

## THE EFFECT OF WRITING ACTIVITIES IN ENGLISH COURSEBOOKS USED AT TURKISH STATE HIGH SCHOOLS ON ESTABLISHING GENRE AWARENESS\*

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### ABSTRACT

*The importance of writing skill is undeniable in various areas of human life for individuals to explore and improve themselves. The present paper aims to investigate the success of teaching writing in English- as- a –foreign- language by analyzing the writing activities in English language coursebooks used at 9th and 10th grade state schools of Turkey. For the purposes of the study, the theory of writing instruction, specifically genre-based approach, has been explored. Findings have suggested that although some writing activities are compatible with the idea of writing as a purposeful activity, still most activities need to be updated applying the criteria of genre teaching.*

**Key Words:** *coursebook analysis, English as a foreign language, genre-based approach to teaching writing, literacy, writing instruction.*

### ÖZET

*Yazmanın önemi bireyler için kendilerini keşfedip geliştirmeleri açısından birçok yaşam alanında reddedilemez. Bu yazı Türkiye’de devlet okullarında kullanılan 9. ve 10. sınıflardaki yazma alıştırmalarını incelemek yoluyla İngilizce’de yazma öğretimindeki başarıyı araştırmaktadır. Bu yazı kapsamında yazma öğretiminin özellikle tür odaklı yazma öğretiminin kuramsal temelleri araştırılmıştır. Bulgular şunu göstermektedir ki; bazı yazma alıştırmaları amaçlı bir eylem olarak yazma fikri ile uyumlu olsalar da, bir çok alıştırma tür öğretimi kurallarına göre güncellenmelidir.*

**Anahtar Sözcükler:** *ders kitabı incelemesi, yabancı dil olarak İngilizce, tür odaklı yazma öğretimi, okur-yazarlık, yazma öğretimi.*

## 1. INTRODUCTION

The present paper discusses the importance of genre-based approach to teaching writing and analyzes the writing activities in coursebooks used at secondary level state schools of Turkey (Grade 9 and 10) with the criteria of genre teaching. The results not only quantitatively show the variety of genres used but also they have qualitatively been interpreted in order to reveal how successfully the activities aim and apply the approach of teaching writing as a purposeful activity. Conclusion part of the paper could provide useful reference for programme developers and the process of updating English as a foreign language curriculum and teaching materials.

\* This study is a part of larger-scale study of the writer.

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### 1.1. Writing as a Communication Skill

Writing is a means of communication like speaking, and recently with technological developments written communication has undergone dramatic changes. Prior to explaining the effects of these changes on written language it would be more expressive to start with the definition of writing as a communication skill.

According to Ellis (1994) there is no much knowledge about how writing is acquired when compared with the spoken language. However, language is a whole with its written and spoken dimensions, and communicative function of written language also depends on not only morphosyntactic level of language but also pragmatic level of language like spoken communication. A text to provide communication should involve a relationship with the following systems of language (Kucer, 2005):

(1)*Graphemic*: shapes of letters of alphabet (2) *Graphophonemic*: letter-sound patterns (3)*Orthographic*: spelling patterns (4)*Morphemic*: word level (5)*Syntactic*: sentence patterns (5)*Semantic*: propositional meaning (6)*Text-structure*: organization (7) *Genre and text-type*: discursal meaning (8)*Pragmatic*: functions and meaning

The systems of language presented above construct the communicative meaning of a text but the relationship of a text with these systems does not follow a linear processing for a reader or writer. How much a writer will depend on the listed types of knowledge while writing is based on the actual writing practice and the inner and outer contexts of text and situation. Furthermore, this relationship of text with the systems of language has changed considerably since the new technologies have combined written text with visual and audio media blurring the distinction between the oral and written channel (Hyland, 2002: 75). Communication technologies have brought multimodality to written communication and this change inevitably affects the nature of the linguistic dimension of literacy and written communication. However, the fact that writing is a communicative act performed in a social context to carry out a purpose is impossible to be challenged.

### 1.2. Genre-Based Approach and Writing Instruction

In writing instruction there is a crucial question actually summarizing the parameters of writing. The question is that –*who writes what to whom, for what purpose, why, when, where, and how*. The audience and purpose of the writing are the two parameters, which are left aside in the scope of process-oriented writing instruction. To overcome the problem of audience and purpose, *genre-based approach*, which is Australian in origin, appears on writing instruction at the time of process-oriented pedagogy. According to this approach, language is seen as embedded in social relations and writing as a social activity. This approach is a reflection of functional view of language. Schools of genre theory focus on rhetorical situation and text-type relationship, purposeful, interactive and sequential character of different genres and context. Texts are accepted as products performing particular functions. With genre-based approach, discursive community, which is a package of writers, readers and texts, also becomes an important concept of writing. Swales (1990 as cited in Canagarajah, 2002: 164-165) highlights the characteristics of discourse community in the following manner:

1. *A discourse community has a broadly agreed set of common public goals.*
2. *A discourse community has mechanisms of intercommunication among its members.*
3. *A discourse community uses its participatory mechanisms primarily to provide information and feedback.*
4. *A discourse community utilizes and hence possesses one or more genres in the communicative furtherance of its aims.*
5. *In addition to owning genres, a discourse community has acquired some specific lexis.*
6. *A discourse community has a threshold level of members with a suitable degree of content and discursal expertise."*

Hence, genre approach becomes a 'short-cut' way of increasing learners' writing proficiency in a limited time. Genre knowledge provides learners with an awareness of the conventions of writing and this in turn enables them to produce well-structured texts to native-speaker readers. Belcher (1995 as cited in Dudley-Evans: 1997:151) argues that "knowledge of organization, arrangement, form and genre" leads to knowledge of subject matter.

However, one weak side of genre-based approach is considered to include the potential promoting 'a recipe theory' which is static, decontextualized and prescriptive (Freedman and Medway, 1994 as cited in Hyland, 2003: 26). This weakness can be eliminated by focusing on similarities and variations of genres and variations of genres must be taken into consideration while teaching writing. Since genre approaches teach how language works as communication, texts are seen as artifacts to question, compare and deconstruct.

Due to the weaknesses of both process-oriented model and genre-based approach, post-process era in L2 writing instruction emerged in 1990's. In this era, literacy is seen as an ideological arena. Reading and writing are not decontextualized, impersonal information-centred activities but rather implicated within power-relations, society, culture and individuality (Trimbur, 1994 as cited in Matsuda, 2003). Although what we are teaching is 'powerful literacy' in quite particular social practices with genre-based instruction, genre-based writing instruction is still highly practiced approach in teaching literacy skills especially in earlier levels inasmuch as the writing practices of the stated approach prepares the learners to construct multi-text embedded innovative and alternative genres. To understand how this teaching process works, the following stages of genre teaching could be viewed (Bhatia, 1997:136-138):

1. *Knowledge of the code: Not only the knowledge of lexico-grammatical but also semantic-pragmatic and discursal resources in different genres*
2. *Acquisition of genre knowledge: "...the procedural knowledge (which includes knowledge of tools and their uses as well as their discipline's methods and interpretive framework, and social knowledge (in the sense of familiarity with the rhetorical and conceptual context)..."*
3. *Sensitivity to cognitive structures: awareness of genre specific syntactic and lexical choices in specialized contexts*
4. *Exploitation of generic knowledge: ability to exploit and take liberties with conventions for pragmatic effects.*

These four stages can be achieved by following a model of not only a writing, but a reading and writing together course where learners first identify and are made aware of the conventions used in specialized genres. Then, they apply this knowledge of conventions

in guided writing activities and lastly learners are motivated to construct their products of genres for unique contexts of use. Hyland (2002:21) supports a three-phase approach of teaching: (1) Modelling: an explicit teacher presentation of the genre, (2) Negotiation: the discussion of the genre between the teacher and learners, and (3) Construction: learners' individual construction of the genre. One more step, which is the re-construction of genres by individual choices of convention, could be added to these three steps of genre teaching. This additional step could be based on post-process approaches to writing and Bhatia's (1997) 'exploitation of generic knowledge'.

### 1.3. Writing as a Foreign Language Skill and Approaches to Teaching

As a literacy skill, writing was first a topic of study among first language professionals in terms of the nature of writing process, proficiency levels, or teaching and learning how to be good writer. But, later on, most studies and their results have been carried into the field of second language or foreign language teaching. In initial studies, second language settings have differed from foreign language contexts; however, in recent studies this distinction has dissappeared. Writing in first or foreign languages are not different processes but rather a similar and complementary ones because development in both mother tongue literacy and foreign language writing support each other (Cameron, 2001).

Any written product requires three components: the text itself, the writer and the reader(s). Each of these components suggests itself as the starting point of text-focused, writer-focused and reader-focused research and instruction in writing. Text-focused approach focuses on the written product examining the surface structure or discourse model of the text. Writer-focused approach focuses on the cognitive and meta-cognitive processes that writers pass through while producing texts. Reader-focused approach, on the other hand, defines writing as a social activity between the writer, readers and society. For the scope of this article only text and reader focused approaches are reviewed due to the fact that genre awareness depend on *what, to whom and for what purposes* questions and these questions are within the scope of these two approaches to writing instruction.

#### 1.3.1. Text-Focused Approach to Writing

Approaching the text as an autonomous product calls for the common dichotomy, accuracy and fluency, in second or foreign language teaching and writing discussions.<sup>1</sup> On the other hand, according to Polio (2001) neither accuracy nor fluency can be directly related to the quality of writing because in writing there are other factors such as content, discourse choices, complexity and communication strategies.

In contrast to the view that texts are products of current traditional paradigm, they are now accepted as communicative products relating them to the context of meanings which can be conveyed by genre choices made by writers. Halliday (2004) makes a distinction between what the writer says and what he/she means. Another strand in writing instruction is the study of rhetorical choices. In early contrastive rhetoric studies it is believed that

<sup>1</sup> Fluency in writing can be defined as writers' production of a significant amount of language without hesitations, blocks and interruptions (Casanave, 2004:67). Fluency can be measured by the total number of words that a writer is able to produce in a specified time limit. Accuracy, on the other hand, is about the correct language use in word or sentence level.

“each language and each culture has a paragraph order unique to itself, and that part of the learning of a particular language is the mastering of its logical system” (Kaplan, 1966:14 as cited in Casanave, 2004:32). There have been considerable criticisms to this broad view of rhetoric by many researchers and scholars (Kubato, 1997; Connor, 1996; Leki, 1991; Matsuda; 1997 etc.). Thus Kaplan (1997) in his later work mentions the importance of other factors such as content, the writer’s own choices of content related to the culture of society, genre types and the readers addressed in composing and choosing a specific type of rhetoric. Kramersch (1997:50-52) mentions that not only is meaning a cognitive but also a rhetorical task and lists the principles of rhetorical approach to text interpretation. These principles display how rhetoric is determined by the context, other texts (intertextuality) and culture. Texts produce schemata shared by readers and writers but these are open to analysis and co-construction; therefore, composing texts is accepted as a means of social change and construction.

Accepting the text as a communicative product, Halliday (1973 as cited in Kucer and Silva, 2006: 9) divides the functions of language into seven and states that a text produced serves for at least one of the subsequent functions:

- Instrumental:** Literacy used as a means of getting things, satisfying material needs.
- Regulatory:** Literacy used to control the behaviors, feelings, or attitudes of others.
- Interactional:** Literacy used to interact with others; forming and maintaining personal relationships; establishing separateness.
- Personal:** Literacy used to express individuality and uniqueness; awareness of self; pride.
- Heuristic:** Literacy used to explore the environment; to ask questions; to seek and test knowledge.
- Imaginative:** Literacy used to create new worlds.
- Informative:** Literacy used as a means of communicating information to someone who does not possess that information.”

Kucer (2005:307) in another book to teach literacy in school settings gives examples of classroom activities for each function in a table. In fact the list given as classroom activities exemplifies the text type of activities that could be used as materials in literacy teaching classes. The list could be extended or some of the examples could exemplify more than one function. However, the original form of the list sufficiently supports the identification of functions for the reader, and the original list could be observed below:

**Table 1: Literacy Activities to Perform Language Functions**

Function	Classroom Activities
<b>Instrumental</b>	Sign-up charts for activities or interest centers; picture collages with captions: things I want for my birthday, Christmas, etc.; play stores, gas stations, etc.; posters and advertisements; use of paper money; ordering supplies; things I want lists; listing of things needed for a project; shopping lists; birthday and holiday lists; library book lists; want ads; yellow pages; recipe ingredient lists
<b>Regulatory</b>	Directional and traffic signs; rules for care of pets, plants, etc.; written directions; schedules, notes to and from others; laws and rules; letter writing to governmental officials; newspaper editorials and letters to the editor; suggestion box; instructions and recipes; arts and crafts ‘how to’ books; road maps

Function	Classroom Activities
<i>Interactional</i>	Letters, e-mails, and faxes to and from friends and relatives; friendship books; message boards; notes between and among teachers and students; class post office; pen pals; shared reading experiences; notes on home bulletin board or refrigerator; Dear Abby column
<i>Personal</i>	Books about self and family; pictures of self and family with captions; personal experience stories; family or class albums with captions; writing and illustrating 'about me' books; what I want to be when I grow up stories; journals and diaries; student of the week bulletin board; autobiographies; family histories; Dear Abby column
<i>Heuristic</i>	Question box; concept books: science experiments; research/ inquiry projects; surveys and interviews; predicting the weather; model building: question and answer books
<i>Imaginative</i>	Creative dramatics; Readers Theatre; storytelling and writing; puppetry; science fiction books; jokes, riddles, and puns; comic books; word games; crossword puzzles
<i>Informative</i>	Bulletin boards; notes to others; reference materials; encyclopedias and dictionaries; newspapers and magazines; expert groups; book, record, movie reviews, television and movie guides; concept books; web sites

Adopted from Kucer (2005:307)

### 1.3.2. Reader-Focused Approach to Writing

Whenever purposes of writing are taken into account, it means that writing is accepted as an activity addressed to readers. Writing is a means of social engagement, interaction and construction. This view of writing is compatible with the view of 'language as ideology'.

As cited in Kumaravadivelu (2006:12) Kroskirty (2000) states the four dimensions of language ideologies: (1) Language ideologies are socially constructed; (2) They are multiple because of the multiplicity of social divisions such as class, gender etc.; (3) People develop different degrees of awareness about language ideologies; (4) People understand differently and reconstruct the ideologies with their own socio-cultural experience.

The four dimensions above can be applied to writing and approaches to teach writing. Reader-focused approach values the socially constructed side of writing. There is always an on-going and two-sided relationship between the writer and readers, and between the society and the writer. Both writers and readers are affected by the writing construct.

However, it is very difficult for the writer even if it is not totally unpredictable to know who will be the readers of the text. In school setting, it is clear that the reader will be the teacher and this brings a problem for the authenticity of the text written. Ede and Lunsford (1984 as cited in Hyland, 2002:36) refer two models of audience. One is the audience addressed, actual or intended readers existing independently of the text. The other is audience invoked, created audience by the writer and rhetorically implied in the text. The second model of audience could be used in school settings to bring in authenticity to writing tasks.

## 2. RESEARCH

Starting with 2006-2007 academic year, a new curriculum for primary schools has been used and new coursebook series have been proposed to be used at state primary schools in each grade to teach English as a foreign language. This academic year a new commission

has started to update the English language curriculum<sup>2</sup> and the new curriculum for the 5<sup>th</sup> grade will start to be applied during 2013-2014 academic year with a totally new course-book and the other grades will be gradually ready to use. However, the English language curriculum for general state secondary level schools existing since 2006-2007 academic year is still in use for the 9<sup>th</sup> and 10<sup>th</sup> grades and the present research and the findings could present some valuable information for and during the process of curriculum renewal for the stated grades.

In the existing curriculum of these two grades the writing skill in a foreign language classroom has been described as a communicative skill, and the characteristics of the writing skill could be summarized as follows:

*a means of communication, a dynamic skill, a skill having a role in the development of other language skills, a skill having a role in the development of thinking skills, a comprehension skill, a production skill, a style and genre problem, and a recursive process.* (Ortaöğretim Kurumları İngilizce Dersi Öğretim Programı,2011)

### 2.1. Aim and Method

The aim of the study is to explore the writing activities in coursebooks of 9<sup>th</sup> and 10<sup>th</sup> grades with the criteria of genre-based approach to teaching writing in order to interpret the anticipated success of teaching writing by using the writing activities of the stated coursebooks.

The method of the research is qualitative, and it involves coursebook evaluation. For the scope of the present research, the series of 9<sup>th</sup> and 10<sup>th</sup> grades coursebooks, *Breeze 9-10*<sup>3</sup>, written by the commission of Turkish Ministry of Education and published by the State Publication Office, have been analyzed. *Breeze* books consist of 6 main chapters each containing 3 parts with a writing activity. On the other hand, grade 9 and 10 coursebooks include extra *Performance Task* sections at the end of each main chapter and these have also been analyzed for the study since they are all writing activities.

The research questions are as follows:

1. How many macro or micro genres are covered in coursebooks while teaching writing with activities? How much variety of genres is provided with the writing activities?
2. To what extent is the reader or audience intended or an abstraction?
3. How many of the functions are learners required to produce in completing writing tasks?<sup>4</sup>

### 2.2. Findings and Discussion

The following table (*Table 2*) lists the covered genres in the 9<sup>th</sup> grade coursebook, and the characteristics of these genres to be noted are commented on under the table.

<sup>2</sup> The new curriculum for English language courses could be uplodod from <http://ttkb.meb.gov.tr/www/guncellenen-ogretim-programlari-ve-kurul-kararlari/icerik/150-19.03.2013>

<sup>3</sup> These coursebooks were published in the selected list of coursebooks to be studied in *Tebliğler Dergisi*, Ocak 2011.

<sup>4</sup> See Kucer and Silva, *loc.cit.* for functions.



**Table 2:** 9<sup>th</sup> Grade Coursebook Genres

Units	Genres
Unit 1	Paragraph, invitation card, job advertisement, report and poster
Unit 2	Paragraph (2), complaint letter, magazine, report and poster
Unit 3	e-mail (2), paragraph, report and poster
Unit 4	Diary entry, postcard, story, report and poster
Unit 5	Quiz, letter (2), report and poster
Unit 6	Paragraph (2), brochure

Firstly, the paragraph writing practices should be analysed. When these activities have been studied, it is clearly seen that there is no paragraph writing instruction for the students. For instance, unit 1 paragraph writing practice depends on practising the target language form to state likes and dislikes and what the students are expected to write is writing a paragraph for a web pal site. The layout of the given space to write more or less resembles an authentic web site. Yet, to categorize this writing activity as a paragraph writing or a more specific genre practice is questionable.

Lastly, the project works and performance tasks are the other writing activities to be separately analysed. The only project work in the coursebook which is in unit 2 wants the students to prepare a magazine. This is a 3 month study, and it is guided and regularly checked by the teacher in terms of content, and organization. Thus, it could be stated that the project work is a reflection of genre approach to writing instruction. Performance tasks are also long time writing practices like the project work. The required written product from the students is reporting the results of their topical research and preparing a poster except the last performance task coming after the last unit. The last performance task requires the students to prepare a brochure about their town or city. To make the genre-specific writing practice more successful, the teachers should regularly check the works of the students and comment on not only the usage of language but also on the genre-specific linguistic and textual choices of the students.

Like in the 9<sup>th</sup> grade coursebook, the writing activities in the 10<sup>th</sup> grade coursebook also state the following genres with their instructions for the learners. The genre types are shown on the *Table 3*. However, most of the stated genres are not actively practised in the activities themselves because there is no genre approach to be observed in the organization of activities or the task cycle.

The fact explained in the previous paragraph could be exemplified with the writing activities in unit 1 part II, unit 2 part II, part III, unit 3 part I, part II, unit 4 part I, part III, unit 5 part I, part II, part III, unit 6 part II, part III. These activities are either not using the conventions of the specific genre to study the genre in reading sections with model texts or not stating a specific genre in the instructions but only explaining the content of the writing practice. For instance, the activity in unit 1 part II wants the students to write paragraphs after interviewing someone in their neighbourhood. This does not indicate a genre nor does it instruct the students in paragraph writing except for stating what information the



students will give in each paragraph. What happens in unit 2 part II activity is nearly the same with the unit 1 part II activity.

Some units, on the other hand, include writing activities stating a genre but not showing the layout of the genre as it could be seen in unit 5 part III activity. The space given to write down an e-mail for the students does not even show the layout of e-mail genre. What is more, those activities do not specify the letter or e-mail genre such as letter of application, recommendation e-mail, etc; thus, they look not very different from paragraph writing activities.

**Table 3:** 10<sup>th</sup> Grade Coursebook Genres

Units	Genres
Unit 1	Job application letter, paragraph, e-mail, report and poster
Unit 2	Commenting message/ e-mail, paragraph, report and poster, diary
Unit 3	Paragraph, newspaper section (genres vary), poetry, report and poster
Unit 4	Message, e-mail, mini dictionary
Unit 5	Letter, report, e-mail, report and poster
Unit 6	Letter, autobiography, story, questionnaire

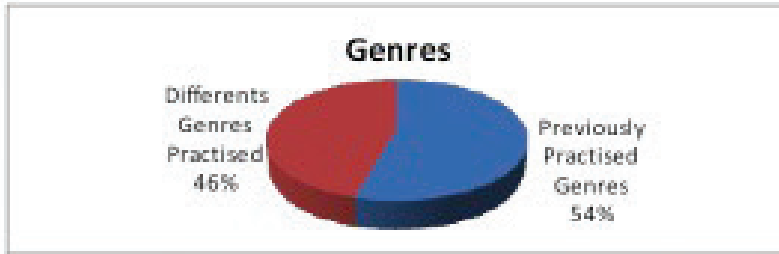
The following graph shows the rate of the number of activities practicing a different genre to the total number of units and parts of both coursebooks analyzed. 6 units with 4 different parts are included in the 9th and 10th grade coursebooks. However, it should be specifically noted that each unit includes a performance task which is usually writing a report and preparing a poster about the topic presented in the unit. Additionally, grade 9 coursebook includes an extra project work which is writing a school magazine in unit 2 and grade 10 coursebook provides a project work which is diary keeping in unit 2 as well. One writing activity in grade 9 coursebook (Unit 6) has been excluded while analyzing as it is dialogue writing and cannot be accepted as a writing activity within the scope of this research. Moreover, some units of grade 10 coursebook include only 2 writing activities not 3 and grade 10 Unit 3 Part II writing activity cannot be named with a genre since it depends on what section of a newspaper the learners will prepare. Depending on the previously stated factors, the total number of the units and parts, which is 46 has been used to calculate the rate of the variety of genres. To calculate the variety, each genre type has been counted once and compared with the number of writing activities stating a genre not different from the counted ones.

Yet, how successfully they are practiced should be questioned and the analysis of the data in the previous part of the study elaborately explains the problem that the genre activities counted as practicing writing in a specific genre cannot represent the genre approach to teach writing.

Evaluated with these stages of genre instruction only very few writing activities could initiate in students an awareness of the conventions of a specific genre and ready them to produce it. However, most of the writing activities are accompanied with reading texts

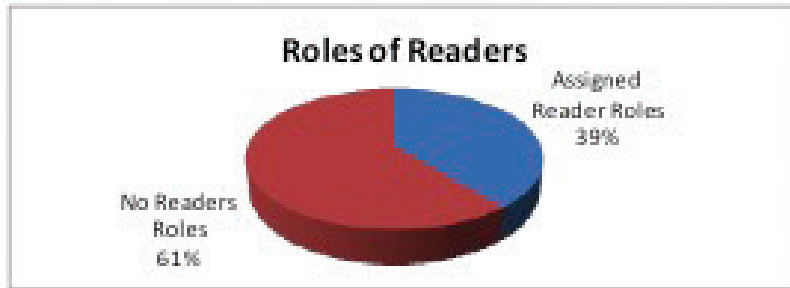
and activities, which is a very beneficial technique of *modeling* phase of genre instruction and *contextualization*.

**Graph 1: The Rate of Genre Variety**



With a reference to the second research question, *Graph 2* represents the rate of writing activities specifying *reader roles* to the students to the total number of units and parts.

**Graph 2: The Rate of Specified Reader Roles**



As can be seen, the graphic representation of the data about the assigned reader roles in the writing practices of each coursebook clearly summarizes the issue that more than half of the writing activities in both coursebooks leave the reader(s) abstract. On the other hand, although the writing activity states a reader for the reading task, it still does not free the activity to become an activity with a reader abstraction. To illustrate, in unit 1 part II of 9<sup>th</sup> grade coursebook, the students write to Allan as it is understood from the start of the invitation card, 'Dear Allan'. However, giving the name of the reader does not free the activity from being an abstraction in terms of the target reader of the written text since the age group and social relationships are not specified. Moreover, in the 10<sup>th</sup> grade coursebook part III writing activity of unit 4 says that the students will write for Science Gate School Paper. Unfortunately, this specification does not attach a peculiarity to the writing practice as neither the readers are clearly described nor the students are presented with any information about the reader group of the stated school paper.

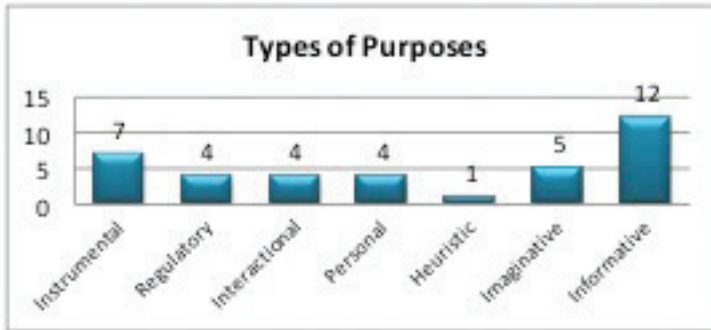
Lastly, when the writing activities in both coursebooks are analyzed with the criterion of setting *purposes* to write, all of the activities answer the question of 'for what purpose', but covertly not overtly. If the naming of purposes were included in the instructions of the

activities, this could make the writing activities more useful in earning awareness to the students that writing is a purposeful activity like oral communication skills because each text serves at least a language function.

However; there are instances when the writing activities in both coursebooks do not specify a particular purpose although they have been labeled as activities with informative function in the scope of this research since each text has to serve a function, so that the researcher has identified them by hypothesizing on the end-products of the students. These activities could be enriched by assigning different purposes for the students, though. For instance; one activity in grade 9 coursebook (p.39) requires the students to compare and contrast schools of today and the future. The question to be asked should be why a person does such a written comparison. Rather; the students could be asked to imagine themselves as people working for the Ministry of Education or so, and then asked to write about their plans to improve conditions of schooling as a report. This report should be persuasive. Then, the function of the writing task becomes regulatory and the production of the students turns into more textual level rather than sentence level.

Another activity to illustrate how the writing activities are insufficient in setting purposes for the students is from the 10<sup>th</sup> grade coursebook on page 39. The students are asked to write to the school principal about their problems with an instrumental purpose. However, the reason why the principal writes back is not clear. The principal could write to accept or reject the problems and he/she could write to give suggestions or more factual information about the stated problems. In this way, what language the school principal uses will be determined by his/her purpose of writing.

The following graph (*Graph 3*) could also be helpful for the readers of the research to see the distribution of the variety of purposes in both coursebooks. For the scope of the research question about purposes, the total number of activities is 37 because the Performance Task and Project Work activities have been excluded not to increase the number of informative writing activities as most of them are report writing and poster preparation but only to let the learners reflect what they have learned about the topic of their research. Other reasons for counting the total number of activities as 37 are as follows: Firstly, one of the writing activities of Unit 5 of grade 9 coursebook and of Unit 6 of grade 10 coursebook includes two letters to write, which means one of them practices instrumental purpose and the other regulatory. Lastly, grade 10 coursebook Unit 3 Part III activity has been named as both imaginative and personal by the researcher depending on the nature of the activity. As can be clearly seen, the focus is on informative and instrumental purposes. Instrumental purpose could be a survival purpose in some communities. For the informative purposes, most of the informative function writing activities should be considered as abstraction in terms activating purposes in writing since they prioritize practicing language rather than providing the learners real writing activities.

**Graph 3: Types of Purposes**

### CONCLUSION

The conclusions to be drawn in general could be summarized as follows:

- The number of genres in variety is about equal to the number of genres practicing the same genre with different activities. Thus, the genre variety could be stated as half to the total number of total writing activities. This level of variety could be adequate for providing recycling in teaching, but the usefulness of these genres for the needs and age group of students should be discussed in another study. On the other hand, how successfully they are practiced should be questioned and the analysis of the data in the previous part of the study elaborately explains the problem that the genre activities counted as practicing writing in a specific genre cannot represent the genre approach to teach writing.
- Most of the writing activities in both coursebooks leave the reader(s) abstract. This is against the current models and methods of teaching writing since writing is a social activity.
- Most of the activities practice a purpose in writing overtly not covertly, though. Some of these activities practicing a purpose are not successful enough in achieving this aim. To improve the activities in practicing a purpose; in other words, making them give the students far more authentic purposes, those activities should also be developed and updated in terms of specifying roles to the students as writers and letting them know who will read what they have written. Furthermore, a rather balanced rate of variety in purposes could be more beneficial for learners to get acquainted with various purposes of literacy practices compatible with the necessities of modern life.
- Most of the writing activities are accompanied with reading texts and activities, which is a very beneficial technique of “modeling” phase of genre instruction. In contrast, no coursebook contains activities to analyze the genre or other variables of writing before the composing stage.

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