essentially no control of word formation and/or spelling 	<ul style="list-style-type: none"> • cannot use sentence forms except in memorised phrases
1	<ul style="list-style-type: none"> • answer is completely unrelated to the task 	<ul style="list-style-type: none"> • fails to communicate any message 	<ul style="list-style-type: none"> • can only use a few isolated words 	<ul style="list-style-type: none"> • cannot use sentence forms at all
0	<ul style="list-style-type: none"> • does not attend • does not attempt the task in any way • writes a totally memorised response 			

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Appendix G. Syllabus of Two Teaching Programmes

Genre-based argumentative writing teaching syllabus

Instructor: Zhiying Liao

Supervised by: Professor Gavin Brown and Associated Professor. Rebecca Jesson

1. Course description and goals

This after-class course will teach argumentative writing using evidence in recent research in genre theory to guide students to write more effectively, meaningfully and critically in English. To achieve this goal, genre-based writing instructions is applied, and English writing literacy instead of language forms is focused. The tenets of genre-based writing approach are supposed to help students writing. For example, the explicit teaching of the genre features tells students clearly the expectations of the Western academic writing tradition; scaffolding in writing may facilitate students to transfer the meta-knowledge of writing to practice; and learning the vocabulary and grammar in contexts will enhance students' understanding of meaning of words and grammar in a certain context instead of reciting them as a dull and rigid rules. For L1 writer, genre features may be easy to understand and follow; however, for L2 or EFL learners, the genre expectation will be perceived through the lens of learners' own writing tradition which sometimes may lead to distortion and misunderstanding. To make the argumentative genre features explicit and comprehensible to Chinese learners, contrastive analysis is used. By contrasting, students will know clearly what they are expected to write in argumentation in Western academic world; moreover, the highlighted difference between two writing traditions will help students avoid valuing one rhetorical tradition but devaluing the other.

In align with the development of English writing literacy, the writing tradition of writer-responsible and reader-responsible is chosen as the fundamental difference between these two writing traditions. As a writer-responsible rhetoric, an English writer starts argument with a clearly stance, supports the argument with evidence and logic, then summarizes the argument to restate his position. In all, it is the writer's responsibility to guide readers to understand his argument. In contrast, Chinese writing, a reader-responsible rhetoric, prefers indirect position and argues with stories or emotional appealing; therefore, thesis statement can be put in the end. It is the readers' responsibility to perceive writer's argument. Contrastive analysis of English and Chinese writing tradition is used to raise

students' awareness that to study the genre of western writing, in fact, involves adopting western style of thinking.

In contrast, the alternative teaching approach (implicit way of teaching writing) following the procedures described in the *College English* textbook will be carried out at the same time in alternative groups. According to the textbook, the instructional activities go:

- A main text is studied as the model text. The main text will be learned intensively with emphasis on grammar, vocabulary and sentence patterns. The relevant exercises are provided to reinforce students learning. The learnt language points are practised with translation and sentence completion which are supposed to facilitate students' expression in the following essay writing.
- The writing techniques are extracted and highlighted. Students will go over the main text again with focus on writing skills and finish the organization map of the main text.
- A semi-structured writing exercise is assigned (the topic sentences and the possible main ideas are provided, a short sample writing is presented to students for imitation).
- Three writing tasks are listed for students to choose.
- A sample writing is provided for students' self-assessing their writing.

2. Instruction materials

The traditional teaching groups use the textbook *New Horizon College English* (NHCE), compiled by Shutang Zheng, a professor from the Shanghai Jiaotong University. Recommended by the Education Ministry as a quality textbook, NHCE is widely used in Chinese universities, with the coverage of 49%. Argumentative writing texts and exercises are chosen from Book 4, with the following writing skills are stressed.

- Unit 1 The Trail of Fame (a general statement supported by details);
- Unit 5 Choose to be Alone on Purpose (making comparison);
- Unit 7 Research into population Genetics (a statement supported by examples).

For the genre-based group, asTTle argumentative writing rubrics is used as a guideline for teaching genre knowledge. Students' sample writings function as either negative or positive evidence to show what they are expected or not expected to write. To mitigate the potential danger of genre-based instruction in overemphasizing on genre structures, the

course instructs genre-awareness training to inform students that the power of reasoning matters more.

- Audience & purpose;
- Contents & ideas;
- Organization & structure;
- Language in contexts;
- Genre-awareness training.

To localize asTTle in Chinese classroom, surface features are taught in both genre and alternative classes, with focus on sentence-level mistakes. Based on the gravity of the mistakes in hindrance of communication, sentence-level mistakes are graded and explained to students. Finally a student self-editing forms on sentence-level mistakes is provided for students to check their self-progression in grammar, punctuation and spelling in essay writing.

3. Assignments and grades:

Topics from the textbook and current issues are selected as the writing topics and relative readings are provided. Vocabulary and sentences structures are learnt to assist writing.

- Essay 1 Parents differ from children in their career choice
- Essay 2 On studying abroad
- Essay 3 On the relationship between students
- Essay 4 Freedom of speech

asTTle writing rubrics will be used as a formative assessment tool in the classroom, and for each writing task, peers assessment and teacher feedback are based on the seven criteria in asTTle analytic tool on writing argumentation.

4. Tests

Altogether, there are four tests: pre-, middle-, post and delayed post-test

Writing topics from CET-4 (December 2016 and June 2017) are used for Pretest and middle intervention test. Students are required to write one-sided arguments about 200 words.

In the post-test and delayed post-test, writing topics are chosen from IELTS academic writing task 2, students are supposed to write two-sided arguments about 250 words.

Holistic assessment, CET4 marking rubrics and analytic asTTle argumentative writing rubrics will be used in assessing students writing in align with the different teaching plans.

II. Genre-based writing instruction

The Deconstruction stage includes Lesson 1 - Lesson 3

Lesson plan 1

- Pretest (30 min)
- Brief overview on genre-based writing instruction (5 min)
- Go over the asTTle rubrics and tell students the program will focus on four deep features (5 min)
- Explicit explanation on genre knowledge in asTTle rubrics (focus on audience and content) (10 min)
- Teacher's analyse of a model text focusing on audience and content (20 min)
- Students and teacher joint together to analyse model text 2 (20 min)
- Student's homework : to analyse a model text 3 by themselves

Lesson plan 2

- Review audience & purpose in lesson 1, and give feedback on homework (15 min)
- The construct of content in asTTle marking rubrics (15 min)
- The quality of argumentation (One-sided argument) (20 min)
- Two-sided argument (20 min)
- Joint analysis of model text 2 (20 min)
- Homework student independent analysis model text 3 (5 min)
- Summary of the lesson (5 min)

Lesson plan 3

- Introduce organization/ structure in asTTle (10 min)
- Teacher and students joint together to analyse the sample (15 min)
- The use of connectors (15 min)
- Contrastive analysis of coherence devices in English and Chinese (10 min)
- Shared reading on Essay 1 (15 min)
- Group discussion to generate ideas on Essay 1 (15 min)
- Teacher's modelling on writing process with the organization graph (20 min)

Lesson plan 4

- Teacher's feedback on Essay 1 (20 min)
- Review the three deep features (audience & purpose, content and organization) (10 min)
- Introduce language features in argumentative writing. (10 min)
- Contrastive analysis of language features (20 min)
- Model text 1 shows language resources together form the argumentative writing. (10 min)
- Teacher and students work together to analyse the language features of model text 2 (15 min)
- Students' homework is to identify the mood, modality verbs, viewpoint (verbs, nouns, adjectives, adverbs), sentences types
- Wrap-up all the deep features together and introduce the student peer /self-assessment tool (15 min)

Joint Construction stage from Lesson 5 -Lesson 6

Lesson plan 5

- Briefly talk about the surface features in asTTle rubrics (10 min)
- Write complete sentences (15 min)
- Punctuation and Sentence-level mistakes (25 min)
- Group discussion based on students reading to generate ideas on Essay 2 (15 min)
- Students finish their own writing with the help of the organization map and teacher if needed (30 min)
- Homework: 1. Students assess their writing using the self-assessment map and asTTle rubrics;

Lesson Plan 6

- Students review their essay as a group and teacher gives feedback on students essay 2 (30 min)
- Continue on sentence-level mistakes (20 min)
- Wrap-up 7 asTTle constructs together (15 min)
- Review the process of composing argumentative essay (5 min)
- Genre-awareness training (15 min)
- Shared reading on Essay 3 (15 min)

Independent construction stage Lesson plan 6 -Lesson 8

Lesson plan 7

- Review all the constructs in asTTle rubrics (10 min)
- Continue on sentence-level mistakes (20 min)
- Genre awareness training (10 min)
- Group discussion on Essay 3 (10 min)
- Students plan their writing independently (10 min)
- Students finish essay 3 independently (30 min)
- Homework: assess themselves and peers' writing with asTTle writing rubric

Lesson plan 8

- Students publish their writing by reading it to the whole class and teacher gives feedback on essay 3 (30 min)
- Continue the surface feature (10 min)
- Genre-awareness training (10 min)
- Teacher reviews the changes of students writing in the intervention periods (20 min)
- Students are told to attend the progressing test (30 min)
- After testing, Students are informed to attend an online survey

The teaching practice will swapped from week 9 and continued to week 16

IV. Alternative Writing Instruction

Alternative Lesson Plan 1

- Pretest (30 min)
- Introduce the problems revealed in Chinese students' writing from home perspective (10 min)
- Introduce the College English Curriculum (trial version, 2015) (20 min)
- Introduce the CET-4 marking criteria (20 min)
- Students feedback on their understanding of the CET-4 scoring criteria

Alternative Lesson Plan 2 (reading part)

- Study the model text (Unit 1, Text A) with emphasis on text structure and word building(50 min)

- Collocation (exercise VI). (15 min)
- Sentence structure (Exe.IX. X). Two structures:”other than”,”would have done”.(15 min)
- Translation (XI.) Chinese to English (6 sentences). (20 min)
- Homework on vocabulary exercises (Exe. III, IV) and translation (English to Chinese).
Alternative Lesson Plan 3 (writing part)
- Check students’ homework on vocabulary and translation. (10 min)
- Close (Exe. XIII.) (20 min)
- Text Structure Analysis and exercise.(20 min)
- Structured sample writing study (10 min)
- Reading and discuss Essay 1 writing topics (40 min)
- Students finish writing Essay 1 (homework)
Alternative Lesson Plan 4 (Reading session)
- Study the model text (Unit 5, Text A) with emphasis on text structure and word building(50 min)
- Collocation (exercise VI). (15 min)
- Sentence structure (Exe.IX. X). Two structure:”not/never so...as”,”might...as well” (15 min)
- Translation (XI.) Chinese to English (6 sentences). (20 min)
- Homework on vocabulary exercises (Exe. III, IV) and translation (English to Chinese).
Alternative Lesson Plan 5 (writing session)
- Feedback on Essay 1 (10 min)
- Surface features 1 (10 min)
- Check students’ homework on vocabulary and translation. (self-check)
- Close (Exe. XIII.) (20 min)
- Text Structure Analysis and exercise.(20 min)
- Structured sample writing study (10 min)
- Reading and discuss Essay 2 writing topics (30 min)
- Students assignment: finish Essay 2 writing

Alternative Lesson Plan 6 (reading session)

- Study the model text (Unit 1, Text A) with emphasis on text structure and word building(50 min)
- Collocation (exercise VI). (10 min)
- Sentence structure (Exe.IX. X). Two structures:”more than”,”nothing less than”.(15 min)
- Translation (XI.) Chinese to English (6 sentences). (15 min)
- Surface feature 2 (10 min)
- Homework on vocabulary exercises (Exe. III, IV) and translation (English to Chinese).

Alternative Lesson Plan 7 (writing session)

- Essay 2 feedback (15 min)
- Surface feature 3 (10 min)
- Check students homework on vocabulary and translation (self-check)
- Close (Exe. XIII.) (15 min)
- Text Structure Analysis and exercise.(20 min)
- Structured sample writing study (10 min)
- Reading and discuss Essay 3 writing topics (30 min)
- Students assignment: finish Essay 3 writing

Alternative Lesson Plan 8

- Feedback Essay 3
- Surface feature 4
- Students publish their Essay 3 by reading it aloud to the whole class and teacher gives feedback (30 min)
- Teacher reviews the changes of students writing in the intervention periods (20 min)
- Students are told to attend the progressing test (test 2) (30 min)
- After testing, a survey will be conducted to get students feedback on the teaching program (20 min)

Appendix H. Teaching Notes from Genre-informed Programme (Week 1)

Week 1

I. The goal of this lecture

- Introduction about the genre-based teaching program (what to teach; how to teach and; how to assess writing),
- go over the asTTle marking rubrics
- contrastive analysis on audience & content

II. Classroom activities:

1. Pretest (30 min)
2. Brief overview on genre-based writing instruction (5 min)
3. Go over the asTTle rubrics and tell students the program will focus in four deep features (5 min)
4. Explicit explanation on genre knowledge in asTTle rubrics (focus on audience & content) (10 min)
5. Teacher's analyse of a model text focusing on audience and content (20 min)
6. Students and teacher joint together to analyse model text 2 (20 min)
7. Summarize audience & content with pictures
8. Student's home work : to analyse a model text 3 by themselves

III. Let's start

1. Pre-test (30 min)

Write on the following topic (the topic is December 2016, CET-4 writing)

Writing direction:

For this part, you are allowed 30 minutes to write an essay. Suppose you have two options upon graduation: one is to take a job in a company and the other to go to a graduate school. You are to make a choice between the two. Write an essay to explain the reasons for your choice. You should write at least 120 words but no more than 180 words.

2. Brief overview on genre-based writing instruction (5 min)

three stages in genre approach	scaffoldings
Stage 1 Deconstruction (week1-3) - genre expectation on argumentation - genre-awareness training	-explicit teaching of genre knowledge on arguments -contrastive analysis of genre knowledge between English and Chinese -modal text analysis -structured activities -teacher's feedback on genre knowledge.
Stage 2 Joint construction (week 4 & 6) - Teacher model the process of composing argumentative writing -Students and teacher work together to finish an essay -Students write with the graphic organizer -self/ peer assessment with asTTle rubrics	-explicit teaching of the genre knowledge in align with the organizer graph -shared reading on the related topics -scaffolding on context, content, organization, language, -provide modelling of the composing process - model text -teacher feedback on students writing
Stage 3 Independent construction (week 7 & 8) -Students write independently -planning, drafting, revising and publishing and peer/self-assessing -progressing test (Week 9)	-reading materials related to the writing topic -aiming for task completion -teacher feedback

3. Go over the 7 constructs in asTTle rubrics (5 min)

The four deep features:-audience/purpose

-content/ideas

-organization/structure

- Language resources

The three surface features:-grammar

-punctuations

-spelling

4. Explicit explanation on genre knowledge in asTTle rubrics (audience and purpose) (15 min)

Audience and purpose

Meaning: “This function of writing centres on an assumption that a writer **must convince** a particular reader, whether real or imagined, through the presentation of relevant points with supporting evidence. There are many types of persuasive texts, with variations in focus, but the main focus here is to argue a position or to persuade a reader to a particular point of view.

-For audience awareness you may think:

What sort of audience do you feel that the text is aimed at?

What assumptions seems to be made about the reader’s class, age, gender, and ethnicity?

What interests does it assume the reader has?

-For purpose you may ask:

What responses does the text seem to expect from the reader? (Are the audience persuaded?)

The cultural difference (individualism vs collectivism) may cause difficulties for Chinese students to argue and attend to wider range of audience.

For audience, you are expected to

- respond to a given task (do not be off the task because something else is more easy to write) ;
- contextualize your audience (provide background information and state importance of the topic(do not assume the shared background knowledge);
- realize the counterargument (do not assume there is only one side view);
- content and language are appropriate to the audience (use persuasive language appropriate to audience)

For purpose, you are expected

- take a position (do not stand in the middle. e.g., I agree with both);
- persuade your audience (do not function as a commentator e.g. Since both sides...we should)

5. Teacher’s analyse of a model text focusing on audience and content (20 min)

Below is a Chinese student’s writing arouse the controversial responses from native speaker raters and Chinese raters

The direction: Task Two: Spend about 40 minutes on this task.

Below is a statement and a question. How would you answer the question?

A lot of higher education students pay fees for their studies. Do you think this is fair?
You should write at least 250 words and offer your own opinions. Try to support your ideas with relevant arguments, evidence and examples from your own knowledge and experience.

Native raters		Chinese raters
audience stance needs elaborating -how about students who can	<p>A lot of higher education students pay fees for their studies .(S1) Someone considers it unfair.(S2) But I think that’s fair.(S3)</p> <p>The problem we are to discuss is an important</p>	<p>stance is clear audience</p> <p>Chinese raters commented that</p>

<p>not afford to pay the fee and therefore less persuasiveness.</p> <p>-Can feel the student's strong patriotic attitude in the script, which had adverse effect on her judgement and perception of the objectivity</p> <p>--"in terms of content there is lack of real world economical argument"</p> <p>-supporting argument, "there is a propaganda rhetoric, absence of quality"</p> <p>-clarity of idea "set up all the idea of duty and selfishness and virtue together a kind of catalogue of propaganda.</p> <p>-the ideas leap around</p> <p>-inconsistent voice cater for her superior then abruptly to students (you)</p>	<p>part of our country's education reform.(S4) First of all, our country is still a developing country .(S5) We cannot afford the whole fares of higher education for all the college students.(S6) At the present time, a lot of higher education students have to pay fees for their studies mainly because of the existing state of affairs in China.(S7) But we should point out paying fees for their studies means assuming part of the load of national education.(S8) With the developing of our country, we have enough reasons to be sure that we'll receive higher education freely in the future .(S9)</p> <p>Secondly, making students pay fees for their studies may help to create a more reasonable and profitable system in Campus.(S10) That will include a more competitive atmosphere, a more suitable environment and so on.(S 11) For example, these measures can make every student who has paid money for his study have a sense of urgency and duty .(S12) They will know they must assume the responsibility, or more directly speaking they will study and work hard.(S13) Thus we can get the competition in campus to be more intensive .(S14) This helps to cultivate and choose qualified personnel .(S15)</p> <p>On another hand, these measures seem to be good for students, if we consider them from a long-term point of view.(16) We can receive education in universities, but more important to us I think is character-training.(S17) Sense of duty, Going all out for our society, Unselfishness, these virtues are important to us all through our whole life.(S18) Having paid our own fees, we can think of these problems such as "How to develop ourselves" now and then .(S19) We can create a definite destination of life and learn to fight to get it.(S20)</p> <p>To sum up, the measure is fair in my opinion.(S21) Just try your best to develop yourself in universities, wish you great success!(S22)</p> <p>-(we, our) writer identify with the policy maker; address to those do not agree with paying fees.</p> <p>-(they & their) the writer did not need to pay the fee.</p>	<p>this was a very well written script in terms of language use, overall organization and paragraphing,</p> <p>The focus and clarity of ideas, discourse markers, overall cohesion, register and objectivity are very good.</p> <p>-Only one rater commented that this writing was strongly influenced by the student's L1 (write to superior).</p> <p>my comment asTTle :</p>
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	<p>-the writer assume the reader can afford the fee</p> <p>-The writer assume not paying fee means not hardworking</p> <p>Comment: fail to see the logic behind the three reasons to argue it is fair for students to pay fees to go to the university. Overall, the writing does not make sense.</p> <p>Improvement: develop the thesis statement, write a clear topic sentence, and strong conclusion.</p>	audience L3B
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6. Students and teacher joint together to analyze model text 2 (20 min)
Both native and Chinese teachers rate it high.

<p>Several years ago, many people, especially the old ones, were surprised and puzzled at the news that higher education students would pay fees for their studies.(S1) However, after the policy was carried out for these years, it has come to be accepted by most Chinese people, despite a slight disapproval .(S2) As far as I am concerned, the policy is fair in some ways.(S3) <Thesis statement></p> <p>First, for a developing country as China, it is better to have students pay a portion of their education expenses.(S4) Topic sentence Our country is still not wealthy and it would be a heavy burden to pay every students' education expenses.(S5) Our financial situation is just good enough to carry out nine year's free education for everyone.(S6) By collecting a portion of expenses from students themselves, high schools and colleges can spend more money on the improvement of educational environment.(S7) For example, by doing so, a college can have more money to improve the living conditions of students and have more books in library .(S8) explain and example</p> <p>In addition, the fees for most students are not high.(S9)Topic sentence Most colleges, if not all, just collect a small portion of education expenses, which are not too high for most students to afford.(S10) Explain For example, in Tsinghua University, the educational fee, not including the payment for lodging, is several hundred yuan, which is not high for average Chinese family.(S11) Moreover, if a student is too poor to afford it, usually the government will provide him a considerable amount of money to prevent him from losing his opportunity just because of poverty, and he can also get the choice of part-time jobs to get extra money .(S12) Warrant and examples</p> <p>Owing to these facts, the educational fees nowadays are rather fair.(S13) Restate the thesis It will benefit our education with slight</p>	<p>Students and teacher will work together to comment on the Audience in asTTle 6P</p> <p>content of the script</p> <p>-good communicative quality</p> <p>-overall organization</p> <p>-language proficiency</p>
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cost of common families.(S14) With the development of our education and economy, it is possible that the high education will be free in the likely future.(S15)

7. Summarize audience & purpose with pictures

For audience: try to cover a wider range of audience instead of write for your teacher (assessor) by criticising your peers.



For purpose: you need to argue a position instead of comment; do not play roles judge or bystander.



8. Student's home work : to analyse a model text 3 by themselves

The script is taken from Wenxia Zhang's study in which this writing was rated as poor by both Native Speakers and Chinese teachers.

Is it fair that a lot of higher education students pay fees for their studies?

In modern life, a lot of higher education students must pay fees for their studies.(S1) And the fees is very high.(2) Then, is it fair?(S3)

If we say it is unfair, it is perhaps unreasonable.(S4) Because they have to pay price for their knowledge and information acquired .(S5) Knowledge and information they learn are the products of labor of other people in mind.(S6) If they pay for no price, this is unfair.(S7) Of course, if the nation or the area is sufficient development, they can pay no fee for their studies.(S8) But this is because the nation or area has paid for them.(S9) It don't means they needn't pay fees for their using other people's labor products.(S10)

But, there is a paradox.(S11) The higher education students will attribute their knowledge and information to the community .(S12) These knowledge and information will be back where they exist.(S13) Of course, this is not a simple process.(S14) Then, do students need pay fees for their studies?(S15)

Your comment :

Audience in asTTle level 2A
-The ideas were translate from Chinese book.

-The writer assumed the shared knowledge with his teacher.

<p>I think it is necessary.(S16) Because it is not only meeting the needs of the community but also meeting the needs of themselves to learn knowledge and information.(SI7) Although these will be back where they exist, the students (not in the future perhaps) gain a pleasure of creation from transferring knowledge and information to actual products.(S18)</p>	
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<p>So, it is fair that a lot of higher education students pay fees for their studies .(S19)</p>	
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Appendix I. Teaching Notes of Reading Session from the Curriculum Programme

The goal of this lecture:

Text A study

Vocabulary

Main structure

Classroom activities

Study the model text (Unit 1, Text A) with emphasis on text structure and word building.(50 min)

Collocation (exercise VI). (15 min)

Sentence structure (Exe. IX. X). Two structures: “other than”, “would must have done” (15 min)

Translation (XI.) Chinese to English (6 sentences). (20 min)

Homework on vocabulary exercises (Exe. III, IV) and translation (English to Chinese).

Let's start:

TEXT

The Tail of Fame

Para 1 An artist who seeks fame is like a dog **chasing** his own tail who, when he captures it, does not know what else to do but to continue chasing it. The **cruelty** of success is that it often leads those who seek such success to participate in their own destruction.

Para 2 “Don’t quit your day job!” is advice frequently given by understandably **pessimistic** family members and friends to a budding artist who is trying hard to succeed. The **conquest** of fame is difficult at best, and many end up emotionally if not financially **bankrupt**. Still, impure **motives** such as the desire for **worshipping** fans and praise from peers may **spur** the artist on. The

Para 5 Fame's **spotlight** can be hotter than a tropical **jungle**—a **fraud** is quickly 30
exposed, and the pressure of so much attention is too much for most to endure. It
takes you out of yourself: You must be what the public thinks you are, not what
you really are or could be. The performer, like the politician, must often please
his or her audiences by saying things he or she does not mean or fully believe.

Para 6 One drop of fame will likely **contaminate** the entire well of a man's soul, 35
and so an artist who remains true to himself or herself is particularly amazing.
You would be hard-pressed to **underline** many names of those who have not
compromised and still succeeded in the fame game. An example, the famous
Irish writer Oscar Wilde, known for his **uncompromising** behavior, both
social and sexual, to which the public **objected**, paid heavily for remaining 40
true to himself. The mother of a young man Oscar was intimate with **accused**
him at a **banquet** in front of his friends and fans of sexually influencing her
son. Extremely angered by her remarks, he **sued** the young man's mother,
asserting that she had damaged his "good" name. He should have hired a
better **attorney**, though. The judge did not **second** Wilde's call to have the 45

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woman pay for damaging his name, and instead **fined** Wilde. He ended up in
jail after refusing to pay, and even worse, was permanently **expelled** from the
wider circle of public favor. When things were at their worst, he found that no
one was willing to risk his or her name in his defense. His price for remaining
true to himself was to be left alone when he needed his fans the most. 50

Para 7 Curiously enough, it is those who fail that reap the greatest reward: freedom!
They enjoy the freedom to express themselves in unique and original ways
without fear of losing the support of fans. Failed artists may find comfort
in knowing that many great artists never found fame until well after they
had passed away or in knowing that they did not sell out. They may **justify** 55
their failure by convincing themselves their genius is too sophisticated for
contemporary audiences.

Para 8 **Single-minded** artists who continue their quest for fame even after failure might also like to know that failure has motivated some famous people to work even harder to succeed. Thomas Wolfe, the American **novelist**, had his first novel *Look Homeward, Angel* rejected 39 times before it was finally published. Beethoven overcame his father, who did not believe that he had any potential as a **musician**, to become the greatest musician in the world. And Pestalozzi, the famous Swiss educator in the 19th century, failed at every job he ever had until he came upon the idea of teaching children and developing the fundamental theories to produce a new form of education. Thomas Edison was thrown out of school in the fourth grade, because he seemed to his teacher to be quite dull. Unfortunately for most people, however, failure is the end of their struggle, not the beginning.

Para 9 I say to those who **desperately** seek fame and fortune: good luck. But **alas**, you may find that it was not what you wanted. The dog who catches his tail discovers that it is only a tail. The person who achieves success often discovers that it does more harm than good. So instead of trying so hard to achieve success, try to be happy with who you are and what you do. Try to do work that you can be proud of. Maybe you won't be famous in your own lifetime, but you may create better art.

(Words: 979)

I. Text structure analysis (30 min)

Part I the author's opinion towards chasing of fame

(Pp.1-2)The author claimed that those who chase success for fame will end up self - destruction because amounting to fame is not easy and many will suffer either emotional or financial bankrupt

Part II Development of the author's argument

(pp.3-8) para.3. Those who gain fame exploit their talents and they cannot get bored in order to sustain their audience's attention.

Para.4. Famous authors lost their chances of trying other writing styles for fear of any deviation may risking of losing favours of their audience.

Para.5. The spotlight of fame will render those who are focused lost themselves for the sake of pleasing their audience.

Para.6. An example to show that a famous person will pay a price in order to remain true to himself (Oscar Wilde).

Para.7. Those who fail indeed enjoy the freedom of expressing themselves in their unique and original way without fear of losing support of fans.

Para.8. To achieve success is not easy: those who experience failure need to work much harder to achieve success.

Part III. (para.9).Restate author's stance that people should be happy remain true to themselves instead of trying hard to seek fame and fortune.

II. Vocabulary

Word building. (50 min)

Collocation (exercise VI). (15 min)

Sentence structure (Exe. IX. X).

Two structures: “other than”, “would must have done”(15 min)

Translation (XI.) Chinese to English (6 sentences). (20 min)

Homework on vocabulary exercises (Exe. III, IV) and translation (English to Chinese).

(Omitted details)

Appendix J. Teaching Notes of Writing Session from the Curriculum Programme

Unit 1

Text Structure Analysis

A General Statement Supported by Details

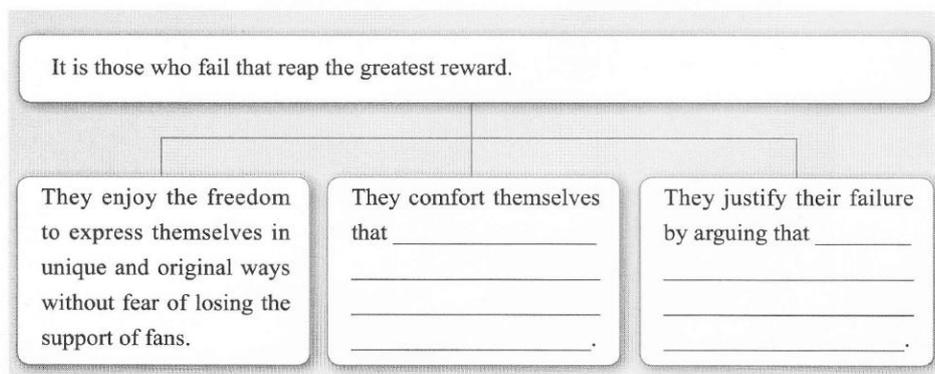
The passage is a piece of argumentation which tries to convince us that seeking fame sometimes leads to one's own destruction instead of honor and glory people might think of.

When we look at different paragraphs, it is not difficult for us to find that the writer uses many different writing techniques to help bring out the central idea of the passage. For example, if we have a look at Paragraph 7, we would find that, structurally speaking, the paragraph is written with a general statement supported by details.

- **XIV. Have a look at Paragraph 7 to find out the details that support the general statement. Then fill out the chart below.**

Para. 7

Curiously enough, it is those who fail that reap the greatest reward: Freedom! They enjoy the freedom to express themselves in unique and original ways without fear of losing the support of fans. Failed artists may find comfort in knowing that many great artists never found fame until well after they had passed away or in knowing that they did not sell out. They may justify their failure by convincing themselves their genius is too sophisticated for contemporary audiences.



Structured Writing

- XV. Write a composition of no less than 120 words with a general statement supported by details on one of the following topics. One topic has been given a detailed outline that you can follow.

General statement:

Parents differ from children in their career choice.

Details:

Who is to make the choice?
different opinions concerning ideal profession

The question of who should be responsible for planning their career often cause problems for many children. Parents think that they know their children well enough to decide what kind of job suits them. They are afraid that their children are too young to decide their future on their own. However, many children would argue that they they should be left free to make their choices

MORE TOPICS:

- A good reputation brings more opportunities.
- Thinking positively can become a habit.

The other aspect of career choice is that parents and their children are often different in their opinions of the ideal profession. Parents would prefer children to choose some professions that are stable and could bring prestige and economic benefits. But some children would rather choose professions that are challenging and require independence and creative thinking.

Appendix K. Checklist to Validate Genre and Curriculum Teaching Programmes

<p>Please read the lesson plans (A & B) you have been sent.</p> <p>Indicate for the lesson plans which characteristics best describe the lesson. Choose all that you think apply. For example, if "the organization is clearly explained" is embodied in Lesson plan 1, please mark as such:</p> <p>The organization of argumentative writing is clearly explained. 1 <input checked="" type="checkbox"/> 2 <input type="checkbox"/></p>	
1.	The organization of argumentative writing is clearly explained with samples.
2.	An expert's writing is used as positive evidence of argumentative writing skills.
3.	Structured writing with a sample is given as a guide for imitation.
4.	The audience and purpose of writing argumentation are explicitly explained referring to both positive and negative examples.
5.	The content and ideas in argumentation are explicitly explained with reference to positive and negative evidence examples.
6.	The model texts exemplify the language used in argumentative writing.
7.	Peer/ self-assessment is guided with a sample from the textbook.
8.	Sentence structures and active words listed in the wordlist are focused on text study.
9.	Sentence-level mistakes are explained clearly.
10.	The language features in argumentative writing such as mood and voice are clearly explained.
11.	The Text structure exercises explicitly focus on the organization of an argument.
12.	The marking rubric covers the teaching contents.
13.	Vocabulary and phrase exercises reinforce vocabulary learning.
14.	In this lesson plan, the main text (Text A) serves as an example of language input.
15.	The College English curriculum and CET4 score criteria are clearly explained.
16.	The quality of argument is explained clearly in both one-sided and two-sided argumentation.
17.	There is help from the teacher before students write independently.
18.	Collocation and cloze exercises are used to enhance students' language feel.
19.	Peer/Self-assessment activities clearly guide student judgment.

20. Vocabulary and phrases are explicitly taught.
21. The main text structure analysis exemplifies the organization of an argument.
22. There are scaffolds (organization map) to help students compose their writing.
23. Sentence structure and translation highlighting the key sentence structures are used as preliminary writing exercises.
24. Narrative and argumentative genre are contrasted.
25. Genre features of writers at different developmental levels are illustrated.

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ETHICS COMMITTEE ON 25-AUG-2017, FOR 3 YEARS, REFERENCE NUMBER
019736

Appendix L. Organization Maps of One-sided Persuasive Writing

One-sided argument organization map	
Paragraph 1	<p>Move 1a. Map the context (give the reader important background information)</p> <p>Move 1b State your thesis: (take a position on this issue)</p> <p>Move 1c Explain your position briefly (imply the structure)</p>
Paragraph 2	<p>Move 2a. Develop topic sentences</p> <p>Move 2b. Add supporting evidence (Facts, data, anecdotes...)</p> <p>Move2c. Explain how the evidence supports your claim.</p>
Paragraph 3	<p>Move3 Develop another paragraph as the above paragraph.</p>
Paragraph 4	<p>Move 4a. Restate and summarize your claim in different language</p> <p>Move4b. Give future recommendation</p>

Appendix M. Organization Maps of Two-sided Persuasive Writing

Two-sided argument organization map	
Paragraph 1	<p>Move 1a. Map the context (give the reader important background information)</p> <p>Move 1b state your thesis: (take a position on this issue)</p> <p>Move 1c Explain your position briefly</p>
Paragraph 2	<p>Move 2a. Develop topic sentences</p> <p>Move 2b. Add supporting details (evidence & reasons)</p> <p>Move 2c. Explain how the evidence supports your claim. (so what)</p>
Paragraph 3	<p>Move 2d start another paragraph</p> <p>Move 2e Provide more evidence and reasons to support your claim if possible</p>
Paragraph 4	<p>Move 3a. Provide a counterargument</p> <p>Move 3b Evaluate the counterargument (use language to show how much do you agree with it)</p> <p>Move 3c Explain why you agree or disagree with it.</p>

Paragraph 5

Move 4a. Restate and summarize your claim in different language

Move4b. Give future recommendation

Appendix N. Feedback Form Used in Genre-informed Teaching Programme

Student name:	Levels:	Suggestions:
Ask the following questions and →→→ assess		what's the next
-Does the author respond to the task? -Who are the intended readers? -Does the writer aware the opposing ideas? -Will the readers be convinced? -Do the language and voice appropriate to the audience?	audience	
Is the background information provided? -Does the thesis statement show the writer's stance? Are there explanations on the thesis statement? -Are there logically linked subclaims supported with evidence? (how many reasons and examples provided) -Is the counterargument discussed? (elaborate the different viewpoints and refute it -Is there a convincing conclusion? (wrap-up the essay in different words)	ideas	
-Are the structures of argument there? -how is the focus of the idea? -Are the ideas grouped and discussed? -Are there transition words used to link sentences?	structure	
Are there opinion sentences expressed with the viewpoint adjectives, adverbs, nouns, and verbs? -Are there use of modal verbs and mood to express the degree of certainty -Is the language formal or colloquial? -Is there a variety of sentences used in need of expressing an idea?	language	
The main grammar mistakes you found (sentence-level grammar mistakes)	grammar	
Can write use punctuation and capitalization to indicate sentences boundary?	punctuation	
Do spelling errors confuse the reader?	Spelling	

Appendix O. Feedback Form Used in the Curriculum Teaching Programme

Student name:	Score:	Rater:
13-15 points	The passage is relevant to the given topic and expresses the idea clearly with coherent writing, and without linguistic errors, or only with few errors.	
10-12 points	The passage is relevant to the given topic and expresses the idea clearly with relatively coherent writing. But the passage has a small number of errors.	
7-9 points.	The passage is basically relevant to the given topic. Some expressions are not clear enough and the discourse is barely coherent with a large number of linguistic errors, especially some of which are fatal.	
4-6 points.	The passage is basically relevant to the given topic with unclear expressions of ideas and a large amount of fatal errors. The discourse is poorly coherent	
1-3 points.	The passage is improperly arranged. The language in writing is disordered and most of sentences have errors, some of which are fatal.	
0 point.	Unanswered or only a few isolated words. Or the passage has no relevance to the given topic	
Overall feedback		

Appendix P. Marking Guide and Agreed Sample Essays in asTTle for Cross-marking

Key points in making decision on asTTle four deep features	
Audience & purpose	1) Argument cover wide audience (opposing ideas); 2) Is it an argument or comment?
Content & ideas	1) Quality (relevance); 2) quantity of evidence
Organization & structure	1) Group ideas, 2) transitional words
Language	1) Adjective, modals; 2) complete sentence 3) sentence variation
Procedure in making the decision	
1. Decide a general level (e.g. level 5) 2. Go to check it is finer levels (basic, proficient, advanced) depending on the consistency of elements in above-mentioned four deep features. 3. Compare the revise after compare the three scripts on the same writing topic	

We reach agreement on the following essays from the four tests

Random no. 12

Writing prompt:

For this part, you are allowed 30 minutes to write an essay. Suppose you have two options upon graduation: one is to take a job in a company and the other to go to a graduate school. You are to make a choice between the two. Write an essay to explain the reasons for your choice. You should write at least 120 words but no more than 180 words

If I choose a choice between the two, I want to choose to take a job in a company. When we graduate from a good or a bad college, we have to think ourselves. So money and others are needed. Though we can learn many many many things at this period such as some art liberal, make more friends so that our relationship can be widened and receive higher education, ourselves are the matters.

Choosing a job in a company is enter society, like at school, we can also learn a lot. First, we must support ourselves or we can say we want to be independent, we can learn some social experience in society before we succeed or fail. It can be regarded as a lesson of lifetime. Secondly, the choice may broaden our horizons and enrich our life. Besides, we can make more social friends so that they can help us.

Choosing another one has many advantages, but I want to take a job in a company. Thank you.

Score: 2p rater:	liao	Jia	Ma
Audience & purpose	2b	2p	2b
Content & ideas	2p	2p	2b
Organization & structure	2p	2p	2p
Language:	2b	2b	2b

Random no 4

Writing Prompt

Online shopping is now replacing shopping in stores. Do you think it is positive or negative? Write an essay to state your opinions. You are supposed to write about 180 words

I think online shopping is positive. I often buy something that I need in my daily life. There are some benefits of online shopping.

Firstly, online shopping is very convenient. We need not go out or bargain with seller for a supply of something. Stead, we just move our fingers on the screen of our mobile phones in our comfortable chairs at home. Secondly, online shopping is cheaper than shopping in supermarket. Online shopping does not need a place to sell something. So the seller do not pay for the fee of the place and commodities by online shopping are cheaper than that sold in supermarket. It is so good for students. Finally, online shopping can provide more commodities to us. We have more choices online and we can find something that are rare in our life. In addition, girls who love dressing themselves in different clothes can rent some beautiful clothes by online shopping.

I love online shopping very much and I advise you to try online shopping. I am sure you will be crazy about it and you can not live without it.

Score 3p: rater: liao Ma

Audience & purpose	3p	3p
Content & ideas	3p	3b
Organization & structure	3b	3p
Language:	3b	3b

Random no 5

Writing prompt

Online shopping is now replacing shopping in stores. Do you think it is positive or negative?

Write an essay to state your opinions. You are supposed to write about 180 words

Nowadays, almost everyone has Taobao on their phones. When you WeChat circle of friends, you will find a lot of people do business through some kinds of Internet platforms. People are more likely to shop online instead of shopping in stores. As for me, I like shopping in stores because I can touch the real objects and truly know the quality of the products. So I think it is negative that now online shopping is replacing shopping in stores.

I really enjoy shopping in stores. Everytime I go shopping with my parents, we are excited and the affection between family members is stronger. And I think the clothes my mother choose are most suitable for me.

And we can try on the clothes in stores. You can clearly see which one is more suitable for you. While, if you shop online, after you put on the clothes you feel regretful to buy them. We also need to worry about the quality of the products. The clothes may be cheap, but the quality may be low. And if you buy fruits online, it may get bad when you receive the delivery. That is terrible.

Therefore, there are still some disadvantages about shopping online. Although shopping online makes our lives more convenient, I think it is negative that shopping online replaces shopping in stores because of the disadvantages above-mentioned.

Score: level 4p	rater: liao	Guan	Jia
Audience & purpose	4b	5b	3p
Content & ideas	4p	4p	4p
Organization & structure	4p	4p	4b
Language:	4a	4p	3b

Random no 6

Writing prompt:

Fiction or Nonfiction: What Should Students Read?

Reading fiction provides hours of enjoyment, increases a child’s vocabulary and language comprehension, encourages empathy toward other people, and improves communication skills. Reading nonfiction helps develop research skills, adds to a student’s background knowledge in a variety of subjects, and teaches how to critically evaluate sources of information (what sometimes is called “information literacy”).

What is your opinions about the topic? Write a two-sided argument about 200 words to state your points.

With the rapid development of modern society, reading is getting more and more attention from people, especially students’ reading. Many people would have problems about what kind of books should students read. Although reading nonfiction can develop information literacy, from my perspective, students should read fiction which can improve their writing skills and help them become self-cultivation.

Reading fiction is a good way to improve writing skills. Before you learn to write, you must know how others write. The writers of fiction are very skillful in the use and expression of language; then, you can learn a lot just when you reading fiction. You can promote writing skills more efficiently in this way.

Reading fiction is the basis for self-cultivation. Hugo said that all kinds of stupid things, under the influence of reading good books every day, melt as if they were baked on fire. The process of reading fiction is the process of communication with the writers, as well as the process of thinking and learning by the wise man. Self-cultivation will be accumulated in the long-term reading and revealed naturally.

When it comes to reading nonfiction, people hold the view that it can develop students’ “information literacy” and add to students’ background knowledge. However, with the development of Internet, people can get the information more easily and quickly by surfing. The internet provides a new way to get information so that students can choose more time to read fiction and be released from the nonfiction.

In short, reading fiction can not only benefit students from the promotion of writing skills but also make students become self-cultivation. People should encourage students to read more fiction which can be beneficial to their whole life.

Score: 5p rater: liao Jia Guan

Audience & purpose	5p	5p	5a
Content & ideas	5p	5p	5a
Organization & structure	5a	5a	5p
Language:	5b	5a	5a

Level 6

Fiction or Nonfiction: What Should Students Read?

Reading fiction provides hours of enjoyment, increases a child’s vocabulary and language comprehension, encourages empathy toward other people, and improves communication skills. Reading nonfiction helps develop research skills, adds to a student’s background knowledge in a variety of subjects, and teaches how to critically evaluate sources of information (what sometimes is called “information literacy”).

What is your opinions about the topic? Write a two-sided argument about 200 words to state your points.

With the long history of human beings, there are numerous books in our society, in which fictions and nonfictions are two main categories. Which kind of books are more worthwhile for students to read has become a hard choice. In my opinion, although nonfiction can adds students’ background knowledge, it’s more wisdom to choose fiction to gain the enjoyment of reading and empathy towards other people.

Reading fiction is a process of enjoyment. Unlike the abstract and complex of nonfiction, the knowledge in fictions are more simple and straightforward, allowing students to read more breezily. The interesting stories also make students feel as if they were experiencing with the characters, therefore, they can run away from the stressful study. Fiction provides students a more enjoyable time when reading.

Students become more sympathetic after reading fiction. To some extent, fiction is a reflection of our real world. Reading different characters is also the process of reading different people in our society. The more students know the characters, the deeper they know people in reality. Thus, students become more empathetic when facing other’s faults or weakness.

It’s true that students need gain more background knowledge of their subjects. However, they have spent enough time and energy on subject learning, and they need to relax. So, in my opinion, it’s more significant for students to read fiction, either to get a more enjoyable reading time or to become more sympathetic to other people.

Score: 6p rater: liao

Audience & purpose	6p
Content & ideas	6p
Organization & structure	6a
Language:	6b