

A Literature Review of Cort Programme On EFL Students' Performance in Writing

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ABSTRACT:

Writing is a crucial ability for expressing thoughts, feelings, and expressions. Writing proficiency in second language teaching is important because it allows the writer to generate, document, and communicate a variety of messages to readers, allowing the writer to have a positive connection with society. Composition writing improves students' ability to create an expressive text using their own words or inventing new ones by exposing them to a variety of topics. In order to develop successful outputs based on the quality of instructions, the thinking process requires creative skills. This study's difficulty is related to students' poor English composition writing skills. The incapacity to develop creative and critical thinking in composition writing could be one of the reasons. As a result, new cognitive thinking strategies, programmes, and procedures must be implemented in practical composition writing sessions. The purpose of this study is to see how CoRT programme affects the composition writing skills of EFL preparatory school students.

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1. Introduction:

One of the four language skills, writing, necessitates extra work. Teachers must have a clear concept not only of what to teach but also of how to teach this ability to assist students negotiate a cognitive task confidently and competently. To do so accurately, teachers must expose their students to as many domains as possible, each with its own set of writing styles. This will allow instructors to practice many themes, which will broaden students' declarative, procedural, and conditional knowledge of author craft, ultimately leading to a successful transition from conception to completion (Olson, 2007: 231).

A magical touch will not improve your writing. A student must follow a series of stages to achieve his aim of good writing, which will enable him pass any class work, including timed essay exams and research projects. Actually, there are certain writing suggestions and forms for various themes such as resumes, cover letters, general business letters, memos, e-mails, and work reports. The learner will gain confidence in his ability to overcome any hurdles he may face when compelled to write in a specific context by learning basic writing abilities (Francine, 2001:7).

"Writing is a technology, a collection of skills, which must be practical and taught by experience," argue Grabe and Kaplan (1996:6). More instruction and application is required for developing writing, and this application takes place in the classroom. As a result, some training programs should be dedicated to helping students build their EFL acquisition

approach. These programs must emphasize perception, cognition, and the development of strategic skills that allow students to diagnose their strengths while compensating for their limitations (Brown, 2007:143).

2. Literature Review

2.1 CoRT Thinking Programme

As previously stated, De Bono founded the Cognitive Research Trust (abbreviated as "CoRT") in 1973, and after technological advancements, it was released on CDs in 2000. Many students from various cultures around the world use the CoRT program to frame their thinking skills because of its simplicity and applicability (De Bono, 1983).

The value of the CoRT programme is that it not only highlights the rationale behind various parts of thinking skill, but it also crystallizes these components into fixed clear conceptions that learners can apply consciously or inadvertently. The objective of thinking and the goal of coaching, according to De Bono (1986, 68), are equivalent. Students and players alike must qualify their skills. While players must improve their talents, students must improve their ability to think. This can only be accomplished through training and practicing thinking lessons until the process of thinking becomes natural and effortless, which is the CoRT programme's profession.

The CoRT programme does not rely on specialized knowledge; instead, it uses shared knowledge to reinforce problem-solving, lateral thinking, and solution-generation processes. When Attention Direction Tools are used, the main theme of the CoRT program is to master using these tools, which leads to familiarity with the various faces of a specific issue and, as a result, contemplating their effects, goal definition, and knowledge of the surrounding factors (ibid).

A set of lessons (tools) is utilized to help students extend their perception in the treatment of ideas. These lessons stress alternative ways of thinking about an issue. After using the tools, students should have a better understanding of each circumstance than they had before. "PMI (Plus, Minus, and Interesting), CAF (Consider All Factors), Rules, C&S (Consequences and Sequels), AGO (Aims, Goals, and Objectives), Planning, FIP (First Important Priorities), APC (Alternatives, Possibilities, and Choices), Decisions, and OPV (Other People's Views)" are among the ten lessons in "CoRT" 1 Breadth De Bono (1998:35).

CoRT 1 Breadth - The First Section

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CoRT 2- Organization - The second section

CoRT 2- Organization provides pupils with a number of tools to aid in the organization of their thoughts. "Recognize, Analyze, Compare, Select, Find Other Ways, Start, Organize, Focus, Consolidate, and Conclude" (ibid:36) are the ten lessons included in "CoRT" 2.

CoRT 3- Interaction – The third section

CoRT 3- Interaction assists students with observing their thinking and winning an argument in order to reach certain goals. Arguments and critical thinking are discussed, as well as the process of determining if one is correct or incorrect, the value and sorts of evidence. "EBS (Examine Both Sides), Evidence kind, Evidence value, Evidence structure, ADI (Agreement, Disagreement, and Irrelevance), Being Right one, Being Right two, Being Wrong one, Being Wrong two, and Outcome" are among the 10 lessons in interaction (De Bono, 1998:36-37).

CoRT 4-Creativity - The fourth section

For exceptional results in design thinking, or lateral thinking, students acquire skills to generate new ideas and transform concepts and patterns. It is regarded as a natural component of cognitive processes that may be taught, exploited, and applied to artificial behavior. The goal of creativity is to come up with a potentially useful idea. YES, & NO, Stepping Stone, Random input, Concept Challenge, Dominant idea, Define the Problem, Remove Faults, Combination, Requirements, and Evaluation are 10 "lessons" in creativity (De Bono, 1986).

CoRT 5-Information and Emotion - The fifth section.

Students are taught how to differentiate between facts and emotions. What values and emotions can we use to interpret the data? "Information, Questions, Clues, Contradiction, Guessing, Beliefs, Ready-mades, Emotions, Values, and Simplification and Clarification" are among the 10 lessons contained in "CoRT" (ibid).

CoRT 6-Action - The sixth section

Action, lays forth a broad strategy for dealing with challenges. It can be used to connect techniques given in thinking courses that are linked to the sum of the thinking procedure, starting with the goal and ending with actions to achieve the thinking results. "Target, Expand, Contract, TEC (Target-Expand-Contract), Purpose, Input, Solutions, Choice, Operation, and TEC- PISCO" are among the 10 lessons in this area (De Bono, 1997:19).

2.1.1 Advantages of the CoRT Programme

People, according to De Bono (1986:54), rely on ready-made patterns when dealing with problems or issues. He also mentions the program's simplicity and the likelihood of distinguishing talents that make inferring students' inner aims easier. The program is divided into levels, allowing pupils with a wide range of cognitive abilities to practice the tools to some extent. CoRT provides students with knowledge that enables them to think effectively, be open-minded and critical, and apply their thinking to gain a broader perspective on an issue, allowing them to make the best decision possible.

2.2 Writing

Writing is one of the four fundamental skills in language acquisition. According to Hyland (2004:4), writing is a technique of doing things or a way of giving form to our ideas, expressions, and experiences so that the reader can comprehend what message we are trying to convey.

Thorne offers yet another interpretation on writing (2007:3). He simply proposed that writing is an activity that involves writing books, stories, letters, novels, and other forms of linguistic production, taking into account this perception writing, which refers to the visible form of our linguistic production that manifests itself as books, stories, letters, novels, and so on.

The link between writing and thinking, writing plays an important role in language teaching and learning (Raimes, 1983: 6). Rao (2007: 61) claims that writing ability is beneficial in teaching and studying EFL. It stimulates and strengthens students' capacity to think, organize ideas, summarize, analyze, critique, and reflect on the English language.

Furthermore, pupils benefit from writing in two ways. To begin with, it instructs students to use certain procedures (such as planning, assessing, and rewriting text) to accomplish specific objectives, such as producing reports and expressing viewpoints. Second, students expand and improve their knowledge through writing, which aids in the learning of the subject (Shanahan, 2004:66).

2.2.1 Types of Writing

2.2.1.1 Descriptive Writing

The goal of most descriptive works, whether factual or subjective, is to create a clear vision. On the one hand, when objectively describing a building's construction, one can use words like wood, steel, and so on; similarly, while describing surface materials, we can use words like brick, stone, and so on. On the other hand, to subjectively describe the same building, one can provide his or her personal perspective on it, such as how he or she feels when the building catches sunlight from a particular angle (Donovan, 2009:31).

2.2.1.2 Narratives Writing

Any piece of narrative writing, whether it's a paragraph, an essay, or a novella, should include a struggle that must be overcome before full comprehension can be achieved. A reader seeks information about the context, the challenge, and a solution to the issue for this reason. In a nutshell, a plot is the combination of these aspects. (<http://www.learn.lexiconic.net/typesofwriting.pdf>)

2.2.1.3 Persuasive Writing

Contrary to argumentative writing, persuasive writing does not necessitate a writer's knowledge of all sides of a topic; rather, it is an attempt to impose and confirm one's personal point of view while writing objectively in the third person. (<http://www.learn.lexiconic.net/typesofwriting.pdf>).

2.2.1.4 Expository writing

Expository writing, unlike narrative writing, is devoid of emotions because it usually exposes facts and is written in the third person. When an individual's emotions are unimportant to the exterior, impartial illustrations of something, though, you can write in the first person.

Expository and descriptive writing are similar in that they both require a significant amount of time to describe things. (<http://www.learn.lexiconic.net/typesofwriting.pdf>).

2.2.2 Writing Approaches

Raimes (1993:21) describes three ways to writing: the product approach, which is concerned with form. The process method is centered on the writer, while the genre approach considers the reader. These three approaches are described in detail below:

2.2.2.1 The Product Approach

"Product-based approaches consider writing as primarily concerned with knowledge about the structure of language," Badger and White (2000:154) write. As a result, researchers look at writing, which, contrary to popular belief, is heavily influenced by language knowledge rather than linguistic talent. The product approach to writing focuses on evaluating students' control of grammar rules and correcting flaws and blunders. It pays no attention to the procedures that lead to a learner's final product, such as planning, outlining, and collecting ideas, among others.

When using the product technique, also known as the "conventional way," students are guided by the instructions of a typical text to create a fresh sample of writing (Gabrielatos, 2002:5).

The product approach is based on behaviorist theory. The cornerstone of this approach is language learning, which is defined as a systematic collection of complimentary parts that disguise the meaning and output of language learning. In terms of pedagogy, the instructor is at the core of the axis that runs through the linguistic product. This suggests that the teacher plays the most important role in the development of writing skills. He instructs pupils on what and how to write, then marks, corrects, and comments on their work with no further input before returning them (Richards and Rodgers, 1995:123).

2.2.2.2 The Process approach

Unlike the product approach, which focuses on the final product of writing, more contemporary approaches, such as the process approach, emphasize on the procedures that lead to that product. Through inquiry, it was discovered that writing is both a retrogressive and linear process in that it considers the procedures before, during, and after writing rather than linguistic skills such as spelling, grammar, punctuation, and vocabulary. In conclusion, it is something that can be taught, learned, redone, practiced, and altered (Badger and white, 2000; Hyland, 2003: 20).

Writing is a skill that allows students to do things like discuss their ideas on a particular issue, write a draft of what they want to convey, discuss it again, and come up with a more detailed and correct piece of writing (kilfoil and Van der Walt, 1997:252).

2.2.2.3 The Genre Approach

Swales (1990: 58) defines a genre-based approach as "a class of communication events, the members of which share some set of communicative aims." This method is used by communities to attain specific

goals during certain processes. When processing writing, context, as well as the traditions of the target discourse society, are extremely important. As a result, writing is regarded as a social and cultural activity. As a result, genre knowledge should be included in the teaching vocabulary. However, the genre method can be used in a range of social contexts, such as medicine, economics, and politics, in addition to using writing in a variety of situations, such as articles, instructions, and reports (Hyland, 2003:21; Badger and white, 2000:154).

Paltridge (2004:22) shows that students need social communication when learning genre, with the axis focused on the language and discourse qualities of a particular text rather than the co-text in which it occurred. As a result, the basis of the genre approach is meaningful and authentic writing. This viewpoint incorporates writing for both official and casual interactions, such as academic and professional ones.

2.2.3 Steps of Developing Writing Process

Researchers claim that writing is difficult since it requires a high level of mental capacity. In this way, the systematic strategy they devised attempts to develop self-reliant students and improve their writing abilities. "Brainstorming, outline, rough draft, evaluation, final manuscript, publishing" are the six stages of this method. (Vernon, 2010:2).

First step - Prewriting

Pre-writing is a stage that encourages children to begin writing by provoking their thoughts. It's a phase that gets kids ready to come up with a creative notion for a topic and then acquire information to write about it. Daily observations, personal experiences, and general communication all influence what kids desire to write, whereas inside-classroom activities and teacher direction provide the scaffold that organizes students' ideas so they can write effectively (Richards and Renandya, 2002:316).

Second step - Writing

After planning, students go on to the writing stage, when they must decide what content will be included in their piece. During this stage, the previously produced abstract thoughts are given a logical structure in the form of letters and words. When writing down ideas and opinions, there are a few things to keep in mind. They are: (1) how students express their ideas linguistically through definitions, descriptions, explanations, comparisons, and so on; (2) how thoughts are connected by connectors; (3) how formal written discourse is organized; and (4) how sub-titles, diagrams, and tables can be useful in forming the ultimate layout (Richards and Renandya, 2002:315).

Third Step – Post Writing

The writing process has reached its third and final stage. It represents the final important touches that students can use to double-check their work (ibid: 320).

2.2.4 Writing and Thinking

Writing, according to Bean (2001: 22), is a two-dimensional process. It is utilized to attain critical thinking on the one hand, and it is the result of it on the other. As a result, writing and critical thinking are intertwined. Bean also feels that teaching kids how to think critically is a difficult task that must be accomplished gradually over time. This is due to the increasing complexity of tasks and, as a result, students' lack of motivation to confront difficult scenarios in order to practice their thinking.

Traditions, education, and the perspectives of peers are all factors that influence learners. When it comes to critical writing, the social and intellectual engagement is more vital for students. As a result, writers frequently attempt to persuade readers of their own beliefs by writing persuasively (Barton and Hall, 2000: 36). To push their thoughts on readers, they must expand their imagination and think beyond the surface. Critical writers, on the other hand, tend to ask rather than answer questions in order to determine whether a claim is realistic, precise, and valuable (Stempel, 2010: 17).

2.2.5 Creative Thinking

De Bono (1992: 51) defines thinking skills as "programme done for marking students' conceptual operations." Students must plan, describe, and assess their thinking and learning if they are to be established at random. In this way, thinking skills help students build and improve their capacity to question and react verbally in class, as well as their likelihood of engaging in learning assessments.

Not all teachers are creative, only the best are remembered fondly by their students. As a result, the more inventive the teacher, the more successful the students (Starko, 2009: 133).

2.2.6 Creative Problem Solving

Perceptual, emotional, and cultural trammels are identified by Sidney (1985: 231) as obstacles that students may confront while practicing creative thinking skills. "Creative problem resolution" is a step in the creative thinking process that addressed these issues. Each trammel has a number of sub-blocks, such as perceptual inhibitions to creativity, such as difficulties isolating, recognizing, and narrowing problems, which leads to misinterpretation and, as a result, incapacity to deal with or solve problems. Other issues include self-satisfaction, perfectionist tendencies, negative outlooks, and reliance on authority.

2.2.7 Creativity in Writing Skill

Too many high school kids, and perhaps even college students, have lost their ability to explore, risk, and dream in their writing. A "creative act" is "one that produces a valued or intriguing output that is unique or unusual in some way" (Carey & Flower, 1989: 283)

Creativity is a skill that can be developed and nurtured. All of the researchers feel that some people are born with the ability to create something unique; yet, they also believe that anyone can learn to better their skills. De Bono is one of the most enthusiastic proponents of the trainability of creativity, and the guy who, as he proudly points out, originated the phrase "lateral thinking" (Kaufman&Sternberg,2010:160).

When it comes to literary creativity, time is crucial since significant composition requires careful nurturing, support, and development. This invariably lengthens the composition process and engages students in longer writing excursions in which they can take chances and take their time, allowing ideas to develop, live, be rejected, or be selected as they travel. This period allows them to establish and analyze their evolving position, meaning, and priorities for the substance of their work (ibid: 161).

Current literacy techniques place a premium on the connections between thought, speech, and writing. Students learn that they can think it, say it, write it, and read it if they can think it. Above all, writing is communication. Reading and writing are also considered as inquiry-driven and intentional activities (Starko, 2009: 186).

"Being a thinker is a totally new self-image," De Bono (1985:17) maintains that anyone can learn to think using his methods. It's a practical skill. You can make a difference. You can improve your thinking skills just like you can improve your football or cooking skills".

Results and Discussion

CoRT programme broadens students' understanding. De Bonos' tools of thinking principles are reflected in this form of creative thinking.

Lessons in the programme develop students' analytical skills by assessing their concepts and selecting the best alternatives or answers to any problem that may emerge. There will also be priority based on the situation to choose the most acceptable one.

Students need to practice many examples and face various situations in an interactive environment to help them improve their levels, promote their knowledge and abilities to find good ideas or active thoughts based on unique information and facts used in good writing, and promote their knowledge and abilities to find good ideas or active thoughts.

3. Conclusions

1. Educators must make greater efforts to encourage students to engage in thinking activities, metacognitive thinking, engagement, and class discussion by providing feedback on what to write and how to write a good text.
2. The CoRT curriculum assists preparatory school students in developing creative writing skills.
- 3- In the classroom, students' talents and knowledge should be strengthened through training and practice exercises that assist them in overcoming any difficulties or challenges they may encounter during the writing process.
- 4- The CoRT programme encourages students to translate its tools through producing texts of writing, a typical activity in today's educational institutions.

مراجعة الأدبيات لبرنامج كورت حول أداء طلاب اللغة الإنجليزية كلغة أجنبية في الكتابة

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ملخص البحث:

الكتابة هي قدرة حاسمة للتعبير عن الأفكار والمشاعر والتعبيرات. تعد إتقان الكتابة في تدريس اللغة الثانية أمراً مهماً لأنها تتيح للكتاب إنشاء وتوثيق وإيصال مجموعة متنوعة من الرسائل للقراء، مما يسمح للكتاب أن يكون له علاقة إيجابية بالجمهور. تعمل كتابة المقطوعات الموسيقية على تحسين قدرة الطلاب على إنشاء نص تعبري باستخدام كلماتهم الخاصة أو ابتكار كلمات جديدة من خلال تعريضهم لمجموعة متنوعة من الموضوعات. من أجل تطوير مخرجات ناجحة بناء على جودة التعليمات، تتطلب عملية التفكير مهارات إبداعية. ترتبط صعوبة هذه الدراسة بضعف مهارات الكتابة في تكوين اللغة الإنجليزية لدى الطلاب. قد يكون عدم القدرة على تطوير التفكير الإبداعي والنقدي في كتابة التكوين أحد الأسباب. نتيجة لذلك، يجب تنفيذ استراتيجيات وبرامج وإجراءات التفكير المعرفي الجديدة في جلسات كتابة التكوين العملي. الغرض من هذه الدراسة هو معرفة كيف يؤثر برنامج كورت على مهارات الكتابة التركيبية لطلاب المدارس الإعدادية للغة الإنجليزية كلغة أجنبية.