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Research on the Application of the Production-oriented Approach in Senior High School English Writing Instruction: A Case Study of the Teaching Design for Speech Writing

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Abstract: This paper takes the teaching design for speech writing in Unit 5 of *the PEP Compulsory English book 2* as an example, focusing on the application of the Production-oriented Approach (POA) in senior high school English writing instruction. By analyzing the teaching objectives, process, and outcomes of the teaching design, this study explores how the design implements the core principles of the POA, such as output-driven, input-facilitated, and assessment for learning. By employing the Production-oriented Approach to explore new models for English writing instruction in senior high school, the aim is to achieve efficient and high-quality writing instruction, thereby enhancing students' language output abilities and providing practical insights and references for optimizing English writing instruction.

Keywords: Production-oriented approach; Senior high school English; writing teaching; speech writing

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1. Introduction

English writing, as the output end of language competence, is assigned the important functions of conveying information, expressing opinions, and participating in cross-cultural communication. However, traditional English writing instruction in senior high school faces numerous challenges, such as low student interest in writing and slow improvement in writing skills. The Production-oriented Approach, as an emerging pedagogical philosophy emphasizing output-driven, input-facilitated, and evaluation-promoted principles, offers a new perspective for addressing these issues. This research aims to explore the application of the Production-oriented Approach in senior high school English writing instruction, with the goal of providing practical guidance for English writing instruction.

2.1. Research background

2.1.1. The current situation of English writing teaching in senior high schools

As a key link in the cultivation of language output ability, English writing teaching in senior high schools has long faced the dilemmas of disconnection between input and output, weak students' motivation, and insufficient teaching effectiveness [1]. Specifically, teachers pay too much attention to the input of vocabulary, grammar and other linguistic knowledge, and neglect the practical application of knowledge by students; students' writing is mostly coping with homework and lacks the motivation to produce output in real communicative situations. The teaching activities often fall into the unidirectional mode of general reading-explaining-writing, and there is a lack of organic connection between input and output.

2.1.2. The purpose of the production-oriented approach

The English Curriculum Standard for General High Schools (2017 Edition, Revised in 2020) proposes that writing teaching should focus on cultivating students' ability to use English for written communication in authentic contexts and emphasizes that language learning needs to serve the actual output. Against this backdrop, the Production-oriented Approach (POA) proposed by Professor Wen Qiufang offers a new perspective for addressing the aforementioned issues [2]. The theory takes output-driven, input-enabled, assessment-enhanced learning as the core principles, advocating that meaningful output tasks stimulate learning needs, relying on accurate input to support output practice, and ultimately improving output quality through assessment [3].

2.2. Research significance

This teaching design is based on the theme of "Music and Me" and focuses on speech writing activities, and its design concept is highly compatible with the Production-oriented approach. This paper takes this design as a case study to systematically explore the application path of the Production-oriented Approach in senior high school English writing instruction, and provides references for improving the effectiveness of teaching [4].

3. The core theoretical framework of the production-oriented approach

Based on the language learning concept of learning and using as a whole, the Production-oriented Approach builds a closed loop of driving-enabling-evaluating teaching [5]. Its core theories include the following.

3.1. Output-driven: Stimulating learning needs with output tasks

The output-driven principle is the starting point of POA, which emphasizes the use of output tasks with real communicative value (e.g., speeches, letters, reports, etc.) as the core to stimulate students' learning motivation [6]. Task design needs to satisfy three characteristics: authenticity (close to students' lives or possible future communicative scenarios), challenge (slightly above students' current level and requiring learning to complete), and relevance (closely related to the unit topic or students' experiences). In writing teaching, the output task is not only a goal, but also an anchor point that guides the input activities around the output needs.

3.2. Input enablement: Bridging input and output with accurate support

Input facilitation is a core component of POA, which means that teachers should provide targeted input

support based on the actual difficulties students encounter while completing output tasks [7]. This support includes aspects such as text structure, language knowledge, and cultural context. Input materials must be targeted (directly serving the output task), practical (enabling students to extract useful information), and hierarchical (progressing from basic to advanced levels, gradually increasing difficulty). Through input facilitation, students are helped to address the issues of what to write (content) and how to write (structure and language), thereby achieving the transition from learning to application [8].

3.3. Assessment for learning: Optimizing the quality of output through diversified assessment

Assessment for learning is carried out throughout the teaching process, including students' self-assessment, peer assessment and teacher assessment [9]. The evaluation criteria should be consistent with the requirements of the output tasks, focusing not only on the accuracy of the language form, but also on the logic and communicative effect of the content. Feedback helps students to identify problems and clarify the direction of improvement, forming a virtuous cycle of "output-evaluation-revision" and ultimately improving the quality of output.

4. Practical application of production-oriented approach in the speech writing teaching

This design takes senior one students as the teaching target, focuses on the core output task of writing a speech whose theme is "Music and Me", and constructs the teaching process of driving-facilitating-evaluating, which specifically reflects the logic of the Production-oriented Approach [10].

4.1. Output-driven: Designing authentic output tasks

This design takes the "Senior High School Student Music-themed Speech Competition" as the situation, clearly defining the output task: composing an 80-100 word speech draft that must include three parts - personal story with music, the influence of music, and an appeal to the audience, while employing at least two rhetorical devices to enhance emotional impact. This task possesses the following characteristics:

(1) Authenticity: it simulates a real speech contest situation so that students can perceive the practical value of writing;

(2) Challenging: it requires that students should have personal experience and use some rhetorical devices, which is above the students' current level of simple narrative writing;

(3) Relevance: it closely follows the theme of the unit "Music" and is closely related to students' life experiences (e.g., listening to songs and learning to play musical instruments).

After the task is released, the teacher asks students: How can you make your speech impress the audience?" The teacher triggers students' thinking and stimulates their demand for output criteria such as clear structure and vivid language, laying the foundation for subsequent input activities.

4.2. Input enablement: Providing tiered support resources

Aiming at the difficulties students may encounter in completing the writing task (e.g., confusing structure, poor rhetoric), a three-tier input facilitation activity is designed.

4.2.1. Structural enablement: Constructing framework scaffolding

Using Sarah's speech as a model, guide students to analyse the structure of opening - main body - ending and refine the transferable framework:

(1) Opening: welcome the audience-self-introduction-propose

(2) Main Body: personal story-feelings

(3) Ending: advice-express thanks

The framework provides students with a clear writing path, solves the problem of disordered structure, and lowers the writing threshold, especially for weak students.

4.2.2. Content enablement: Activating personal experience

Through group discussion on your music story (e.g., a song you heard when you failed an exam), students are guided to explore real materials to solve the problem of empty content. Teachers provide a chain of questions to support: What difficulty did you face? How did music help? How did it make you feel?

4.2.3. Language enablement: Focus on rhetoric and expression

(1) Rhetorical identification: Through the activity of matching rhetorical devices to sentences, students are guided to master metaphor, personification, quotation, repetition, etc. in a speech.

(2) Sentence accumulation: Provide sentence patterns to express emotions, e.g., " Music gave me the strength to.../It felt like...when I listened to it ", and help students transform abstract emotions into concrete expressions.

4.3. Evaluation for learning: Building a diversified evaluation system

The design adopts the double evaluation and feedback mode to ensure that the evaluation is closely connected with the output tasks.

4.3.1. Self-assessment: Acknowledging mistakes

After completing their writing, students first conduct self-assessments, a process that encourages them to reflect on their writing and identify its strengths and weaknesses. Self-assessment helps students develop an awareness of errors and deepens their understanding of the mistakes they have made.

4.3.2. Peer assessment: Focusing on core standards

Students exchange comments based on the evaluation scale (including structural integrity, rhetorical appropriateness and emotional authenticity). For example, in response to the expression "Music helped me a lot" in a student's first draft, a peer suggested, "Can you use a metaphor, like 'Music was a friend of mine '?" This kind of assessment prompts students to pay attention to the output requirement of vividness of language. Through peer assessment and collaborative inquiry, students can develop their ability to identify problems, thereby cultivating their ability in mutual assistance, cooperation, appreciation, and critical thinking.

4.3.3. Teachers' assessment: Solving common problems

Teachers choose typical cases (e.g., "structure is defective", "rhetoric is out of touch with the theme") for whole-class analysis, stressing that "the ending needs to echo the beginning". "Quotations need to fit the

positive meaning of the music." For example, for the simple expression "Music is good. I like it" in the student's work, the teacher guides: "How did music change you? Try to make your speech appealing to the audience.

4.3.4. Revision and improvement: Realizing assessment for writing

Students revise their scripts with feedback from the evaluation, for example, optimizing "Music helped me when I was sad" to "Music was a rainbow after the rain, turning my sadness into joy". The revision process enables students to gradually approach the output standard and improve the quality of the text.

5. Effectiveness of teaching practice and reflection

5.1. Effectiveness of application

5.1.1. Effective connection between input and output

The design is centered on the task of speech writing, and all the input activities (such as analyzing model texts and accumulating sentence patterns) serve the needs of the output. The students were able to actively use the structure and rhetorical devices of the model text in their writing. This is a good example of the effect of learning to use.

5.1.2. Students' motivation to write increased significantly

The authentic speech contest scenario and personalized music story theme make students transform from passive writing to active expression, so the increased motivation directly promoted the writing input.

5.1.3. Step-by-step improvement of output quality

Students' first drafts were mostly simple sentences (e.g., "Music is important. I love it"), but after the input facilitation and feedback from the assessment, the final drafts showed significant improvement in structural integrity and the use of rhetorical devices.

5.2. Problems

5.2.1. The relevance of input facilitation needs to be strengthened

Some students still have difficulties in relating personal stories to the theme (e.g., talking about liking music rather than the influence of music). This suggests that the question chain in the content facilitation process needs to be more specific (e.g., How has music changed your life?).

5.2.2. Insufficient depth of evaluation feedback

Peer evaluation focuses more on whether the rhetorical devices exist, and Insufficient attention is paid to the match between rhetoric and emotional expression. Evaluation criteria need to be refined and specific. (e.g. Does the metaphor make the audience feel your emotions?)

5.2.3. Lack of hierarchical design for task difficulty

Weaker students are under more pressure to be rhetorically creative, so a Basic Task (requiring only structural integrity) and an Advanced Task (requiring the combination of rhetorical devices) can be added to meet the needs of students at different levels [11].

6. Summary

The teaching design of speech writing-Music and Me provides a practical model for English writing instruction in senior high school by practicing the concept of output-driven, input-enabled and assessment-enhanced learning of the Production-oriented Approach. Its core value lies in the fact that it takes authentic output tasks as the anchor point, making input activities serve output needs, and promotes students' continuous improvement through diversified assessment, so as to finally achieve the teaching goal of integrating learning and application[6]. When applying the Production-oriented Approach in the future, we should pay attention to the following points: Firstly, the input needs to be more accurately aligned with the students' difficulties. Secondly, the evaluation criteria should place greater emphasis on the effectiveness of communication. Thirdly, the design of the tasks needs to embody the concept of stratification. Only in this way can we give full play to the role of the Production-oriented Approach in enhancing the effectiveness of writing instruction and truly cultivating students' language competence.

Disclosure statement

The author declares no conflict of interest.

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