Genre-Based Approach To Enhance University Students’ Ability And Creativity In Writing Narrative Story

Senny Suzanna Alwasilah
University of Pasundan, Jl. Dr. Setiabudi No.193, Gegerkalong, Kec. Sukasari, Kota Bandung, Jawa Barat 40153
senny-alwasilah@unpas.ac.id

Abstract
Writing is widely recognized as a crucial skill for students in higher education to master. Given that writing is widely regarded as one of the most challenging skills, educators must adopt effective approaches in teaching this skill. The Genre-Based Approach (GBA) emerges as a potentially effective method to improve students’ writing abilities and potentially address writing challenges. This present study aims to identify students’ ability in writing towards the use of a genre-based approach in teaching writing. Based on the findings and discussions, it was concluded that implementing the genre-based approach to enhance university students’ writing’s ability in comprehending narrative texts revealed several key insights.

Keywords: Genre-based approach, writing, narrative text, teaching writing, learning outcomes

INTRODUCTION
Writing is widely recognized as a crucial skill for students in higher education to master. However, acquiring proficiency in writing demands considerable effort, as it is often regarded as one of the most challenging skills to develop. Emilia (2010) emphasizes that writing is an iterative process, requiring numerous revisions of text. Given the complexities involved, educators must carefully consider the most effective methods for teaching writing skills to students.

Given that writing is widely regarded as one of the most challenging skills, educators must adopt effective approaches in teaching this skill. Emilia (2010) underscores the importance of instructors establishing clear standards, as this fosters more efficient student learning. By setting clear expectations and guidelines, educators can provide students with the necessary framework to improve their writing abilities effectively.

Developing writing skills is a crucial aspect of English teaching, yet Kharisma (2009) contends that writing poses greater complexity compared to other skills such as reading, listening, and speaking.
Additionally, crafting narrative texts proves challenging for students. Consequently, English teachers must explore alternative methods to assist students in enhancing their writing proficiency (Kharisma, 2009).

As per Tuan (2011) and Anggaira (2012), the Genre-Based Approach (GBA) emerges as a potentially effective method to improve students' writing abilities and potentially address writing challenges. Richards and Schmidt (2002) further explain that genre refers to a specific form of communication found within certain contexts, characterized by identifiable patterns, organizational norms, structures, and communicative functions. Notably, GBA stands out for its provision of explicit knowledge, including communicative goals, rhetorical structures, and grammatical patterns, for students to acquire during the writing process.

Several investigations, including those by Pirilani (2017), and Johana (2019), have delved into the application of project-based learning. These studies have indicated that the genre-based approach facilitates enhancements in students' writing proficiency. Thus, this research endeavours to examine the potential of the genre-based approach in fostering the development of writing skills and creativity among higher education students. Additionally, it aims to explore the perceptions of higher education students regarding the integration of project-based learning within writing courses.

This present study aims to identify students’ ability in writing towards the use of a genre-based approach in teaching writing. The research questions are stated as follows: How is students’ learning outcomes, especially their writing ability upon the implementation of the genre-based approach to teaching language?

**Writing**

Engaging in planning, pre-writing, and revising to enhance their written work, students undergo a process that involves producing and refining multiple drafts, as well as participating in writing conferences (Elashri, 2013). Holmes (2004) corroborated the effectiveness of the process-oriented approach in aiding foreign students to plan and execute various stages of writing. Additionally, Holmes highlighted the importance of identifying key features of this approach and offering suggestions for developing activities aimed at humanizing and enhancing the writing experience to be more positive and effective.

The idea that writing is a skill that can be developed through practice, rather than an inherent talent, is emphasized by GBA theorists (Harmer, 2004: 3). Harmer asserts that "writing is a process," and the challenges posed by different genres significantly influence a writer's work, necessitating their incorporation into learning activities. Kim (2005) contributes to this discussion by presenting a model of the writing process, which includes planning, writing, and reviewing. Recursive and interactive elements further characterize this process, as added by Feez and Joyce (1998).

Joyce and Feez (2012) propose a five-phase writing process that encompasses planning, writing, editing, revision, proofreading, and publication. This comprehensive approach takes into account the context, audience, and subject matter, guiding the transformation of ideas into coherent text. Drafting
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involves careful consideration of vocabulary, clauses, and sentences, followed by revision based on feedback.

**Narrative Text**

Rebecca (2003) defines a narrative as a text that presents a series of logically and chronologically connected events influenced by various factors. She emphasizes the importance of understanding key elements such as plot, theme, characters, and events, and how they interrelate to convey the narrative. She also highlights that narratives aim to entertain the audience by telling a story, which includes characters, setting, and action. Typically, narratives introduce characters, setting, and the central problem early on, escalate the problem in the middle, and resolve it by the end. Similarly, Anderson (2003) also describes narratives as texts that entertain by telling stories with characters, setting, and action, following a similar structure of introduction, escalation, and resolution of the central problem.

Anderson (2003) discusses the structural elements of narrative texts, outlining five key steps involved in crafting such texts: orientation, complication, sequence of events, resolution, and coda. During the orientation phase, the narrator establishes the characters, time, place, and initial situation of the story. The complication phase introduces an event that initiates a chain reaction impacting one or more characters—a pivotal trigger in the narrative. Following this, in the sequence of events phase, the narrator depicts how characters respond to the complication, including their emotions and actions, presented either chronologically or through flashbacks, while also sharing the narrator’s perspective. The resolution phase resolves the complication or solves the central problem. Lastly, the coda, though optional, may be included by the narrator to impart a moral or message derived from the story.

**Genre-based Approach**

GBA refers to an instructional approach for language and literacy education, which incorporates the idea of genre and its teaching into academic tasks (Hammond & Derewianka, 2009). Furthermore, the genre-based approach represents a language tactic that requires strict adherence to develop a writing viewpoint (Candlin and Mercer, 2001).

Here are the qualities of GBA according to Tuan (2011). Firstly, GBA stresses the importance of considering the cultural and social context of English usage within a written piece. Secondly, GBA underscores the significance of both the audience and the linguistic conventions that a piece of writing must follow to be well-received (Muncie, 2002; Tuan, 2011).

Thirdly, GBA highlights writing as a collaborative social activity, drawing from Vygotsky-inspired theories (Tuan, 2011). Fourthly, GBA aims to engage readers by integrating subject matter, writing processes, and linguistic structures. Fifthly, GBA emphasizes the author's voice and interaction within the text (Tuan, 2011). Sixthly, GBA views the teacher's role as facilitative rather than authoritarian (Tuan, 2011). Lastly, GBA places strong emphasis on directly teaching L2 learners about the linguistic structures and organizational aspects specific to different text types.

The application of GBA in writing instruction seems crucial for students with low motivation
and proficiency levels. It provides effective guidance for these students to progress from basic or reliant writing phases to more independent stages. Furthermore, it fosters and simplifies the process for learners to eventually grasp concepts independently (Dirgeyasa, 2016).

**Evaluating Creative Writing**

Assessing creative writing, especially narratives that delve into emotions and imagination, poses significant challenges. It is highly subjective, relying on personal impressions that cannot be artificially manufactured. The evaluation hinges on capturing the essence of the story, the depth of characters, the progression of the plot, and the underlying themes—an assessment akin to gauging our own emotional responses.

Tredinnick (2006) offers a rubric guideline for evaluating creative writing, providing insights into what constitutes good story writing:

1. Engages the reader with a compelling and captivating storyline.
2. Evokes a sense of authenticity and origin, as if narrated by a genuine voice from a specific place.
3. Develops a plot that transports the reader into vivid experiences, traversing through emotions and moments.
4. Explores the setting comprehensively, delving into landscapes, ecological aspects, atmospheres, cultures, and more, creating a rich tapestry of the narrative world.
5. Enlivens the narrative with sensory imagery, incorporating colors, sounds, light, emotions, and figurative language to paint a vibrant picture.
6. Craftsmanship akin to composing music, where readers can sense the rhythm, lyrical elements, and emotive resonance akin to plucking guitar strings.
7. Embraces poetic license, allowing for creative deviations from conventional rules.
8. Constructs characters with depth, going beyond surface descriptions to delve into their inner worlds, childhood experiences, and sensory details, creating a lifelike interaction for readers.
9. Incorporates conflict, a fundamental element that drives narrative tension and development.
10. Manages transitions in point of view seamlessly, enhancing narrative fluidity.

Assessing students’ written work, as noted by Williams (1989), holds immense significance as it directly impacts students' academic trajectories. Teachers bear the responsibility of evaluating writing quality, determining whether it is exceptional, satisfactory, or in need of revisions. While this evaluation process is complex and subjective, teachers must strive for fairness and accuracy in their assessments to guide students effectively in their writing development.

**METHOD**

The main emphasis of this study will be on enhancing university students’ ability and creativity in writing, regarding the implementation of GBA in the classroom. Therefore, a qualitative research approach will be utilized to align with the study's objectives and research questions. The study will
employ qualitative methods, including teaching phases and interviews with students. As per Hancock (2002), qualitative research aims to develop explanations for social phenomena, with a focus on understanding the "why" and "how" aspects related to the research questions.

Additionally, a case study methodology was employed in this research to examine students' learning outcomes in the application of the genre-based approach in teaching narrative text writing. Shuttleworth (2008) describes a case study as focusing on specific and noteworthy instances. Merriam (1988) further categorizes case studies as involving description, explanation, and evaluation. Geertz (1973) adds that case studies aim to provide a detailed understanding of participants’ actual experiences, thoughts, and emotions within a particular context, aiming to capture the essence of being in that setting. Hence, a case study approach was chosen as the research methodology for this study.

**Research Site and Participant**

This research was conducted in a university located in Bandung, where a standard class structure was in place, impacting the reliability of the study's findings. The chosen university had already integrated a genre-based approach into its curriculum. The expectation was that conducting the research in a familiar environment would allow for a more natural research setting, benefiting from the researcher's familiarity with the location and participants. This approach aimed to minimize any potential disruptions in class behavior, even though students were aware of the research taking place and its objectives.

The study aimed to enhance university students' ability and creativity regarding the use of genre-based approaches in writing activities. Additionally, it aimed to offer insights for educators to enhance their instructional methods within the framework of a genre-based approach (GBA). The participants included the researcher, who also acted as the teacher (participant-observer), and 20 students from the university who volunteered for the study after being briefed on its purpose and requirements. The study was conducted over a period of one month.

**Data Collection Techniques**

This research employed multiple methods of data collection, such as interviews and analysis of students' written texts, to investigate the research topics outlined in introduction. The primary data collection methods included teaching sessions and interviews, which will be elaborated on in this section.

**Interview**

Interviews were carried out to gather specific and detailed information that cannot be obtained through observation alone, which directly impacts the research outcomes (Alwasilah, 2011). They were instrumental in ensuring that the researcher obtained all the required information (Emilia, 2000). Interviews involve questioning individuals about aspects of a study that cannot be discerned through observation, such as their thoughts and perspectives (Fraenkel, 2012). Interviews are structured to prompt particular responses or information (Fraenkel, 2012).

**A Phase of Teaching**
The teaching sessions spanned seven meetings, with the researcher taking on the role of the teacher as previously mentioned. The researcher applied the fundamental principles of the genre-based approach to teaching writing, focusing on narrative text as the central theme. The initial four meetings centered around the phases of the genre-based approach, while the subsequent meetings delved into the drafting process.

The first meeting commenced with the teacher sharing a text about folklore. Subsequently, the structure of narrative texts was explored in detail. In the following session, the teacher elaborated further on the structure and purpose of narrative storytelling. A sample narrative text was provided to the students, who were tasked with identifying its structural elements. During the collaborative creation phase, the teacher and students worked together to compose a narrative text, aiming to enhance their understanding of narrative structures. In the final stages, students independently crafted their own narrative texts based on their experiences, beginning with the orientation segment before progressing to the subsequent sections.

At the conclusion of the teaching sessions, students’ written works were collected as data to address research inquiries concerning the learning outcomes associated with the genre-based approach in teaching narrative writing. Learning outcomes, as defined by Otter (1992), encompass what learners know or can do as a result of their learning experiences.

Additionally, the researcher maintained detailed notes immediately following each session to capture the interactions and activities during the lessons, in line with Van Lier's (1998) recommendation to record observations while memories are fresh. These observational notes focused on the dialogue and actions of both the researcher and students within the classroom setting, aligning with the emphasis on classroom behavior's impact on student learning as discussed by Manion and Morrison (2000) and Allwright (1998).

**The Collection of Students’ Written Texts**

Throughout the research program, successive phases involved gathering student texts, which served as the primary data source for assessing students' progress in writing proficiency. These texts exhibit evidence of students grappling with meeting the requirements of specific text genres, conveying the impacts and meanings of discourses, and demonstrating language forms in written communication, as noted by Kress (1985). These texts also demonstrate students' achievements in these areas, supporting Freebody's (2003) assertion that "students’ actual accomplishments can often be measured through their written work across various text types." Therefore, one of the most crucial sources of data for evaluating students' learning outcomes concerning the implementation of a genre-based approach in teaching writing is the analysis of students' written texts.

**Data Analysis**

The analysis of data from teaching sessions, students’ narratives, and interviews involved three main stages: administration, transcription, and categorization. Below are the specific procedures used for analyzing data from each research instrument.
Analysis of Teaching Phases

In this study, the teaching phases of the genre-based approach were also scrutinized. The researcher assessed each stage of the genre-based approach upon its completion. This evaluation focused on the students' learning outcomes during each session, corresponding to the four stages of the genre-based approach: Building Knowledge of the Field (BKOF), Modeling of the Text (MOT), Joint Construction of the Text (JCT), and Independent Construction of the Text (ICT).

Analysis of Students’ Written Text

The analysis of students’ learning outcomes from the teaching phases involved several steps. Multiple drafts of students' narratives were examined, focusing on various aspects such as narrative structure and language features. The students’ written works were evaluated to gauge their proficiency in narrative writing while considering grammatical structures specific to narrative texts. Specifically, the analysis focused on schematic conjunction, structure, and systemic functional grammar. The findings from students’ written works were utilized to address the research question. The selection of student texts for analysis was done randomly, following Creswell's (2013) suggestion that qualitative research prioritizes data quality over sample size. A small but well-chosen sample can provide rich and comprehensive data leading to new insights and understandings.

Analysis of Interviews

To analyze information gathered from interviews, several steps were followed. Initially, voice recordings were transcribed, and fictitious names were used to protect students' identities. Transcripts were then verified by students to ensure accuracy. Quality checks were conducted on the transcripts following Emilia's (2005) recommendations. Thematic analysis was employed, followed by translation into English if necessary. Subsequently, transcripts were categorized based on the narrative writing topic and activities corresponding to the stages of the genre-based approach. The information was then interpreted descriptively, and the insights from interviews contributed to addressing the research questions effectively.

RESULT AND DISCUSSION

Analysis of the Phase of Teaching

1. Building Knowledge of the Field (BKOF)

The primary aim of the initial phase of the genre-based approach's curriculum cycle, known as Building Knowledge of Field, is to "establish the learners’ fundamental understanding of the subject they are going to write about" (Emilia, 2010). Collaborative efforts between students and teachers are employed to develop and gain expertise in the field. Activities in Building Knowledge of Field encompass discussions on cultural backgrounds, sharing personal narratives, exploring relevant vocabulary, and practicing grammar structures (Hammond, 1992). Discussions may include analysis of text grammar, vocabulary usage, and sentence structures (Derewianka, 2004; Emilia, 2012). Students may also engage in additional activities such as observations, interviews, or reading materials.
to gather supplementary information. While reading or learning, students take notes on vocabulary and expressions derived from model texts.

The inaugural meeting focused on building field knowledge, with students aware of the learning objectives related to narrative text writing. This aligns with the explicit teaching approach of the genre-based approach (Joyce & Feez, 2012; Emilia, 2010, 2012). The session began with a discussion about students' familiarity with narrative text recounting events. The teacher then elucidated the structures and purposes of narrative texts, emphasizing their narrative about past events. The narrative text structure, including orientation, sequence of events, and reorientation, was explained in both English and Bahasa to ensure students' comprehension of the writing topic (Emilia, 2012; Derewianka, 2004).

Following this, students were tasked with identifying narrative text elements in an English book discussing past events. They filled in blanks with appropriate words, mainly in the past tense, promoting understanding and usage of narrative grammar structures as suggested by Joyce and Feez (2012). Afterward, during discussions about the exercise outcomes, the teacher briefly explained narrative text grammar, emphasizing the use of past tense verbs. Grammar exercises aimed to improve students' understanding of tenses and narrative structure (2012).

Throughout Building Knowledge of Field activities, students were encouraged to note vocabulary related to narrative texts. This exercise aimed to expand their vocabulary for use in constructing their narrative texts during subsequent stages, such as Joint and Independent Construction of Text and writing sessions following the genre-based approach implementation (Emilia, 2012). Additionally, gathering information on the narrative text topic was emphasized, as noted by Gibbons (2002).

The subsequent meeting's activities mirrored those of the first, focusing on identifying past tense verbs and understanding narrative language usage. This grammar practice activity aimed to enhance students' ability to incorporate appropriate language structures into their narrative texts during later stages of text construction and writing sessions following the genre-based approach, aligning with Emilia's (2012) perspective on effective learning through application in context. Thus, students could grasp the essence of narrative texts and recognize past tense verbs in context.

2. Modelling of Text

The second phase of the genre-based approach, known as Modeling of Text, aims to "introduce and familiarize students with the text in focus" and "develop students' understanding of the purpose, overall structure, and language features of the particular text type" (Emilia, 2010: 67). Students are expected to "gain awareness of the purpose and features of the text through exploring the text” during this stage (Derewianka, 2004: 7). Modeling of Text is employed as the second stage of the genre-based approach to "introduce and familiarize students with the text in focus” (Emilia, 2010: 67) and "enhance students' understandings of the purpose, overall structure, and linguistic features of particular text types," according to Gibbons (2002: 64).
During text modeling, the teacher's active involvement and clear examples of relevant model texts play a crucial role. This includes presenting various model texts to the class, explaining the objectives, analyzing text structures, discussing the role of each structure, and examining language features (Derewianka, 2004). Derewianka also suggests using real texts or previously authored texts by students or teachers as model texts. Additionally, discussions on the purpose of each text step and explanations or instructions regarding language aspects can be beneficial for developing students' speaking and listening skills (Derewianka, 2004; Emilia, 2012).

Activities in text modeling may involve presenting different written texts, discussing their objectives, identifying schematic text structures, analyzing how each structure functions, and exploring language aspects (Derewianka, 2004). Emilia (2010) suggests that activities in text modeling include familiarizing students with the text's purpose and social context, presenting its schematic structure, providing a model text, and summarizing its grammatical elements (p. 68). Additional activities may include creating dialogues, applying grammar rules in context, and deriving moral lessons from the text (Emilia, 2012).

At the onset of the first Modeling of Text session, the class was informed of the lesson's objective: to identify the schematic structure, function, and linguistic characteristics of a narrative text. This aligns with the genre-based approach's tenet of explicit teaching, where the learning objective is clearly communicated to students. Explicit teaching emphasizes direct instruction from teachers, which can enhance the effectiveness of the teaching process (Emilia, 2012). It also aids students in utilizing the text appropriately (Joyce & Feez, 2012).

Students were provided with a narrative text in both English and Bahasa to read before engaging in activities. This dual-language approach aimed to facilitate students' understanding of the text's content and lessen challenges in discerning the text's purpose and overall structure. The biography of Habibi served as the text, and presenting it in both languages helped students comprehend it more easily, aligning with Emilia's (2012) perspective on providing support during learning activities.

During the subsequent meeting, students were tasked with identifying narrative texts in English and performing similar activities as in the first meeting. They were encouraged to use translation tools to aid their understanding of the text, fostering familiarity with English texts and language features (Emilia, 2012). This approach helps students grasp narrative text structures and narrative language elements over time.

Additionally, the use of jumbled text activities engaged students in understanding narrative passages and reconstructing text order, thereby improving their comprehension of narrative text structures and aiding in narrative text writing development, as suggested by Raimes (1983). The modeling of narrative texts assisted students in understanding the narrative genre and learning to compose their own narrative texts effectively.

3. Independent Construction of Text
The Independent Construction of Text stage serves the purpose of enabling students to independently create their narrative texts (Derewianka, 2004). During this stage, students are tasked with writing their narratives and may seek guidance from the teacher or peers for feedback (Emilia, 2012). Furthermore, their written works may be displayed on the classroom wall.

Derewianka (2004) recommends the following activities: assisting students in choosing their narrative topics, drafting initial versions, and utilizing narrative models. Discussions about the drafts may reveal the need for additional collaborative work in joint construction and modeling, and the teacher can provide feedback or suggestions to help achieve the narrative's purpose more effectively. The teacher may also revise and return the students' drafts.

The aim of the Independent Construction of Text stage is for learners to have the opportunity to independently produce their narrative texts (Derewianka, 2004; Emilia, 2012). Under the teacher's guidance, learners can revise their written works as they progress. This aligns with the genre-based approach concept that "students learn through apprenticeship under the teacher's guidance" (Emilia, 2012: 22). The final step is publication, where students' narrative texts can be displayed on the classroom wall.

The independent text construction stage follows collaborative text construction, marking the point where students start creating their narratives independently (Derewianka, 2004; Emilia, 2012). While the activities were familiar from collaborative work, the individual creation aspect makes a significant difference.

As students gained experience in independently crafting narrative texts during this stage, they relied less on direct teacher guidance. Students were allowed to complete their narratives before consulting with the teacher. They developed writing skills under the teacher's guidance, aligning with the genre-based approach principle of learning through apprenticeship (Emilia, 2012). Students utilized narrative examples and resources to aid their writing process. To facilitate expression, they were encouraged to begin drafting their narratives in their native language.

Students were tasked with writing a narrative paragraph about "My Adventure," following Derewianka's (2004) suggestion of teacher-assisted topic selection. Starting with drafting in their native language helped improve their grasp of narrative structure (Emilia, 2012). Some students initially struggled with structure and coherence, starting their narratives with events and misrepresenting the narrative's resolution. Consequently, they were guided to initiate their writing in their native language first.

Once the narrative had the correct structure, its content was translated. Students had access to books, dictionaries, and peer/teacher support to aid their writing. The iterative writing process allowed students to revise their narratives multiple times (Emilia, 2012). While some students successfully followed the GBA phases and incorporated conjunctions in their narratives, others faced challenges expressing their ideas effectively in writing. This indicates a need for adjustments in learning activities and instructional delivery.
The final stage of the GBA teaching approach involved independent text construction, where students independently created narrative texts. While some students excelled in this task, others struggled due to genre unfamiliarity or potential lack of engaging learning activities. Addressing these challenges ensures a more effective learning experience.

4. Analysis of Students’ Written Text

This discussion focuses on delving into the process of analyzing students' written work to gauge the depth of their learning within the framework of a genre-based approach used to teach writing, specifically narrative texts. The main aim is to provide a comprehensive understanding of the students’ progress and achievements in relation to the research question. To accomplish this, the researcher carefully selected samples of students' work based on their performance across various teaching and learning activities. These samples were chosen to reflect a spectrum of proficiency levels, allowing for a thorough assessment of the effectiveness of the genre-based approach in enhancing students’ writing abilities. Through this detailed analysis, the discussion seeks to provide robust evidence and insights to support the conclusions drawn regarding the impact of the genre-based approach on students' learning outcomes in writing narrative texts.

5. Analysis of the structure of the narrative text

<table>
<thead>
<tr>
<th>Organization of Structure</th>
<th>Student’s Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orientation</td>
<td>Once upon a time, there was a girl who name lily, lily has a friend named lana. They were walking through the forest together. To find a potion. And the forest is dangerous so they promised each other that they would always be together.</td>
</tr>
<tr>
<td>Complication</td>
<td>Suddenly, they saw a lion getting close toward them. One of them climbed a nearby tree at once. But, the other one didn’t know how to climb up the tree. So, she just run along the road.</td>
</tr>
<tr>
<td>Resolution</td>
<td>After the lion leave them, the friend on the tree came downs and asked. “Lily, are you alright?” She answered “yes, after you left me alone and you just think of you alone.</td>
</tr>
</tbody>
</table>

The writer demonstrates a commendable grasp of narrative text structure in her writing. According to Anderson (2003), a narrative presents a sequence of logically and chronologically connected events influenced by various factors, highlighting the importance of understanding elements like plot, theme, characters, and events to convey the narrative effectively.

In her first paragraph, the writer introduces characters, setting, and initial situation, displaying a clear understanding of orientation. Anderson (2003) notes that during this phase, the narrator establishes these fundamental elements of the story.

Moving on to the next paragraph, the writer introduces a complication through the encounter with a lion, showcasing an understanding of the narrative's structural phases. The complication phase, as Anderson (2003) explains, sets off a chain reaction impacting characters and propelling the narrative forward.

The resolution of the complication is effectively portrayed in the final paragraph, where the
characters' responses and emotions are depicted, aligning with the reorientation phase. Anderson (2003) describes this phase as resolving the central problem or complication within the story.

The foundational stages of our teaching curriculum, namely building knowledge of the field and modeling of text, play a crucial role in empowering students to craft well-structured narratives. These stages deepen students' understanding of narrative elements and guide them in organizing their narratives cohesively. Once students master narrative structure, they are encouraged to create narratives that encompass essential components such as orientation, complication, and reorientation while maintaining a clear and concise writing style. This approach not only enhances students' writing abilities but also strengthens their grasp of narrative storytelling.

6. Analysis of Interviews

The genre-based approach, initially developed for writing instruction (Jones and Derewianka, 2016), has become widely adopted in English language teaching, demonstrating notable advancements in this domain (Derewianka, 2003), including reading comprehension. Through interviews, students conveyed their positive perceptions of the recent implementation of the genre-based approach, particularly in teaching narrative text comprehension. They expressed that the sessions were engaging, intriguing, and more comprehensive. Their feedback highlighted the deviation from the teacher's usual methods, which made the learning experience less monotonous.

By providing clear explanations while allowing active student participation, the approach aligns with Hyland's (2003) observation that it fosters active engagement without diminishing the teacher's central role in facilitating communicative practices. Additionally, students appreciated the in-depth discussions focused on specific topics, which they felt contributed to a more profound understanding. These sentiments are crucial in light of challenges identified in reading comprehension, such as schema application, word interpretation, limited vocabulary, reading fluency, metacognitive skills, and text structure comprehension (Graham, 2004). The genre-based approach appears to mitigate some of these challenges, although students noted specific areas like vocabulary, fluency, and text types as ongoing areas of improvement.

CONCLUSION

Based on the findings and discussions, it was concluded that implementing the genre-based approach to enhance university students' writing's ability in comprehending narrative texts revealed several key insights. The lecturers successfully executed the three stages of the genre-based approach, although some aspects deviated from the theoretical framework and lesson plans. For instance, activities intended for the Building Knowledge of the Field (BKOF) stage were at times mistakenly placed in the Modeling of Text (MOT) stage. During MOT, there was semi-group work without adequate modeling on text analysis before presenting comprehension questions. However, Independent Construction of Text (ICOT) stages were handled effectively, although summarization tasks were omitted. Despite these discrepancies, the teaching and learning process met most criteria
for promoting how to write narrative text.

Based on the research findings, several suggestions are proposed to enhance writing abilities through the implementation of the genre-based approach. Firstly, teachers are encouraged to meticulously follow the lesson plans to ensure that the teaching and learning process aligns seamlessly with the stages of the genre-based approach. This alignment can significantly optimize the effectiveness of the approach in developing critical thinking skills among students.

Moreover, teachers should provide clear guidelines and limitations for students' responses, particularly when evaluating elements such as moral values in stories. This clarity helps guide students in determining the most appropriate answers, fostering deeper analytical thinking. Additionally, considering time allocation is crucial as it directly impacts students' performance. Teachers may need to adjust the complexity of tasks based on students' abilities and foundational competencies to ensure optimal time management during the teaching and learning process. By making these adjustments, teachers can create an environment that supports students' writing development more effectively. These recommendations can also serve as valuable insights for future researchers looking to explore and refine the genre-based approach further.

REFERENCES


