

Genre-Based Approach Listening Instruction: A Case Study in a Blitar Senior High School

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Abstract:

This qualitative case study investigates the implementation of the Genre-Based Approach (GBA) in teaching listening skills to 10th-grade students at SMAN 1 Sutojayan, Indonesia. Employing observations and interviews, the research explores the effectiveness of GBA in a practical classroom setting. Findings indicate that while GBA provides a sound theoretical framework, its success hinges on comprehensive preparatory activities, particularly pre-listening tasks that build vocabulary and contextual understanding. The study highlights the need for differentiated instruction to address varying student proficiency levels and recommends targeted pre- and post-listening activities to boost comprehension and engagement. The outcome of this research is a framework for teaching listening using the Genre-Based Approach. This framework can serve as a guide for applying the same method in other schools. Overall, the research underscores the potential of GBA in enhancing listening skills, suggesting that its effectiveness can be significantly amplified through meticulous implementation and support. Future research should investigate additional strategies to further tailor GBA to diverse student needs and promote overall engagement in listening

Keywords: Genre-Based Approach (GBA); Teaching Listening; Indonesia; Qualitative Case Study.

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Introduction

The growing significance of English as a global language, particularly in the digital age, has underscored the need for effective English language instruction, especially in countries like Indonesia where English holds significant importance for education, business, and international communication (Nurhayati & Nuraini, 2016). The acquisition of listening skills, a crucial component of language proficiency, presents unique challenges due to its complex cognitive processes and the need for active engagement with spoken language.

The Genre-Based Approach (GBA) has emerged as a significant pedagogical strategy in language teaching, emphasizing the importance of understanding different text types or genres to develop language proficiency. This approach, particularly in teaching listening skills, helps students understand and interpret spoken texts by focusing on the social and functional aspects of language use (Rose, 2019). GBA is based on the idea that genres are socially recognized ways of using language to achieve specific purposes and that learning to recognize and use these patterns can enhance language comprehension and production (Hyland, 2021). However, its application specifically to teaching listening skills remains under-researched, particularly in the Indonesian context.

Recent research supports the efficacy of GBA in enhancing listening skills across various educational settings. For example, Martin and White (2020) highlight that the GBA enables learners to predict the organization and content of texts, facilitating better comprehension. Their study found that students exposed to genre-based instruction were better at identifying key information and understanding the speaker's intent in different listening contexts. Similarly, Derewianka (2018) argues that the GBA not only improves linguistic skills but also helps learners develop critical thinking skills by making them aware of how texts are constructed to serve different communicative purposes.

In the context of English as a Foreign Language (EFL), particularly in Asian countries, the GBA has proven to be an effective method for teaching listening. A study by Widodo (2018) in Indonesian classrooms demonstrated that genre-based listening instruction helped students improve their ability to comprehend academic lectures and everyday conversations. Widodo found that students who received genre-based instruction could better understand the structure and key elements of different types of spoken texts, which led to improved listening comprehension and greater confidence in using English. This finding is supported by Feng and Zhang (2019), who noted that GBA encourages students to engage more deeply with the material by providing a clear framework for understanding the organization and purpose of spoken texts.

The current research on genre-based instruction provides a strong foundation for investigating its application in listening comprehension. Aswani (2023) highlights the practical implementation of GBA in enhancing listening skills among Indonesian high school students, offering a relevant context for the present study. Cahyono (2017) emphasizes the potential for cross-skill transfer through GBA in narrative listening, which could enhance writing skills. Sunarti (2019) demonstrates the effectiveness of GBA beyond high school, showcasing its applicability in diverse educational settings. Studies by Pishkar (2015), Maulani (2023), and Rahayungsih (2015) emphasize the cross-skill benefits and the importance of genre awareness in language learning. In addition, Birbiatazzahro (2019) and Kusumahanti (2023) highlight the versatility of GBA in addressing various language skills, while Arisyandi (2023) underscores the role of genre knowledge in effective writing instruction, suggesting its potential relevance in developing listening comprehension strategies. González (2021) directly aligns with the present study's focus, providing valuable insights into the factors and outcomes of a

genre-based approach to listening instruction. Collectively, these studies provide compelling evidence for the potential of genre-based instruction to enhance listening comprehension in a Blitar senior high school context.

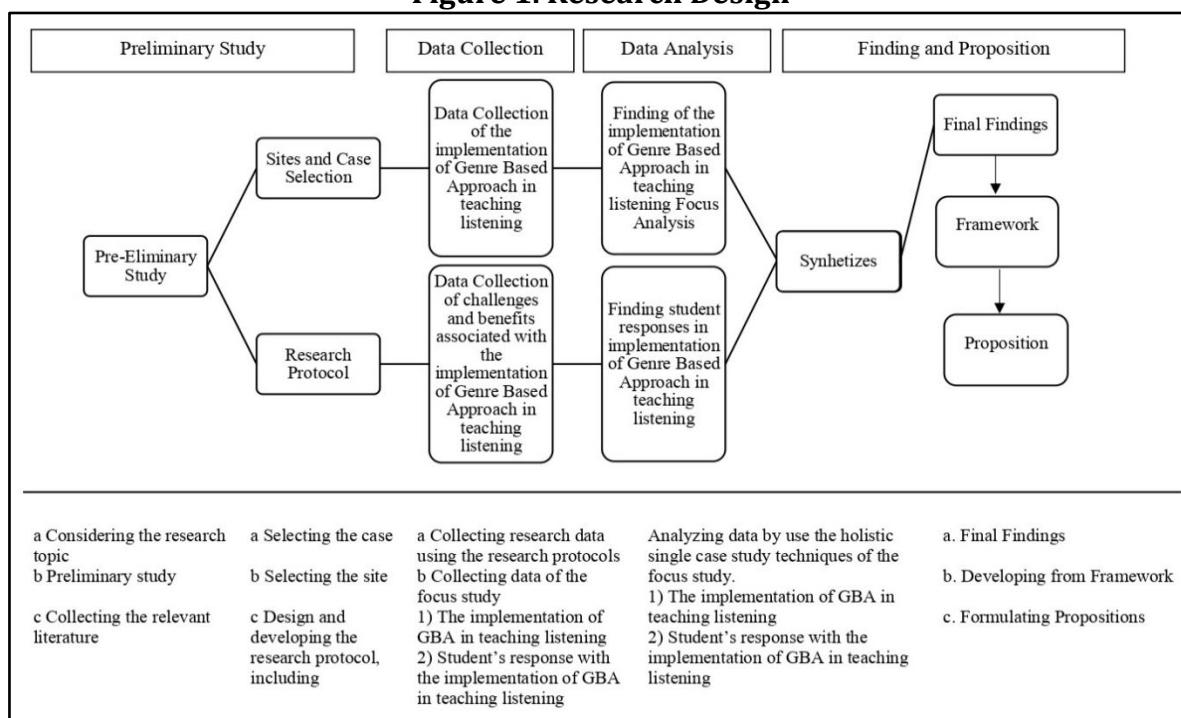
Based on the current literature, several gaps exist that this study aims to fill. While previous research has explored the Genre-Based Approach (GBA) in various contexts, most studies have focused on general language instruction or on multiple skills, such as reading and writing. For example, studies by Aswani (2023) and González (2021) provide valuable insights into GBA but do not specifically address listening comprehension in a high school context. This study narrows the focus by examining the application of GBA specifically for teaching listening in a senior high school setting in Blitar, offering a detailed case study approach that differs from the broader methodologies used in prior research. Additionally, while some studies have highlighted the effectiveness of GBA in diverse educational settings (e.g., Sunarti, 2019; Birbiatazzahro, 2019), there is a lack of research that specifically explores its application in the local context of Blitar, Indonesia.

Based on the gaps from the previous study above, this research aims to address them by examining the cultural and educational dynamics of implementing GBA in SMAN 1 Sutojayan. Furthermore, this study seeks to provide empirical data on the challenges and effectiveness of GBA in teaching listening, with a focus on the practical issues faced by teachers and students.

Methods

The research utilized a qualitative case study design, as outlined by Robert K. Yin, to explore the implementation of the Genre-Based Approach (GBA) in teaching listening skills to 10th-grade students at SMAN 1 Sutojayan, Indonesia. Yin (2018) describes a case study as an empirical investigation that explores a contemporary phenomenon within its real-world context, particularly when the boundaries between the phenomenon and its context are not clearly defined.

Figure 1. Research Design



(Robert K. Yin, 2018)

In the preliminary study, the researcher starts by choosing a research topic and selecting a specific case to study. Then, the researcher picks the site where the study will happen. After that, the researcher does some early research to focus their study. The researcher also reviews existing literature to see what has been studied before. Finally, the researcher creates a research plan to guide the entire process.

For data collection, the researcher gathers information on how GBA is used in teaching listening. This includes looking at how teachers use it and how students respond. The researcher also explores the challenges and benefits of using GBA in the classroom. During data analysis, the researcher examines the collected data to find out how GBA is working in teaching listening and how students are reacting. The researcher combines these findings to get a clear understanding of the overall picture. In the final stage, findings and propositions, the researcher shares the main results of the study. The researcher develops a framework to explain how GBA helps in teaching listening. Based on this, the researcher suggests ideas that could be useful for future research or practical teaching methods.

The research instruments employed in this study include observation, interviews, and document analysis. For the interviews, an interview guide consisting of 10 questions was developed and validated by three experts. Yin (2014) advocates for expert review of research designs and instruments to ensure their appropriateness and comprehensiveness in qualitative study. This recommendation aligns with the established practice of seeking expert judgment in content validation to assess the extent to which an instrument adequately covers the intended construct. Subsequently, the content validity of the interview guide was assessed using the Item-Content Validity Index (I-CVI).

Table 1. Validity Data 3 Experts

Item	Expert 1	Expert 2	Expert 3
1	3	4	4
2	3	4	4
3	3	4	4
4	3	3	4
5	3	3	4
6	3	4	4
7	3	3	4
8	3	3	4

I-CVI Calculation:

Item 1: All 3 experts rated 3 or 4. I-CVI = $3/3 = 1.00$

Item 2: All 3 experts rated 3 or 4. I-CVI = $3/3 = 1.00$

Item 3: All 3 experts rated 3 or 4. I-CVI = $3/3 = 1.00$

Item 4: All 3 experts rated 3 or 4. I-CVI = $3/3 = 1.00$

Item 5: All 3 experts rated 3 or 4. I-CVI = $3/3 = 1.00$

Item 6: All 3 experts rated 3 or 4. I-CVI = $3/3 = 1.00$

Item 7: All 3 experts rated 3 or 4. I-CVI = $3/3 = 1.00$

Item 8: All 3 experts rated 3 or 4. I-CVI = $3/3 = 1.00$

S-CVI Calculation:

S-CVI = $(1.00 + 1.00 + 1.00 + 1.00 + 1.00 + 1.00 + 1.00 + 1.00) / 8$

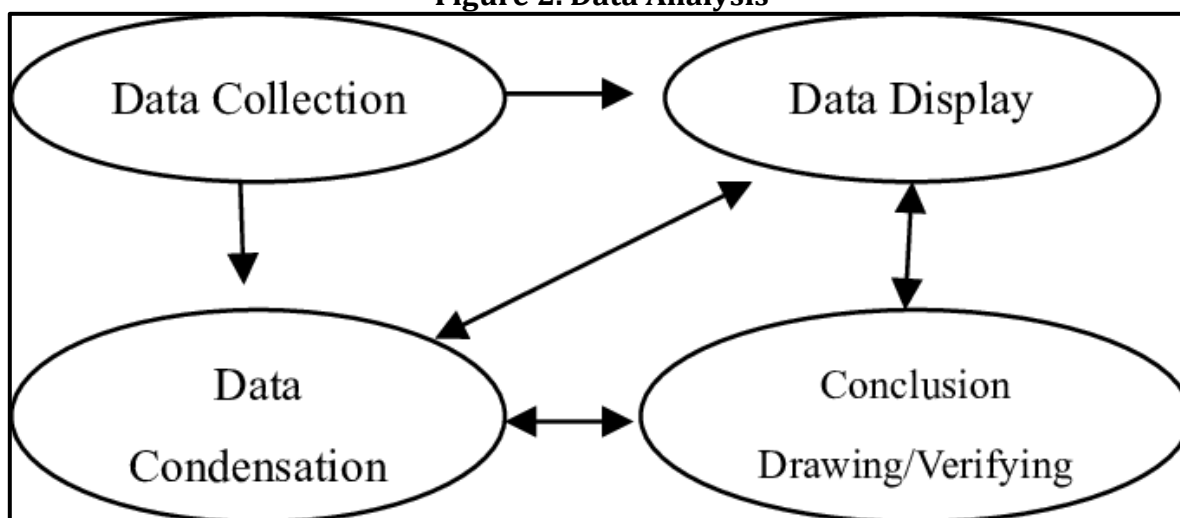
S-CVI = $8.00 / 8$

S-CVI = 1.00

The I-CVI (Item Content Validity Index) and S-CVI (Scale Content Validity Index) values show that the instrument has good content validity. An I-CVI of 1.00 for all items means that every item was rated as very relevant by all the experts, showing that each item measures what it is supposed to measure. Similarly, an S-CVI of 1.00 means that the whole instrument is seen as having excellent content validity. This score shows that the instrument fits its purpose.

And then for the data analysis, the process follows several key stages, as outlined by Miles, Huberman, and Saldaña (2014). There are data collection, data display, data condensation and then conclusion. Miles, Huberman, and Saldaña (2014) emphasize that qualitative data analysis is an iterative process, requiring continuous refinement until a comprehensive understanding is achieved.

Figure 2. Data Analysis



(Miles, Huberman, and Saldana, 2014)

Data collection involved classroom observations, interviews with the teacher, and document analysis, including lesson plans, student work, and assessment results. The observation focused on a single class (X-2) where the GBA was implemented, spanning one and a half months.

The interview, conducted with the English teacher, explored her experiences and perspectives on using GBA. The collected data was analyzed using qualitative descriptive techniques, focusing on identifying patterns, themes, and key insights related to the research questions. The study aimed to provide a comprehensive understanding of how GBA was applied in the classroom and its impact on student learning outcomes.

Analysis

For the data collection through observation, the researcher observed the implementation of the Genre-Based Approach in the classroom teaching listening activity. The researcher observed by monitoring to the teaching activity, class dynamics and interaction between the teacher and students. Then, for the data collection using interview method, the researcher used interview guide consist of ten questions to interview the English teacher who implemented the Genre-Based Approach methods to the classroom teaching listening activity. In presenting the data, the researcher narrates the details of how the Genre-Based Approach was implemented based of the research observation data acquired. This includes critical elements such as how the teacher's executed educational activities according to the phases of Genre-Based Approach

method, the media used to support the implementation of Genre-Based Approach, class dynamics to show the interaction made between the student's and the teacher and the students' reactions and interactions to the learning activity on each phase of the Genre-Based Approach method. Then for the interview result section, the researcher displays the details of the interview result with the key object which is an English teacher who implemented the Genre-Based Approach method in her teaching listening activity. Lastly, the researcher draws a conclusion consist of the observation and interview data summary triangulated with the required documents that has been obtained.

Classroom observations in the listening sessions reveal that the teacher successfully implemented the Genre-Based Approach, as evidenced by the organized phases of Building Knowledge of Field Before, Text Modelling, Joint Construction, and Independent Construction. In the first phase there is Building Knowledge of Field Before. At the start of the listening sessions, the teacher provides a comprehensive introduction to expository texts, explaining their social functions, schematic structure, and linguistic features. This "building knowledge of the field" phase is essential for helping students understand the cultural and social contexts of the topics. The teacher also reviews key vocabulary, which is crucial for students' comprehension during listening activities. This preparatory phase equips students with the necessary background knowledge and linguistic tools, enhancing their engagement and understanding in subsequent lessons.

During the Text Modelling phase, students are guided to grasp the specific characteristics of expository texts, such as their social functions, structure, and language features. The teacher reinforces this understanding by providing concrete examples and sample texts, illustrating key concepts like purpose and organization. The text that displayed is an expository text about opinion in cars. Additionally, the teacher acts as a facilitator, assisting students with any difficulties in interpreting vocabulary or ideas from the audio or film. This phase is crucial in helping students thoroughly understand and apply the structure and linguistic features of expository texts in their listening activities.

The third phase is Joint Construction. In this phase, students are tasked with finding and summarizing expository text videos from YouTube, focusing on their definition, structure, and language features. Each student presents their summary in three minutes, which helps them learn to analyze the text's structure and identify key linguistic features, such as participants, processes, internal conjunctions, thinking verbs, and the present simple tense. This activity provides practical experience in recognizing and applying these elements to expository texts.

Before transitioning to the final phase, known as independent construction, the teacher reviews students' understanding from previous phases. Students are then assigned to listen to an audio on mobile phone opinions and rewrite it in their own words, analyzing its structure and linguistic features. This task assesses their comprehension of expository texts by requiring them to identify new vocabulary, relevant participants, and respond to related questions. The final submission, including their rewritten text and responses, showcases their grasp of the expository text's structure and features.

Observations of the Genre-Based Approach in teaching listening to 10th-grade students at SMAN 1 Sutojayan during the 2023-2024 academic year revealed that the approach had a limited impact on students' listening skills. Despite providing a structured framework for understanding text genres and aiming to improve comprehension, the overall enhancement in listening abilities was minimal. Students showed some familiarity with genre structures and language features, but this did not significantly improve their listening proficiency. Factors such as the short implementation period, varying student engagement, and potential mismatches between the approach and student's needs may

have contributed. Thus, while the approach introduced positive elements, its overall effectiveness on listening skills was less significant than expected.

Thus, the observation results above can be used to create a Checklist Matrix of Implementation table and a Role Order Matrix of Implementation. Checklist Matrix. According to Miles, Huberman, and Saldaña (2023), the Checklist Matrix of Implementation table helps organize and show how specific tasks are being done.

Table 2. Check List Matrix of Implementation

No.	Phenomenon
Phase 1. Building the Knowledge of the Field Before	
1	Introduction to expository texts: social functions, schematic structure, and linguistic features.
2.	Building knowledge of the field: understanding cultural and social contexts.
3	Introducing and reviewing key vocabulary.
4	Equipping students with background knowledge and linguistic tools for better comprehension.
Phase 2. Modelling of the Text	
1	Understand specific characteristics of expository texts (social functions, organizational patterns, language features).
2	Analyze concrete examples of expository texts to illustrate key aspects.
3	Study sample texts to support comprehension and application.
4	Receive facilitation in understanding ideas, vocabulary, and phrases from audio/film.
5	Gain a thorough understanding of the structure and linguistic features of expository writing through numerous examples.
Phase 3. Joint Construction	
1	Active Learning: Students take an active role in finding and analyzing expository texts.
2	Presentation Skills: Students develop their presentation and communication skills by sharing their summaries.
3	Practical Application: Students gain hands-on experience in identifying and applying key elements of expository texts.
4	Enhanced Understanding: The activity promotes a deeper understanding of expository text structure and linguistic features.
Phase 4. Independent Construction	
1	Independent Construction: Students demonstrate their understanding through individual application of learned concepts.
2	Comprehension Assessment: The assignment evaluates students' ability to analyze and rewrite expository texts.
3	Vocabulary Development: Students expand their vocabulary by identifying and understanding new terms.
4	Structure Analysis: Students practice recognizing and replicating the schematic structure of expository texts.
5	Final Evaluation: The submission serves as a culminating assessment of students' grasp of expository text elements.

(Miles, Huberman, & Saldaña, 2023, p. 143)

The Role Order Matrix of Implementation shows what charge of each task have done by every role, in this research students and teacher.

Table 3. Role Order Matrix Implementation

No.	Teacher	Student
Phase 1. Building the Knowledge of the Field Before		
1.	Teacher explains the social functions, schematic structure, and linguistic features of expository texts.	Student participate in discussions about the social functions and purposes of expository texts.
2	Teacher provides context and background information on the topics related to the listening materials.	Student learn the context and background information on the topics related to listening materials
3	Teacher presents and explains essential terms frequently used in expository texts.	Student learn and review key vocabulary through various activities like matching exercises or contextual examples.
4	Teacher gives examples of expository texts	Student examine examples of expository texts to identify their organizational patterns and components.
5		Student use their understanding of expository texts and vocabulary to engage with the listening materials more effectively
Phase 2. Modelling of the Text		
1	Teacher explains specific characteristics of expository texts (social functions, organizational patterns, language features).	Students participate in discussions about the characteristics of expository texts.
2	Teacher shows concrete examples of expository texts to illustrate key aspects.	Students examine provided examples to identify key features and functions.
3	Teacher uses sample texts (as shown in figures) to support comprehension and application.	Students analyze sample texts to understand structure and language use.
4	Teacher assists students in understanding ideas, vocabulary, and phrases from audio/film.	Students ask questions to clarify any difficulties in understanding ideas, vocabulary, or phrases.
5	Teacher offers additional examples to ensure a thorough understanding of expository text structure and features.	Students use their understanding to engage with listening activities effectively.
Phase 3. Joint Construction		
1	Teacher instructs students to find expository text videos on YouTube.	Students find suitable expository text videos on YouTube.

No.	Teacher	Student
2	Teacher asks students in groups to summarize videos, focusing on the definition, structure, and language features of expository texts.	Students analyze the video to identify the definition, structure, and language features of the expository text.
3	Teacher gives each group of students three minutes to present their summaries to the class.	Students share their summary with the class, focusing on key points and using their own words.
Phase 4. Independent Construction		
1	Teachers assess student understanding of previous phases through questioning or discussion.	Students actively listen to the audio
2	Teacher instructs students to listen to an expository audio on mobile phones and rewrite it in their own words.	Students analyze and rewrite the audio content in their own words, paying attention to structure and features
3		Students recognize new vocabulary and specific participants within the text.
4		Students respond to questions related to the audio content.
5	Teacher guides students to analyze the schematic structure and linguistic features while rewriting.	Students break down and present each part of the audio's structure in a simplified manner.
6	Teacher reviews student submissions, evaluating their comprehension and application of expository text elements.	Students turn in their rewritten text and question responses for evaluation.

(Miles, Huberman, & Saldaña, 2023, p. 143)

To investigate the implementation of the Genre-Based Approach (GBA) in teaching listening to 10th-grade students at SMAN 1 Sutojayan for the 2023/2024 academic year, the researcher inquired interview about the division of stages in the listening lessons, how the Implementation of Genre-Based Approach in teaching listening were conducted. The interviewee, Mrs. Brivita Dwi Rahayu S.Pd (BRV), highlighted the importance of a graded approach, starting with simple tasks and gradually increasing complexity—from single words to short dialogues.

“The graded approach means starting with simple listening tasks and gradually moving to more complex ones. I might begin by checking if students understand a single sentence, then move on to a short conversation. If they can handle that, I’ll introduce longer conversations or speeches.

Before we start listening, I give students some 'background knowledge' or 'scaffolding.' This means I teach them any new words they might hear in the listening passage, including their meanings and how to pronounce them.

During the listening part, I play the audio and check if the students understand. They might ask to hear it again, and I let them listen up to three times if needed, though time limits usually keep it to that.

After listening, I ask questions to check their understanding, starting with simple ones and moving to harder ones. This helps me see how well they understood the listening passage.” (INT03/BRV/P1/OFF/UNISBA) [04:50 - 07:40]

This method addresses varying student abilities and aligns with the Merdeka curriculum's focus on differentiated instruction. Even the questions asked is graded so it could be suited with student's levelled ability.

“So, there are two types of questions: those with clear, direct answers and those that need more thinking. For example, if the text says "Pangeran Diponegoro was born in Central Java in 1924," and I ask, "In what year was Pangeran Diponegoro born?" that's an easy, direct question with a clear answer.

But questions like "Why?" or "How?" are harder because they require more thought and explanation. These are implicit answers. Questions like "What?" or "Where?" are simpler and easier to answer. So, this method also uses a graded approach.” (INT/BRV/P1/OFF/UNISBA) [08:03 - 09:01]

To dig deeper about the challenges faced by the teacher, the researcher asks the interviewee to explain it in the interview.

“The challenges are, first, the media. As I mentioned, back in the day, listening activities used to rely on labs. If you didn't have a lab, you couldn't do it, and if the lab equipment was broken, you'd end up using speakers in the classroom. But now, that's not an issue because kids have their own gadgets. However, there are new problems with gadgets, like not having enough data or not having a headset. It's not practical for everyone to listen at the same time without headsets.

Another challenge is preparation. Everything needs to be well-prepared and organized. You need to plan for the pre-listening, while-listening, and post-listening stages. If you don't prepare well, the results won't be good.

During the listening activity, the media is also crucial. If the speakers are poor quality, it affects the listening experience. Sometimes, students don't bring their gadgets, so we have to share barcodes, which doesn't always work out. Also, some students forget their headsets, which can be a technical issue.

So, the main challenges are proper preparation and having the right technical equipment.” (INT/BRV/P1/OFF/UNISBA) [14:08 - 15:49]

Key components include providing prior knowledge, practicing new vocabulary, and using repeated listening exercises. Challenges include inadequate media equipment and the need for thorough preparation, as insufficient resources and poor planning can affect the effectiveness of the approach and student engagement.

The student's response was also asked so the researcher can dig deeper about the how this implementation affect the class dynamic.

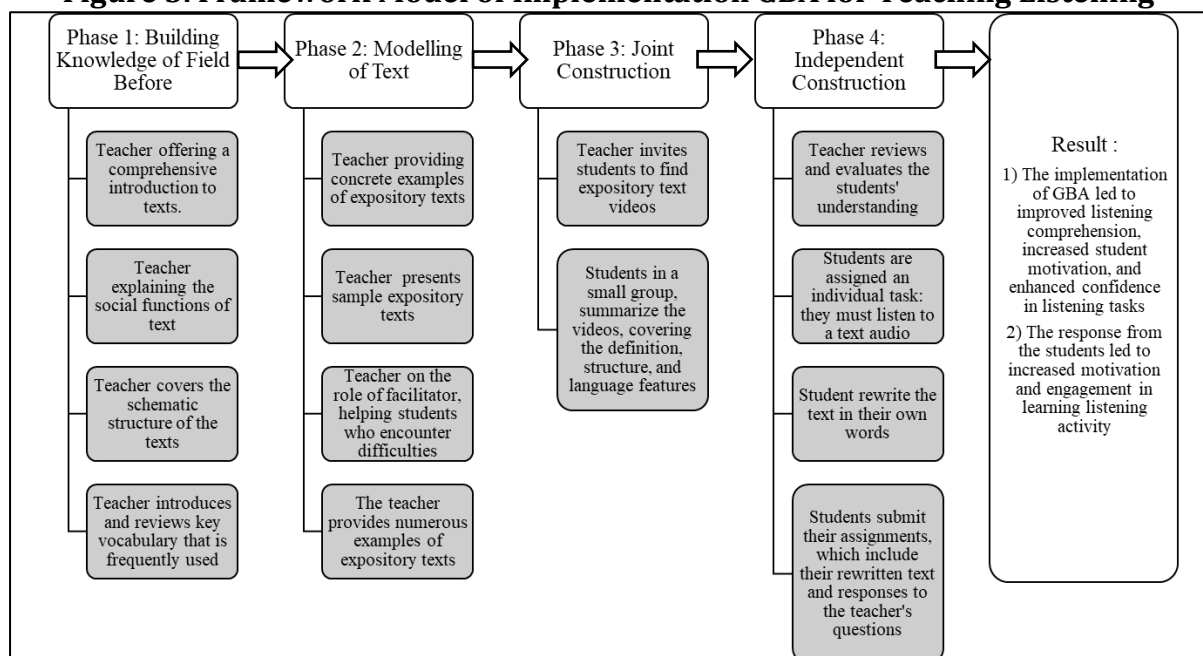
“For students, listening can be challenging. In my experience, if students aren’t engaged in listening activities, their responses are not very good. They don’t really connect with the activity. When I jump straight into difficult listening tasks, they struggle and don’t really blend into the lesson. However, when I start with easier, graded tasks, they feel more capable and are more willing to try more challenging activities. This approach helps them engage better, and they become more curious about what comes next.

Usually, at the end of a lesson, I ask them to do something like retelling. The retelling doesn’t have to be long—even two sentences are fine. It’s about what they heard and how they can summarize it, using higher-order thinking skills. The activity often ends with retelling in their own words, either written or spoken, which naturally leads to speaking and writing tasks. This makes the skills integrated, which is important to me.

So, after listening, they can express what they’ve understood, both orally and in writing. All the activities are connected; it’s important to use all the skills together because they support each other.”
(INT/BRV/P1/OFF/UNISBA) [09:48 - 12:12]

Finally, this study developing a practical framework for implementing GBA in listening instruction. This framework can serve as a guide for other schools looking to apply GBA in teaching listening, filling a significant gap in the current research, which lacks practical tools for educators. By addressing these gaps, the present study not only builds on existing research but also provides new insights and practical applications specific to the Blitar context, thereby contributing to the broader field of language education in Indonesia.

Figure 3. Framework Model of Implementation GBA for Teaching Listening



Based on the framework, it can be seen that the implementation of teaching listening can be described in 4 phases.

In Phase 1: Building Knowledge of the Field Before, the teacher starts by introducing the text and explaining its purpose. Students learn about the structure of the text and are introduced to important vocabulary they will need.

In Phase 2: Modelling of Text, the teacher shows examples of expository texts. The teacher explains the text and helps students if they find it difficult. The teacher provides many examples to make sure students understand the genre.

In Phase 3: Joint Construction, students work together. They watch videos about expository texts and then summarize the videos in small groups. This helps them understand the definition, structure, and language of the text.

In Phase 4: Independent Construction, students show what they have learned. They listen to a text audio, rewrite it in their own words, and answer the teacher's questions. The teacher reviews their work to check their understanding.

Conclusion

The Genre-Based Approach (GBA) has been used to teach listening to 10th-grade students at SMAN 1 Sutojayan, following its four main phases: building knowledge, modeling the text, joint construction, and independent construction. The teacher has applied this method well, keeping lessons organized and clear. By focusing on these phases, GBA has helped motivate students and support their listening skills with techniques like graded questions to meet different needs.

However, there are some limitations. The success of GBA depends a lot on thorough preparation, like making sure students have the right background knowledge and vocabulary. Challenges like poor media resources, student disengagement, limited vocabulary, and time available might come up. These issues show that ongoing motivation, a well-prepared teacher, and a good learning environment are essential s needed in using Genre-Based Approach method for teaching listening.

To make GBA works better, it's important to address these challenges. This means creating teaching materials that fit GBA principles, using authentic texts from various genres, and working with publishers to develop helpful resources.

This study also points out that understanding genres is important for language learning and suggests that GBA could benefit other skills like speaking and writing. Future research could look into adapting GBA for younger or less experienced learners to see how well it works for different ages and skill levels.

In short, while the Genre-Based Approach is a useful method for teaching listening, its success depends on careful and ongoing implementation. Schools should start by introducing GBA gradually, focusing on a few key genres and expanding as everyone gets used to it. Investing in teacher training, creating the right materials, and offering continuous support will help overcome challenges and make the most of GBA for improving students' listening skills.

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