

Integrating Environmental Education into a Genre-Based EFL Writing Class

Although many fields of study are increasingly promoting awareness of the need to protect the ecosystem by thinking and acting “green,” the concept of environmental education actually has a long history; for example, concerns about global environmental problems were discussed at a 1972 United Nations Conference (Nkwetisama 2011), which resulted in the Belgrade Charter (UNESCO-UNEP 1976), a document that sets out six objectives for environmental education: awareness and knowledge of problems, an attitude of concern, skill at overcoming problems, and evaluation of and participation in solutions. Considering the ambitious objectives of environmental education, increasing students’ awareness of environmental problems and possible solutions is a challenging task.

Nkwetisama (2011, 111) says that environmental education deals with various areas where human activity has a harmful effect and defines

environmental education “as concerted efforts conscientiously organized to teach or draw the attention of human beings about how natural environments function and how these human beings can manage and protect them.” He proposes a long list of environmental issues as possible topics of study, including global warming, greenhouse gas, ozone depletion, species extinction, deforestation, and more (Nkwetisama 2011). As suggested by Jacobs and Cates (2012), there is a great need to take action—not just developing awareness but developing an understanding of causes and becoming competent in evaluating plans to deal with problems. The most important objective of environmental education is actually to get students to participate. That objective is a good fit for language teaching and learning, particularly with language-teaching approaches that emphasize participation in learning rather than merely passing tests (Jacobs and Goatly 2000).

With participation as the goal, teachers can focus instruction on information and activities that protect the environment. Activities might be directly related to school life, such as adopting a zero-waste classroom policy, growing gardens on the school ground, or bringing nature to the classroom (which can be as simple as having students bring in plants and take responsibility for caring for them). Other activities that can raise students' environmental awareness and encourage active participation include:

- getting to school “greenly” by walking, bicycling, or taking public transport; students and parents then realize that replacing car or motorcycle trips to school reduces air pollution.
- minimizing the use of paper, or if possible going paperless, by submitting all assignments, reports, and papers by email or other electronic means; students learn that the more paper they use, the more trees need to be cut.
- reducing the use of plastics through recycling and reuse; students understand the consequences of behavior such as throwing a bag of garbage into a river or lake, leaving plastic snack packages lying around, and using plastic bags for almost everything and discarding them in places other than waste bins.

This article suggests practical activities for integrating environmental education into English language teaching (ELT), based on the experiences of one of the authors, who added environmentally related elements to an English as a foreign language (EFL) writing class. Since the general EFL teaching and learning process in our context applies the genre-based approach (GBA), this article also discusses how environmental issues can be incorporated using that approach, especially for teaching the productive skills.

The environment and language education

With the number of challenges facing our planet, it is critical to raise students' environmental awareness and teach them environmental values. For language teachers, trends towards socially responsible education motivate them “to use global issues as a context to develop language and social skills” (Gürsoy and Sağlam 2011, 47). The educational benefits are pointed out by Hauschild, Poltavtchenko, and Stoller (2012), who show that

connecting environmental concerns with language instruction (1) increases students' interest in significant current issues, (2) educates them on how to make the planet more healthy, and (3) offers real contexts for language learning and authentic interaction.

Because environmental awareness has increased all over the world, there is a wider availability of appropriate materials, and environmentally themed topics are found in numerous textbooks (Hauschild, Poltavtchenko, and Stoller 2012). In addition, “teachers can use the Internet, where available, to find environment-related resources that can be adapted to meet their students' content- and language-learning needs” (Hauschild, Poltavtchenko, and Stoller 2012, 4). It is becoming common for language instructors to integrate environmental issues through their materials, techniques, media, classroom activities, and syllabus design (Cates 1990). Teachers can also find lists of “green” resources—including environmental curricula, lesson plans, pictures, flashcards, poems, songs, videos, graded readers, and art projects—on websites provided by environmentalists, teaching experts, teachers' associations, government institutions, and others.

The genre-based approach and the teaching of writing

According to Yan (2005), the GBA gained popularity in the 1980s, when it was realized that students would benefit from studying various text types. The approach originated in response to dissatisfaction with the practices of previous writing approaches that focused on narrative genres and mostly overlooked other types of writing (Oliver 1999). In the Australian context, according to Feez and Joyce (1998, 24), the genre approach to language learning was introduced by linguists and teachers who had “been working with disadvantaged groups of students.” The GBA offers students “explicit and systematic explanations of the ways language functions in social contexts” and helps them “to consider the forces outside the individual that help guide purposes, establish relationships, and ultimately shape writing” (Hyland 2003, 18). In other words, the GBA reveals the strong association between aspects of language forms and functions, which are essential in teaching

writing. Additionally, it enables students to develop flexible thinking and observe the way ideas are organized (Kim 2006).

The GBA to teaching writing thus equips students with explicit knowledge of how genres of texts are organized and why they are created that way (Hyland 2007). Students learn that genres have special communicative functions, and the subject matter and writing style, as well as the introduction, body, and conclusion of a text, are guided by a particular genre (Martin 1989; Swales 1990).

In our context, genres are taught in a four-stage procedure with different learning objectives and activities for each stage. This allows students to gradually achieve independent control of a particular text type. The step-by-step procedural activities of teaching writing using the GBA are described in detail below.

Stage 1: Building knowledge of the field

The purpose of this stage is to activate students' schema, or background knowledge, which is essential for them to understand the topic. To reinforce schema activation, teachers encourage idea sharing about the topic so that later students will be ready to write about it. To orient students to general text features, vocabulary, and social and situational contexts, teachers ask leading questions or provide students with information by using aids such as pictures, movie excerpts, slides, or webpages. Some vocabulary related to the topic is also introduced and discussed in this stage.

Stage 2: Modeling of the text

This stage is intended for students to explore a genre through the presentation of a model text, which can be created or found in various places, such as brochures, fliers, newspapers, magazines, and webpages. Teachers help students investigate the text type and its features, covering the social function, the generic structure, and linguistic features (Cope and Kalantzis 1993). Teachers also ask students about the audience of the model text.

Awareness of the text style and format during the modeling stage provides students with input about the organization of the type of text that they are going to write—and what to expect when they encounter other examples of the same text type later on. Student–student and teacher–student conferences can be conducted to identify the generic structure

and grammatical features found in the text. Understanding the overall structure of the text goes a long way toward helping students construct their own texts later on.

Stage 3: Joint construction of the text

This stage involves students constructing an example of the genre in pairs or small groups. The philosophy behind this pedagogical activity is based on Vygotsky's (1978) concept of *zone of proximal development*, which is the stage of learning where students can acquire new knowledge only with assistance and social interaction with the teacher. Therefore, teachers scaffold or provide help for students, particularly at the beginning phase of learning a genre where teachers need to intervene to help students map out the model texts (Hyland 2003). When students begin to contribute to the construction of the text more independently, the teachers gradually reduce the help they offer (Feez and Joyce 1998). Hyland (2003) suggests that this support should be strategically reduced as students make gains; when they have gained confidence with their knowledge and skills, they can jointly construct a text with peer assistance in pairs or in groups.

Stage 4: Independent construction of a text

In this stage, students draft and present an entire text. Working independently on the construction of a text “explicitly encourages creative exploitation of the genre and its possibilities” (Martin 1999, 127).

The following sections illustrate how to apply these four stages of the GBA to teach environmental themes in the descriptive, narrative, and procedure genres.

Teaching descriptive writing

In descriptive text, students should be able to describe something or someone through the exploitation of their senses, and they need to become quite familiar with the object that they are going to describe. To help them, the teacher explores objects within the school context, home context, or the surrounding area, and students describe an object and relate it to environmental concerns.

Stage 1: Building knowledge

To begin, the teacher brings a picture of a tree in the school yard or has the students look

out the window at one. The teacher asks general questions about the tree, such as what the name of the tree is, whether the students are familiar with that kind of tree, and where it is usually found. Further questions about details build on the students' knowledge, such as the approximate height and diameter of the tree, parts of the tree, the color of the tree, and the fruit (if any). In terms of raising students' environmental awareness, it is essential to discuss the tree's benefits for humans and animals, and to ask thought-provoking questions such as how the immediate environment would be affected if the tree were cut down. In this question-and-answer session, the teacher writes on the board related vocabulary that will be useful when students describe the tree later on. The teacher can also use semantic webs or graphic organizers to help students classify the vocabulary.

Stage 2: Modeling

In the modeling stage, the teacher shows a model text to the students and asks them to read it individually before working in groups to analyze the text in terms of purpose, generic structure, and linguistic features. Students are given a chart to fill out to help them keep track of these features. It is ideal if the model text relates to the description of the tree or other object presented earlier in order for students to see the vocabulary in use, which means that teachers might need to create the model text themselves.

Stage 3: Joint construction

After the modeling stage, the teacher presents a picture of another tree in a different location. Then students work in pairs and brainstorm ideas about this new tree, perhaps by using semantic webs or graphic organizers. The teacher supports students by giving them a guided writing activity sheet on which they write down the generic structure of the text—that is, the identification and the description sections. To add a sense of environmental awareness, the teacher also provides space for students to fill in their feelings about the tree, describe ways they think the tree is useful, or suggest what should be done to keep it standing strong.

Next, students use the writing activity sheet to draft their composition. The length of the draft will depend on students' ability. Drafts are reviewed by teachers or by peers;

reviewers particularly focus on checking to see whether the drafts include (1) features of the description genre and (2) details about the importance of the tree in the environment.

Stage 4: Independent construction

The independent construction stage is the most interesting part of teaching description and relating it to environmental education. Either as groups or individuals, students go outside and observe their school environment. This can be done during class and takes 10 minutes or more. Students receive a list of objects that they can select within their school environment—one of the trees in the school yard, flowers in pots, flowers in the school garden, fish in a pond, waste bins, and so on. Students write down important information, such as the name of the object or place to be described, reasons for choosing it, details they noticed, the relationship of the object to other things near it, and benefits to humans and animals. If they like, students can take pictures to help them describe the selected object. Later, back in the classroom, the writing process continues, as students brainstorm ideas and vocabulary, draft, review, and revise. In the end, teachers ask students to revise their composition in pairs and publish it in a class magazine or on their own social media site.

A similar activity, which can also take place in the independent construction stage, is an outside-school observation. Teachers assign students to observe their surrounding environment, such as their home or neighborhood. Students are equipped with the following lists:

- common and easily found things that they can describe, such as a gutter full of rubbish, butterflies flying around a blooming flower, a full waste bin in the kitchen, a clean yard, a dirty yard, a small river nearby, or a wilted plant or flower
- questions about the object or place they are going to describe (e.g., What is the name of the object? Why did you choose the object? What does the object look/smell/feel like? How does the object benefit or harm humans, animals, or plants?)

Whether students do their observing at the school or somewhere else, they will develop awareness of problems and recognize the need to take an active role in protecting the envi-

ronment. Students are encouraged to write and share their descriptions electronically, on posters, or by reading to the class or in groups, and the class can hold a follow-up discussion in which students consider questions such as:

- What did you learn from this activity?
- What did you notice that you never noticed before?
- What things did you observe that you like and would like to see preserved or strengthened?
- What things did you observe that you do not like, or that are harmful, and would like to see reduced or eliminated?
- What can you do, or what can we do as a class, a school, and a community, to help?

Following is an example of a descriptive text based on an observation outside the classroom written by our students Ella and Ummul. It is called “The Waste Bins.”

There are three waste bins in front of our class that keep our class clean. These bins are the place for us to throw away our trash. They are made of truck tires that are not used anymore. The colors of the bins distinguish the types of waste that we throw away. The blue waste bin is for plastic, the green bin is for paper, and the yellow one is for leaves and grass. The bins have similar shape. They are round with approximately 35 cm. diameter. The length is perhaps 80 cm., with plastic handle on each side. Unfortunately our bins do not have the lids to close. So that when they are full of trash, they smell so bad. However, we like the bins. Without them, we do not know where to throw away our trash.

Teaching narrative writing

Before students are asked to write a narrative text, they should be immersed with examples. The texts chosen should not be difficult in terms of grammar and vocabulary. For example, children’s storybooks that are rich with environmental themes are appropriate for teaching narrative writing.

Stage 1: Building knowledge

To take advantage of background knowledge, the teacher provides a text or plays a short video or excerpt from a movie (not more than a few minutes). The book or movie

should relate to an environmental topic. Some videos found on the Internet include *Shaun the Sheep – Save the Tree*; *The Story of Fizzy and Sparkling*; *The Giving Tree*; *Gazoon: The African Carrots*; and *The Little Blue Fish*. A question-and-answer session then follows, with students exchanging opinions about the setting, characters, conflicts, moral issues, and environmental themes.

Stage 2: Modeling

If students have watched a video, it is best to use the same story to model the narrative text. Teachers might even create their own story based on the movie. This approach is beneficial in certain ways. First, the language used in the model text can be adjusted to the students’ level; second, teachers can use their language and imagination in creating the story. Teachers guide students in investigating the generic structure of the text—the orientation, complication(s) or conflict, sequence of events, and resolution—as well as language features of the text, such as vocabulary, the use of verb tenses, phrases used to connect events and show relationships, and the dialogue and behavior that develop actions and characters. Teachers work with students to identify these characteristics, and students create and display charts or lists that show these features.

Stage 3: Joint construction

In the joint construction stage, the teacher and students work together to construct texts in the narrative genre through group writing with the help of a picture series or a short movie. Pairs or groups brainstorm environmental themes they would like to emphasize before they write their stories.

Stage 4: Independent construction

Finally, in the independent construction stage, students choose their own environmental theme and then write a story that illustrates that theme. Sample stories with environmental themes might be based on:

- a fish that lives in a dirty pond, told from the fish’s point of view
- a baby bird that has fallen from a tree because someone has cut down the tree
- a boy who saves a floating kitten from a flooding sewer
- a girl who feeds a hungry cat that she found in a dark alley

There are many more appropriate scenarios that teachers can suggest; as an alternative, students can come up with their own themes. As the list suggests, it is fine to let students explore using different points of view (not necessarily their own) to imagine what it is like to be an animal or plant in a certain situation. Teachers should not be demanding in telling students how many paragraphs they should write. After students go through the process of writing—including reviewing and revising—they read their text in front of the class or put it on a wall in the classroom. Again, as with the descriptive texts, follow-up discussions focus on what students learned about the genre and what they noticed about the environment as the result of this activity.

Teaching procedure writing

A procedure is a clearly organized set of steps, the main purpose of which is to enable the reader or audience to follow instructions. For a reader to be able to replicate each step of the procedure, the writer needs to comprehend the entire set of steps clearly before writing. Better yet, the writer should experience the process itself before sharing it with the audience.

Since experiencing is important for comprehension, teaching techniques for this type of text in the writing class include presentation and demonstration. With these techniques, students make predictions about the number of steps needed to complete the process, and they see that the steps are real and concrete. One way to incorporate environmental themes into the procedure-writing activity is to assign students to describe a process in which materials can be recycled in a useful way.

Stage 1: Building knowledge

Presentation and demonstration provide students with adequate background knowledge that can later trigger better comprehension. In the building-knowledge stage, teachers present products from recycled materials either in the classroom or on a screen. Examples of such products are food covers made from plastic bottles, tin flowers made from soft-drink cans, a stationery box made from a shoebox, and a money box made from soft-drink cans. Seeing these objects arouses students' curiosity.

Teachers ask students what the objects are made of, where they can find the materials, and why the creators made the objects from those

materials instead of buying new ones. Next, teachers show students how to make one of the products (or perhaps ask students if they know how to make one). This demonstration should not take too much time, so the product chosen should be a fairly simple one, such as bowling pins made from empty water bottles. If it is impossible to bring the real objects to class, the teacher can use a series of pictures, a wall chart, or a computer presentation.

Stage 2: Modeling

After the demonstration, it is ideal if the model text given to students and the product demonstration are based on the same process so that the students have a vivid connection between what is shown and what is written. The discussion of the model text can be done in pairs or in groups. The discussion should be about the generic structure of the procedure, such as the overall goal, the materials (what tools or items are needed to complete the process and how they are presented and described in the text), and the steps (the actions that must be taken and how they are explained). Teachers also help students investigate the language features that are typically used in the procedure genre, such as temporal conjunctions, action verbs, imperative sentences, and the present tense. During the classroom discussion of the model text, teachers refer to the demonstration presented earlier.

Stage 3: Joint construction

During the joint construction stage, students list things that they see around them and generate ideas about different ways to use those things. Students then select the one best idea to develop into a composition. They construct the text together with peers, while the teacher moves around the class and checks the students' progress to support their learning.

Stage 4: Independent construction

In this stage, individuals write their own procedural composition. For example, the teacher assigns a writing project by asking students to look around their homes at unused things and to think of other uses for those items. Students then choose one idea and describe the procedure involved. Once the process of writing is finished, students share their writing with the class. A follow-up discussion again focuses on both the features

of the procedure genre and the environmental lessons that the students have become aware of during the activity.

There are several ways to publish the students' compositions. Presenting the composition orally by demonstrating each step of the procedure with the help of the chosen media (e.g., pictures, a short video, actual objects) allows other students to ask questions and presenters to answer. Students' work can also be written on a big piece of paper and hung on the classroom wall, in which case groups of students take turns presenting their procedures to other groups. If the texts are posted on a class blog, other students can then react, pose questions, or comment on the clarity of the steps, the creativity of the idea, and the environmental impact of the procedure described.

Conclusion

The activities described in this article connect students to life beyond school, making them aware of the challenges of real life, including environmental issues. Incorporating environmental issues into the English teaching classroom is highly possible because as Cates (1990) suggests, it is a matter of the way we teach; there is no time anymore for students to sit silently learning. It is time for them to venture out to explore their surroundings and to learn from their environment. Learning a language does not mean only learning its structure; it also means learning how to use it to communicate and deliver messages to other people. Thus, it is enriching to have students use the language while they explore life outside the classroom, learn from the world, improve their awareness of the environment, and participate in protecting it.

The genre-based approach is a tool to help students master the language, to enable them to broaden their knowledge about the world, and to allow them to express their opinions about environmental problems and ways to solve them. Incorporating environmental education into ELT does not necessarily mean doing it in every lesson. However, as Jacobs and Cates (2012, 6) suggest, environmental education should "be a regular and consistent part of the curriculum, not just something that is thrown in once or twice a year." It takes years, though, to see the fruits of equipping students with environmental education in the ELT classroom. Having an optimistic view for

a better world enables us to have many reasons to keep trying to empower the younger generation to brighten the shades of green to come.

References

- Cates, K. 1990. Teaching for a better world: Global issues in language education. *The Language Teacher* 14 (5): 3–5.
- Cope, B., and M. Kalantzis. 1993. Introduction: How a genre approach to literacy can transform the way writing is taught. In *The powers of literacy: A genre approach to teaching writing*, ed. B. Cope and M. Kalantzis, 1–21. Bristol, PA: Falmer.
- Feez, S., and H. Joyce. 1998. *Text-based syllabus design*. Sydney: National Centre for English Language Teaching and Research, Macquarie University.
- Gürsoy, E., and G. T. Sağlam. 2011. ELT teacher trainees' attitudes towards environmental education and their tendency to use it in the language classroom. *Journal of International Education Research* 7 (4): 47–52.
- Hauschild, S., E. Poltavchenko, and F. L. Stoller. 2012. Going green: Merging environmental education and language instruction. *English Teaching Forum* 50 (2): 2–13.
- Hyland, K. 2003. Genre-based pedagogies: A social response to process. *Journal of Second Language Writing* 12 (1): 17–29.
- . 2007. Genre pedagogy: Language, literacy and L2 writing instruction. *Journal of Second Language Writing* 16 (3): 148–164.
- Jacobs, G. M., and K. Cates. 2012. Global education in second language teaching. *International Journal of Physical and Social Sciences* 2 (8): 1–22.
- Jacobs, G. M., and A. Goatly. 2000. The treatment of ecological issues in ELT coursebooks. *ELT Journal* 54 (3): 256–264.
- Kim, M. 2006. Genre-based approach to teaching writing. *TESOL Working Paper Series* 4 (2): 33–39.
- Martin, J. R. 1989. *Factual writing: Exploring and challenging social reality*. 2nd ed. Oxford: Oxford University Press.
- . 1999. Mentoring semogenesis: 'Genre-based' literacy pedagogy. In *Pedagogy and the shaping of consciousness: Linguistic and social processes*, ed. F. Christie, 123–155. London: Cassell.
- Nkwetisama, C. M. 2011. EFL/ESL and environmental education: Towards an eco-applied linguistic awareness in Cameroon. *World Journal of Education* 1 (1): 110–118.
- Oliver, R. 1999. Another look at genre in the teaching of writing. Paper presented at the International Federation for the Teaching of English conference, Warwick, England.
- Swales, J. M. 1990. *Genre analysis: English in academic and research settings*. Cambridge: Cambridge University Press.
- UNESCO-UNEP. 1976. The Belgrade Charter: A global framework for environmental education. *Connect* 1 (1): 1–9.

Vygotsky, L. S. 1978. *Mind in society: The development of higher psychological processes*, ed. M. Cole, V. John-Steiner, S. Scribner, and E. Souberman. Cambridge, MA: Harvard University Press.

Yan, G. 2005. A process genre model for teaching writing. *English Teaching Forum* 43 (3): 18–26.

LESTARI SETYOWATI is a full-time lecturer at the College of Teacher Training and Education of the Indonesian Teachers Association, in Pasuruan. She earned her master's degree in ELT from the State University of Malang, where she is now studying for her doctorate.

UTAMI WIDIATI is a faculty member in the English Department of the State University of Malang. She has been involved in various pre-service and in-service teacher-training programs in Indonesia. Her subject interests include curriculum development, second language acquisition, materials development, and teaching English as a foreign language.

Personal Learning Environments...

(Continued from page 19)

language, but also language-learning skills. For example, students could be asked to show their ability to determine their own language-learning needs, to self-assess, or to create a relevant learning plan.

As PLEs encourage learning beyond the classroom, the focus moves away from the institution and to the learners' lives, both present and future. In the longer term, this shift may affect the way that schools and teachers see their roles. Perhaps, as learners move from a class to a university, the workplace, or the community, teachers will assume more of a longer-term support role.

All these changes pose considerable challenges that may concern administrators and of course teachers who appreciate the need to support students for lifelong learning but who are also keenly aware of practical restrictions: limited time, the requirements of a set curriculum, the need to prepare learners for compulsory tests, and so on. Nonetheless, these changes also offer opportunities to open up the language classroom and to make the language-acquisition process a more personalised and social experience, where the focus is squarely on the learner.

References

Attwell, G. 2007. Personal learning environments—the future of eLearning? *eLearning Papers* 2 (1): 1–8.

Benson, P. 2011. *Teaching and researching autonomy in language learning*. 2nd ed. London: Routledge.

Breen, M., and A. Littlejohn, eds. 2000. *Classroom decision-making: Negotiation and process syllabuses in practice*. Cambridge: Cambridge University Press.

Ekbatani, G., and H. Pierson, eds. 2000. *Learner-directed assessment in ESL*. Mahwah, NJ: Lawrence Erlbaum.

PLE Resources

1. Jane Hart manages a website that includes an annual list of the 100 best tools for learning. Many of these are suitable for PLEs. You can find the site here: <http://c4lpt.co.uk/top100tools>
2. Interesting articles about PLEs can be found here: <https://onlinelearninginsights.wordpress.com/tag/personal-learning-environment>
3. To see examples of various tools used in PLEs, search for “personal learning environments” on Google and click on “Images” at the top of the screen. You will see many examples of ways that educators have brought together different resources to create PLEs.
4. If you would like to read more about PLEs, you may be interested in the *International Journal of Virtual and Personal Learning Environments*.

HAYO REINDERS, PhD, is Professor and Director of the online doctoral TESOL program at Anaheim University in the United States and Acting Head of Education at Unitec in New Zealand. He is also Editor of *Innovation in Language Learning and Teaching*. His interests are in technology in education, learner autonomy, and out-of-class learning. His website is www.innovationinteaching.org.