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Research Article

Exploring the Potential of a High School English Preparatory Coursebook Package in Developing Genre Awareness

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ABSTRACT

The present study analyzes an English coursebook package used in English preparatory programs prior to high-school education in Türkiye in terms of written genres. The research follows a qualitative approach and employs content analysis to examine writing activities in the *Progress* coursebook package. The books are analyzed based on the types of genres included and how strictly the writing tasks follow the genre teaching stages. Findings reveal a somewhat diverse representation of genres but indicate a need for broader inclusion of personal, heuristic, and informative types. While the stages of genre teaching are followed in some tasks, many fail to include one or more stages of modeling, negotiation, or construction. Additionally, the accompanying workbook is found to be insufficient in revising previously studied genres. These results underscore a need for broader inclusion of certain genres, improved application of genre teaching stages, and more compatible tasks in the workbook to revise genres.

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Introduction

Learning a second language has become essential for survival in a globalizing world, where borders are fading and distances are shrinking. For various reasons, knowing additional languages is no longer a luxury but a necessity. Many education systems prioritize foreign language instruction because proficiency in additional languages enhances employment prospects, fosters cultural appreciation, and enables individuals to engage with otherwise inaccessible content such as literature, music, and films (OECD, 2020). Whether the goal is academic development, professional advancement, or access to a broader range of media, additional languages provide additional opportunities.

As second languages become more important than ever in academic contexts, many educational institutions have introduced language preparatory classes. These classes often take the form of intensive, one-year language programs at the beginning of university or high school education. At the tertiary level, English preparatory programs have become particularly common. These programs are designed to equip students with the essential English skills they need for success in the English-speaking academic journey ahead of them (Macaraeg et al., 2024). More recently, similar preparatory classes at high school level have gained attention as a means of supporting learners earlier in their educational journey. In Türkiye, these classes were introduced in Anatolian high schools with a strong emphasis on foreign language instruction, dedicating 20 out of the 40 weekly instructional hours to language learning (Göğebakan-Yıldız et al., 2023). They are becoming especially prevalent in social sciences and Anatolian high schools (Selçuk & Kırkıç, 2023). Although still relatively underexplored, English preparatory classes hold considerable potential. Research shows that students who participate in these classes at the beginning of high school perform better in English than those who do not (Selçuk, 2021).

In Türkiye, the Ministry of National Education (MoNE) is responsible for producing and distributing coursebooks for all subjects taught at primary, middle, and high school levels. These coursebooks are mandatory in all schools and are provided free of charge. They are also available online as open-access resources through the Secondary Education General Directorate website (Ortaöğretim Genel Müdürlüğü Materyal, n.d.). Language teaching practices in Türkiye are heavily based on coursebooks (İnal, 2006), making them arguably the most critical resource in language education. In their study on the challenges faced in Turkish high schools, Demir-Ayaz et al. (2019) found that many teachers and students were dissatisfied with English coursebooks and called for their revision, highlighting the need for evaluation and improvement of the available coursebooks.

While language itself may be considered a skill, it is a highly complex one. Competence in a language involves mastery in a variety of skills, including listening, speaking, reading, and writing, as well as component skills such as vocabulary, grammar, and pronunciation. Each plays a critical role in enabling effective communication and expression. Despite this complexity, language skills can be broadly categorized into two domains: oral and written. Proficiency in both is essential for comprehensive language competence, and each deserves focused attention. Among these, written language skills hold a particularly important position in the context of language education.

Written language skills enable individuals to engage with texts across outstandingly diverse contexts where communication is established through letters rather than sounds. These skills are fundamentally different from oral skills due to their nature. For millennia, language existed solely in oral form. As Wolf (2007) observes, "we were never born to read" (p. 3). Even after the invention of writing over five thousand years ago, literacy remained limited to a small segment of the population and only became widespread very recently in its history. The situation is different today: more than 86% of the world is literate, which was only about 68% in 1979 (UNESCO, 2025). With technological advancements and expanded access to education, literacy is on its way to becoming a universal human skill. Still, the relatively recent emergence of written language has profound implications. Unlike oral language, written language is not acquired naturally; neither in a first nor in a second language. Written forms must be learned; they cannot be acquired in the same way as spoken forms. This makes the focus on written language particularly significant within the context of education.

Literature Review

Writing as a Written Language Skill

In language education, written language is developed through both reading and writing. Reading functions as a receptive skill, while writing is its productive counterpart in the language classroom. As a productive skill, writing requires particular focus. It is one of the four fundamental language skills and deserves an important position in second language instruction (Polat & Gezmiş, 2023). Writing is widely regarded as the most difficult language skill to master (Richards & Renandya, 2002), largely because it demands language production and involves many processes, including grammar, vocabulary, spelling, and punctuation (Polat & Gezmiş, 2023). Kaygısız (2023) described writing as "a complex and demanding skill" (p. 21), which requires teachers to use enjoyable and appropriate tasks to motivate learners. Similarly, İnan-Yıldız and Karadağ (2025) defined writing as a "complex skill acquired through the intricate coordination of cognitive and psychomotor processes, honed through consistent practice" (p. 307). Writing is challenging not only because it is in another language, but also because it involves a different form of language. Erdal-Bulut (2019) noted that writing is already difficult in one's first language and becomes even more demanding in a second language. Due to this complexity, writing is often considered one of the best indicators of overall language proficiency (Aksak, 2025), as it draws on knowledge of other language skills, particularly reading.

An essential consideration for educators is the close relationship between reading and writing. In second language learning, these two skills are interdependent and should be approached in relation to one another. Çelik (2019) highlighted the importance of reading in developing writing, noting that reading materials serve as models for written production. Similarly, Xu (2019) emphasized the value of repeated exposure to high-quality texts, which helps learners improve their collection of sequences they remember along with the co-textual cues. Through reading, learners are exposed to written language, which in turn informs and shapes their writing performance. This relationship suggests that writing should not be treated as an isolated skill but rather as one that is closely connected to reading. Reflecting

this perspective, contemporary approaches to second language writing instruction increasingly integrates reading skills as a core component, particularly in genre-based approaches.

Genre-Based Approach to Writing Instruction

In second language education, various approaches have been proposed for teaching writing skills. Over the past few decades, three major models gained prominence: the product-based, process-based, and genre-based approaches (Rusinovci, 2015). The product-based approach is rooted in behaviorism, which posits that learning occurs through stimulus-response associations (Rashtchi et al., 2019). In contrast, the process-based approach is grounded in communicative theories and emphasizes the writing process, including how students think, write, and edit (Rashtchi & Ghandi, 2011). The genre-based approach, a core method for teaching writing meaningfully, focuses on why and how people write in different real-life situations (Badger & White, 2000). Its primary goal is to help learners understand various texts in terms of their social purposes, structural features, and organizational patterns (Haryanti & Sari, 2019). By drawing on real-life language use and promoting meaningful communication, the genre-based approach stands out among these three approaches.

Understanding the genre-based approach requires a clear understanding of the concept of *genre*. Genre is a broad term used in various fields, including literature, music, cinema, and art. It originates from the Latin word *genus*, meaning "subdivision", "kind", or "variety" (Oxford University Press, 1968, p. 760) and refers to categories of work characterized by shared features. In the context of writing instruction, Biber (1988) distinguished between *genre* and *text type*. While *genre* refers to types of communicative activities with similar purposes that may differ linguistically, *text type* is defined by similarities in linguistic features. Although distinct, these two concepts are complementary rather than entirely separate (Paltridge, 1996). For example, genres such as recipes, letters, brochures, or poems may include various text types, such as description, exposition, or anecdote. In language education, the concept of genre is especially important for effectively developing reading and writing skills and should be treated as a central pedagogical focus (Phichiensathien, 2016).

Genre Theory and Systemic Functional Linguistics

The genre-based approach is grounded in genre theory, which posits that the patterns and conventions of texts within a specific context determine the types of discourse accepted among language users (Nueva, 2016). This approach is primarily informed by Halliday's Systemic Functional Linguistics (SFL), one of the most influential linguistic traditions alongside Chomsky's Transformational Generative Linguistics (TGL) (Almurashi, 2016). A key distinction between these two traditions lies in their focus: while TGL emphasizes form, SFL emphasizes function and meaning. Central to SFL are two core concepts: *functional language* and *language as meaning-making*. The former refers to understanding how language is structured and used in context, while the latter is related to how language users make systematic choices within specific contexts (Nagao, 2019). The genre-based approach draws on both concepts, encouraging learners to understand how language

operates contextually to convey meaning and how to make appropriate linguistic choices aligned with the conventions of specific genres.

Drawing on his SFL, Halliday (1978) identified seven functions of language: (1) *instrumental*, used to fulfill needs; (2) *regulatory*, used to control or influence others; (3) *interactional*, used to establish and maintain social relations; (4) *personal*, used to express personal opinions and feelings; (5) *heuristic*, used to seek and acquire knowledge; (6) *imaginative*, used for creative expression, and (7) *informative*, used to convey factual information. These functions provide a framework for understanding and classifying genres based on their communicative purposes. Different genres serve different functions, and each function can be realized through a variety of genres.

In second language writing instruction, understanding these functions and recognizing the communicative purpose behind genres not only enrich writing experiences of learners but also empower them to use language more purposefully and effectively in real-life contexts.

Developing Genre Awareness in a Second Language

Proficiency in written skills in a second language requires more than simply understanding the surface meaning of a text; it also involves understanding of the broader context in which texts are situated. To achieve this, learners need to develop an awareness of conventions and purposes that characterize the different genres they read or write. In other words, they need the ability to recognize, use, and create genres that are contextually suitable (Dodson, 2025). Through exposure to various genres, learners develop *genre awareness*, defined as "the ability to select and use appropriate genre", taking into account factors such as the purpose of the text, its context, and its participants (Millar, 2011, p. 2). This awareness is essential for developing proficiency in both reading and writing and is supported by the Common European Framework of Reference (CEFR) (Council of Europe, 2001, 2020). Although not explicitly stated, genre-based instruction is also encouraged in Türkiye's Secondary School English Curriculum (Millî Eğitim Bakanlığı, 2018).

Developing genre awareness begins with exposure to a range of genres through reading. This exposure enables learners to recognize genre-specific features at various levels and become familiar with the forms they are expected to produce. The genre-based approach views language as a tool for expressing personal voice and identity, and genre awareness supports learners in effectively communicating their ideas (Dinh & Nguyen, 2023).

Various studies have examined the effectiveness of developing genre awareness. Haerazi and Irawan (2019) investigated a genre-based language teaching model aimed at improving academic writing skills and found that it significantly enhanced learners' writing achievement. The approach offered clearer guidance and relevant content for learners, leading to notable progress in writing performance. Rose (2017) evaluated the effectiveness of the *Reading to Learn* (R2L) methodology, a genre-based model, and found that it leads to accelerated literacy development. Although incorporating genre is essential, research indicates that genres instruction in classrooms is often limited. Kessler and Casal (2024) found that second language instructors tend to focus primarily on traditional, monomodal

written genres, with minimal inclusion of digital or multimodal genres. Their findings underscore the need for a broader integration of real-life genres in writing instruction.

It is important to note that developing genre awareness does not entail teaching explicit genre formulas (Clark & Hernandez, 2011). Instead, it emerges as students learn to write within a specific genre by considering its communicative purposes, linguistic choices, and intended participants. Rather than simply instructing students on what to do, educators should support the development of learners' genre awareness. This process is not achieved through direct instruction alone but relies on consistent and meaningful exposure.

Exposure helps learners build *genre schemas*, mental models that can be adapted across contexts. As Johns (2008) observes, learners who are not repeatedly exposed to different genres may lack the appropriate academic schemas and struggle with academic reading and writing. However, when genre-based instruction is implemented, learners develop schemas more effectively and demonstrate stronger genre awareness. Dugartsyrenova (2019) tested a genre-based writing tutor in a language classroom and found it effective in fostering genre awareness and the development of associated writing skills. In a later study, Dugartsyrenova (2024) reported that students who receive genre-based academic writing instruction were better able to acquire discoursal strategies and perceived growth in their genre awareness.

Genre-Based Models of Teaching Writing

In many cases, learners have limited exposure to a wide range of genres or high-quality examples of those genres outside the classroom. Therefore, it is essential for teachers to play an active role in facilitating such exposure. In language classrooms, educators should incorporate a diverse range of genres and tailor their approach to the needs and context of their learners. This can be achieved in various ways. Scholars have proposed multiple stages for reading and writing lessons to guide educators in effective genre instruction. While these models present different emphases and terminology, they share a common goal: to guide educators in implementing genre-based writing instruction.

One widely recognized framework is Bhatia's (1997) four-stage model. In the first stage, knowledge of the code needs to be worked on, which includes understanding the lexico-grammatical, semantico-pragmatic, and discourse features across a range of genres. The second stage involves the acquisition of genre knowledge, focusing on procedural knowledge and encompasses tools, methods, and social context. The third stage emphasizes sensitivity to cognitive structures, referring to genre awareness within specific communicative situations. Finally, the fourth stage, exploitation of generic knowledge, enables learners to manipulate and control genre conventions to suit their purposes

Hyland (2002) offers another significant model which consists of three stages: *modeling*, *negotiation*, and *construction*. In the modeling stage, teachers introduce the genre, typically through reading. The negotiation stage involves guided analysis and discussion of genre features. In the construction stage, learners independently or collaboratively produce texts in the target genre. Unlike Bhatia's model, Hyland's framework does not explicitly

include a stage related to the exploitation of genre knowledge but offers a clearer framework for genre-based language instruction.

Several other genre-based models have also been proposed. Martin's (1999) model, for instance, is organized around three stages: modeling, deconstruction, and language understanding. Cope and Kalantzis (1993) introduced a similar three-stage framework earlier, known as *the wheel literacy*. The first stage involves modeling, followed by students manipulating and modifying a text to explore its language use, and finally, students independently produce a specific genre based on their understanding and knowledge. Firkins, et al. (2007) developed a similar model, emphasizing modeling, joint construction, and independent construction. Rothery's (1996) model outlines the modeling, joint negotiation of text, and independent construction of text. While all these models share commonalities, each offers a different pathway for second language teachers in genre-based writing instruction (Dirgeyasa, 2016).

Coursebooks in Language Education

There are various ways of teaching written skills in the language classroom, and one common way is to follow coursebooks. Coursebooks are instructional materials designed to support language teaching and learning. Masuhara and Tomlinson (2008) emphasized the importance placed on coursebooks all around the world. This prominence comes from their ability to serve as comprehensive materials, often functioning as the only material a teacher may need.

Cunningsworth (1995) identified several roles that coursebooks fulfill in language classrooms, including serving as a resource for presenting materials or activities, acting as a syllabus for teachers, supporting inexperienced educators, providing reference material, and offering opportunities for self-study. These functions should be taken into account when designing, evaluating, or using coursebooks, which should be viewed as tools to achieve pedagogical aims rather than as determiners of those aims.

Despite being valuable resources, coursebooks also have limitations. They may not always match the proficiency levels of learners or may fall short in fostering communication (Kılıçkaya, 2019). Moreover, coursebooks are not merely pedagogical tools but also commercial products (Gray, 2010). As such, they may not always reflect the pedagogical needs of learners, making it especially important for language teachers to critically evaluate coursebooks and regularly adapt or supplement them as needed (Tomlinson, 2017).

Teachers should assess and be aware of whether their coursebooks align with the pedagogical approaches or not. Given their central roles, coursebooks must be examined carefully from multiple perspectives.

Genre Awareness in Language Coursebooks

Genre awareness in language coursebooks requires focused attention to ensure the effective development of writing skills. Hemais (2009) observed that although coursebooks often include a range of genres, such as postcards and news articles, they are typically used as secondary supports. Rather than serving as the focus of genre instruction, such texts are often included to support thematic instruction. As a result, genre features tend to be taught

only implicitly in the coursebooks, while the activities explicitly focus on the topic. Çarkıt and Çohantimur (2021) stressed that texts in coursebooks should be carefully selected with genre in mind. Given that coursebooks serve as the primary instructional materials in many classrooms, the choice of texts should reflect a deliberate focus on genre. Several studies have examined language coursebooks in relation to genres.

Drawing on Biber's (1988) distinction between genre and text type, Paltridge (1996) briefly analyzed texts from two genre-based coursebooks. By comparing examples of a formal letter and a research abstract, the study demonstrated that different genres may exhibit notable linguistic similarities. It also highlighted that multiple genres may correspond to the same text type, and a single genre can encompass more than one text type.

Kıray (2013) examined the writing activities of the MoNE English coursebooks for 9th and 10th grades to evaluate their effectiveness in fostering genre awareness. Although the coursebooks included a considerable number and overall variety of genres, many activities contradicted the idea of writing being a social activity, instead emphasizing its individual aspects. Genre variety based on language functions is found to be limited, with informative and instrumental types being significantly more common. Furthermore, the number of pre-writing activities involving the analysis of model texts was found to be insufficient.

Bayram and Kara (2020) analyzed the secondary school Turkish coursebooks published by the MoNE in the context of genre-based pedagogy. Their study revealed the presence of a wide variety of genres; however, informative genres were found to be more common than narrative ones, despite the expectation that narrative genres would appear more frequently at the secondary school level.

Chan (2021) conducted a comparative study of English coursebooks from Hong Kong (HK) and People's Republic of China (PRC). Using corpus-based analysis, the study found that PRC coursebooks placed greater emphasis on lexico-grammatical instruction, whereas HK coursebooks adopted a more genre-aware approach, making them more compatible with the genre-based pedagogy.

Bal and Şahin (2021) examined the writing sections of primary school MoNE English coursebooks with a focus on creative writing activities. Their analysis revealed that 4th, 5th, and 6th grade coursebooks offered limited opportunities for creative writing, while 7th and 8th grade coursebooks included more activities but demonstrated a lack of genre diversity. Additionally, the study found that commercially published coursebooks featured a wider range of genres compared to those published by the MoNE.

In their study, Johan et al. (2022) examined the text genres, generic structures, and linguistic features in the 10th grade *Pathway to English* coursebook. They analyzed 18 texts across four genre types: descriptive, narrative, recount, and announcement. The study found that both the generic structures and linguistic features of each genre aligned with the principles of genre-based pedagogy.

Kıray (2021) found that the *Yeni İstanbul* coursebook, designed for teaching Turkish as a foreign language, lacked sufficient genre variety in its writing activities. In a comparative study, İlbilgi and Azizoğlu (2023) analyzed *Yeni İstanbul* and *Headway* coursebooks. Their study found that both series included activities compatible with a genre-

oriented approach. However, informative genres were more frequently included in *Yeni İstanbul*, especially at the B2 and C1 levels, while genres, such as poetry, letters, or postcards were rarely included in either coursebook.

Aprilianti and Sukarno (2025) analyzed the 7th grade English coursebook from Indonesia through the lens of genre. Using a checklist, they examined the coursebook's activities in terms of subjects, skills, sub-skills, and practical considerations. The analysis revealed that the coursebook primarily included descriptive, procedural, and persuasive texts. The study concluded that the coursebook aligns well with the genre approach.

It is important to recognize that most coursebooks, including those produced and distributed by the MoNE, are regularly revised. Outdated editions are often replaced as learner needs and teaching methods change. This ongoing revision process highlights the need for contemporary research to analyze current coursebooks, particularly in underexplored contexts such as preparatory classes. Evaluating the English preparatory coursebooks is essential for understanding their effectiveness, comparing them with other analyses to assess progress, and offering guidance to coursebook writers. Such evaluations draw attention to aspects that are often overlooked, ultimately contributing to the improvement of future coursebooks.

Research Aim and Research Questions

The primary aim of the present study is to evaluate the English coursebooks used at the high school preparatory level in Türkiye, with a specific focus on their effectiveness in fostering learners' genre awareness. To achieve this objective, the study seeks to answer the following research questions by analyzing the tasks included in the high school English preparatory coursebooks published by the MoNE:

1. What specific written genres are presented in the English preparatory coursebooks published by the MoNE?
2. To what extent are the stages of genre-based pedagogy (i.e., modeling, negotiation, and construction) implemented in the coursebook package?
3. Are the genres introduced in the English preparatory student's book reinforced or revisited through the tasks and activities in the accompanying workbook?

Methodology

Research Design

This study employs a qualitative research design to conduct an in-depth examination of the genres included in the English preparatory coursebooks. Document analysis serves as the primary method, as a systematic review of the coursebook content is necessary to identify both the genres and the stages of genre-based pedagogy. The analysis utilizes directed qualitative content analysis (Hsieh & Shannon, 2005), guided by Hyland's (2002) three-stage model of genre pedagogy, which offers a comprehensive and clear framework comprising of modeling, negotiation, and construction.

Genres featured in the coursebooks are analyzed and classified according to Halliday's (1978) seven language functions: instrumental, regulatory, interactional, personal, heuristic, imaginative, and informative. To support classification decisions, Kucer's (2014) examples of written genres, as shown in Table 1, are used as a reference.

Table 1. Example genres for Halliday's (1978) language functions (Kucer, 2014)

Function	Example Genres
Instrumental	Birthday and holiday lists; catalogs; library book lists; listing of things needed for a project; order forms; ordering supplies; picture collages with captions; play stores, gas stations, and the like; posters and advertisements; recipe ingredients list; shopping lists; sign-up charts for activities or interest centers; things I want for my birthday, Christmas, and so on; things I want lists; use of paper money; want ads; yellow pages
Regulatory	Arts and crafts "how-to" books; course syllabi; road maps; directional and traffic signs; driver manuals; instructions and recipes; laws and rules; letter writing to governmental officials; newspaper editorials and letters to the editor; regulations; rules for care of pets, plants, and so on; schedules, notes to and from others; suggestion box; written directions
Interactional	Class post office; Dear Abby column; friendship books; greeting cards; law suits; letters, e-mails, and faxes to and from friends and relatives; message boards; notes between and among teachers and students; notes on home bulletin board or refrigerator; pen pals; shared reading experiences; some legal documents
Personal	Autobiographies; books about self and family; Dear Abby column; family histories; family or class albums with captions; journals and diaries; personal experience stories; pictures of self and family with captions; scrap books; student of the week bulletin board; what I want to be when I grow up stories; writing and illustrating "about me" books
Heuristic	Concept books; model building; predicting the weather; question and answer books; question box; questionnaires; research and research reports; research/inquiry projects; science experiments; surveys and interviews
Imaginative	Comic books; creative dramatics; crossword puzzles; drama; fiction; jokes, riddles, and puns; poetry; puppetry; Readers' Theater; science fiction books; storytelling and writing; word games
Informative	Book, record, movie, drama reviews; bulletin boards; concept books; encyclopedias and dictionaries; expert groups; newspaper articles; newspapers and magazines; notes to others; reference materials; television and movie guides; textbooks; websites

Additionally, the genre examples in this study are informed by comprehensive list of writing type examples provided by Linse (2005, p. 104). These include a wide range of written texts commonly encountered in everyday and educational contexts of specifically young learners, such as address books. aerograms, applications, big books, billboards, brochures, bumper stickers, business cards, bus passes, buttons (e.g., campaign buttons), cartoons, chants, credit cards, envelopes, finger-plays, invitations, clothing and equipment labels, menus, permission slip forms, safety cards (e.g., those on airplanes), slogans, songs, telephone books, tickets (e.g., ballet, bus, concert, plane, play, spaceship, train).

Publication Ethics

This study involves the analysis of a coursebook published by the MoNE, which is publicly accessible and distributed free of charge. As no human participants are involved, the study poses minimal ethical concerns. Nevertheless, ethical standards for conducting qualitative research have been maintained throughout the research process. Additionally, an application for ethical approval was submitted to Istanbul University - Cerrahpaşa, Ethics Committee of Social and Human Sciences. The committee reviewed the study and concluded that there is no need for ethical consent for the present study with the reference number E-74555795-050.04-1007159.

Coursebook Selection

The primary data source for this research is the English preparatory coursebook package used at the high school level in Türkiye. English is a compulsory subject in the national curriculum, beginning in the 2nd grade and continuing through the 12th grade. Among these years, the high school preparatory class holds particular significance due to the emphasis placed on English instruction. These preparatory classes are conducted prior to the 9th grade, following the completion of middle school and preceding the beginning of regular high school education. At this stage, English becomes the central focus of instruction and receives the highest allocation of instructional hours (Göğebakan-Yıldız et al. 2023).

Currently, preparatory classes are not mandatory across all schools in Türkiye and are not offered universally. However, they are available in many social sciences and Anatolian high schools (Selçuk & Kırkıç, 2023), particularly in project schools in Türkiye. These schools often adopt educational practices that differ from those of the standard institutions, and the inclusion of preparatory classes is a common feature. Although the implementation of such classes is becoming increasingly widespread, the context remains underexplored in the existing literature. This gap highlights the timeliness and contextual relevance of the present study.

The MoNE coursebooks are typically provided in packages that include a student's book, a workbook, and a teacher's book. Although all coursebooks follow a standardized structure, different schools may use different coursebook packages at the same levels. Unlike other levels, where multiple coursebook options may exist, there is only one officially approved coursebook package for the preparatory level: the *Progress* coursebook package. Therefore, this package was selected as the focus of the present study.

Like other MoNE coursebook packages, *Progress* consists of a student's book, a workbook, and a teacher's book. This study focuses on two of these coursebooks: the *Progress Preparatory Class Student's Book* (Altunay et al., 2019a) and the accompanying *Progress Preparatory Class Workbook* (Altunay et al., 2019b). The teacher's book is excluded from the analysis, as it primarily functions as an instructional guide for educators rather than functioning as a study material for learners.

Coursebook Analysis

The student's book and the workbook are systematically analyzed to identify and classify the various genres included and taught. The *Progress* coursebook package comprises 20 units, each divided into three sub-units, resulting in a total of 60 sub-units. In

the student's book, each sub-unit is organized into three main sections: *lead-in, listening and speaking*, and *reading and writing*. The lead-in sections typically present one or two warm-up questions to introduce the theme. The listening and speaking sections emphasize oral communication skills, while the reading and writing sections focus on written skills. Although the primary data is drawn from the reading and writing sections, relevant genre examples from the lead-in or listening and speaking sections are also considered to ensure comprehensive coverage of the coursebook package.

The coursebook analysis is conducted using directed qualitative content analysis (Hsieh & Shannon, 2005) guided by Hyland's (2002) three-stage model of genre-based pedagogy. The analysis proceeds through a systematic series of steps. Initially, all activities are reviewed to identify their primary function, and those that include written language solely as a means of teaching linguistic features, such as dialogues or generic composition exercises, are excluded. This exclusion is based on the rationale that such activities do not clearly represent written genres. Only those remaining activities that involve recognizable genres are retained for further analysis.

Next, the activities involving identifiable genres are organized into a table to facilitate systematic analysis. To address the first research question regarding the variety of genres present in the coursebooks, each genre from the student's book and the workbook is classified according to its primary language function. To respond to the second research question, the selected activities are evaluated in terms of their alignment with Hyland's (2002) three-stage model of genre-based pedagogy: modeling, negotiation, and construction. In order to answer the third question, which explores whether the genres introduced in the student's book are reinforced or revised in the workbook, a comparative analysis is conducted on the two coursebooks. If a genre activity in the workbook corresponds to another activity presented in the same sub-unit or earlier in the student's book, it is coded as revised.

Figure 1 illustrates a sample from the table used during the coursebook analysis process. If a stage is present in an activity, it is highlighted in green; if it is absent, it is highlighted in red for clarity.

Figure 1. Sample from the table used in the analysis process

UNIT 3: MOVIES (STUDENT'S BOOK)						UNIT 3: MOVIES (WORKBOOK)						
3A: ACTION!						3A: ACTION!						
PAGE	FUNCTION	GENRE	MODELING	NEGOTIATION	CONSTRUCTION	PAGE	FUNCTION	GENRE	MODELING	NEGOTIATION	CONSTRUCTION	REVISION
58	Interactional	Informal Email	+	+	+	35	Instrumental	Notice Board	+	-	-	YES (same sub-unit)
59	Heuristic	Survey	+	-	-							
59	Informative	Notice Board	+	+	+							
3B: THE SEVENTH ART CINEMA						3B: THE SEVENTH ART CINEMA						
PAGE	FUNCTION	GENRE	MODELING	NEGOTIATION	CONSTRUCTION	PAGE	FUNCTION	GENRE	MODELING	NEGOTIATION	CONSTRUCTION	REVISION
60-61	Instrumental	Poster	+	+	+	37	Instrumental	Cinema Ticket	+	+	-	NO
62-65	Instrumental	Film Review	+	+	+	38-39	Instrumental	Film Review	+	+	+	YES (same sub-unit)
						39	Imaginative	Word Game/Word Puzzle	+	+	-	NO
3C: FAME						3C: FAME						
PAGE	FUNCTION	GENRE	MODELING	NEGOTIATION	CONSTRUCTION	PAGE	FUNCTION	GENRE	MODELING	NEGOTIATION	CONSTRUCTION	REVISION
68	Interactional	Text Messages	+	-	+	41	Informative	Information Box	+	-	-	NO
69	Heuristic	Weather Forecast	+	-	-	42	Imaginative	Word Game/Word Puzzle	+	-	-	NO
69	Personal	Diary	+	-	+	43	Heuristic	Self-Check: Survey	+	-	-	NO

Similar to the sample presented in Figure 1, all tasks are examined, and the identified genres are listed in the order in which they appear in both the student's book and the

workbook. Each identified example is matched with its corresponding language functions. This list is then used to determine the number and variety of genres included in the coursebook package.

To determine whether these activities align with the Hyland's (2002) stages of genre teaching, the stages are jointly analyzed by the two researchers, and decisions regarding the genre teaching stages followed are recorded in a table. To identify the revision of genres in the accompanying workbook, the genres from both books are compared. If a genre from the workbook also appears in the student's book in the same unit or in an earlier one, it is marked as revised. After the initial analysis, the findings are independently reviewed again by the two researchers, and their results are compared in order to ensure reliability.

Results

In response to the first research question regarding the number of genres included in the coursebook, the analysis revealed a wide range across both the student's book and the workbook. However, this variety does not equate effective genre instruction. Genres are frequently introduced in activities that do not focus on writing, typically covering only modeling or negotiation stages, without the construction stage.

Table 2 presents the list of identified genres and the number of corresponding activities in each book. A total of 50 distinct genres were identified, indicating considerable diversity. Nevertheless, their distribution by language function is inconsistent. Instrumental genres show greater variety, with some representation of regulatory and interactional, while personal, heuristic, and informative genres are scarcely featured. Genre variety and distribution frequency varies significantly. Genres such as posters, informal emails, and word puzzles appear frequently, whereas most others appear only once or twice throughout the coursebook package.

Table 2. The list of genres included in the student's book and the workbook

Language Function	Identified Genre	Student's Book (Number of Activities)	Workbook (Number of Activities)
Instrumental	About the Author	1	0
	Biography	4	0
	Blog Entry	2	0
	Cinema Ticket	0	1
	Complaint Letter	1	0
	Film Review	1	1
	Formal Email	1	2
	Formal Letter	1	0
	Information Chart	1	0
	Invitation Card	1	1
	Notice Board	2	1
	Poster	8	1
	Pros and Cons List	1	0
	Recipe	0	2
	Restaurant Menu	1	1
	Shopping List	1	1

	To-Do List	2	0
	Travel Brochure	2	2
Regulatory	Airport Timetable	2	0
	Boarding Pass	1	0
	Registration Form	2	2
	Road Map	2	2
	Signs	3	2
	Timeline	1	0
Interactional	Advice Letter	2	0
	Agony Aunt Advice	0	1
	Greeting Card	1	0
	Informal Email	7	1
	Informal Letter	2	1
	Online Forum	0	1
	Postcard	1	1
	Text Messages	2	1
Personal	Diary	1	0
	Personal Letter	1	0
	Schedule	1	1
Heuristic	Survey	9	3
	Weather Forecast	2	1
Imaginative	Amusing Story	1	0
	Crossword Puzzle	3	4
	Digital Story	1	0
	Joke	1	0
	Poem	1	1
	Quote	1	2
	Song Lyrics	5	0
	Story	3	6
	Tabletop Game	2	0
	Word Search Puzzle	3	9
Informative	Fact File	1	1
	Information Box	0	1
	News Report	3	1
Total		**95**	**55**

In response to the second research question on alignment of coursebook genres with Hyland's (2002) three-stage model, Table 3 categorizes genre-related activities by their stages. The analysis shows that only 30 of 150 genre-related activities (20%) successfully follow all three stages. Many omit the construction stage (43 of 95 in the student's book and 36 of 55 in the workbook), thereby limiting opportunities for learners to produce texts and establish genre awareness.

Some genres, such as crossword puzzles, word search puzzles, surveys, and signs, consistently appear without a construction stage. Despite being frequently used, these genres primarily serve to teach skills, such as vocabulary or reading, rather than writing. Nonetheless, they are counted as genres because they help learners develop genre awareness, albeit to a limited extent.

Table 3. The stages of genre teaching included in the coursebook package

Stages Included	Student's Book (Number of Activities)	Workbook (Number of Activities)
Only Modeling	40	28
Modeling + Negotiation	3	8
Modeling + Construction	16	2
Negotiation + Construction	7	5
Only Construction	7	4
Modeling + Negotiation + Construction	22	8
Total	**95**	**55**

To address the third research question, the workbook was analyzed to determine whether genres introduced in the student's book are subsequently revised. Across both coursebooks, 50 distinct genres were identified and examined comparatively. As shown in Table 4, revision is limited: only 23 of the 50 genres are revised in the workbook, while 27 are not. Genres were classified as revised based on the first time they are introduced in the student's book. They are revised if they were introduced earlier but also revised later (1), revised in the same unit (11), and revised in later units (11). In contrast, genres not revised include those appearing only in the student's book (20), only in the workbook (5), or earlier in the workbook than in the student's book (2).

Table 4. The revision of genres in the workbook

Genre Revision Status	Without Construction (Number of Genres)	With Construction (Number of Genres)
Revised	12	11
Not Revised	24	3
Total	**36**	**14**

The table also distinguishes between genres presented with and without a construction stage. Genres lacking this stage offer no opportunity for written production, serving primarily as exposure through reading activities. As such, the construction stage is crucial for meaningful revision. To examine the relationship between genre revision status and the presence of the construction stage, a chi-square test of independence was conducted. The results revealed a statistically significant association between the two variables, χ^2 (1, N = 50) = 8.31, $p < .01$. Genres that are revised were found to be significantly more likely to include a construction stage than those that are not, possibly suggesting that revision is more often tied to tasks requiring written production.

Twelve genres were revised in later units, sometimes with substantial delay. For example, the *shopping list* genre appears first in unit 2 of the student's book, and not again until unit 20 of the workbook, raising concerns about the delayed reinforcement. Thus, it is necessary to examine genre revision not only based on the first time a genre appears, but also across all instances of genre presentation in the student's book. Of 95 genre presentations in the student's book, only 22 are revised in the corresponding workbook unit, with just 10 including construction. This indicates that only 22 (and more meaningfully, 10) of 95 instances involve effective revision. Both revisions based on the number of genres and

the number of instances reveal that the workbook provides limited support for reinforcing previously introduced genres.

Discussion

The analysis of the genres included in the coursebooks reveals a relatively diverse representation; however, there are notable inconsistencies in their distribution according to the functions of language they serve. Similar findings have also been reported in previous studies on different coursebooks (Bayram & Kara, 2020; Kıray, 2013). Instrumental genres exhibit the greatest variety, followed by regulatory, interactional, and imaginative genres. In contrast, personal, heuristic, and informative genres show less variety. Including a broader range of genres that serve personal, heuristic, and informative functions is essential, as these are equally significant. Personal genres enable learners to express themselves in the target language; heuristic genres assist in exploring and analyzing information; and informative genres promote the exchange of factual content as explained and exemplified by Halliday (1978) and Kucer (2014). Although examples of these genres are present, their range is limited.

Additionally, certain genres like posters, surveys, informal emails, and word search puzzles are frequently repeated, while some others appear only once or twice throughout the coursebook package. This uneven distribution suggests a missed opportunity to revise or reinforce these genres for more effective development of genre awareness, which requires consistent exposure as previous research has shown (Johns, 2008). Many of the existing genres are introduced as part of activities aimed at teaching language skills other than writing and often lack a construction stage. This stage is crucial for helping students internalize genre features and it is considered one of the three fundamental stages in the model of Hyland (2002). Its omission weakens the overall development of genre awareness in learners.

Digital genres, such as emails and text messages, appear more frequently than their traditional counterparts, like letters or greeting cards in the coursebook. This emphasis on digital genres can be seen as a positive development because the genre-based approach focuses on real-life writing situations as Badger & White (2000) emphasized. In the 21st century, such digital forms of communication are increasingly dominant in everyday life, while traditional genres like letters are now more largely confined to specific, less frequent contexts. As a result, they may earn less attention than their digital counterparts.

While it is significant to examine the included genres from the coursebooks, it is equally important to consider the missing ones. Various real-life genres, such as social media posts, slides, commercials, book reviews, manuals, reports, and drama are absent. Many of these genres, including other digital forms, have also been found to be underrepresented in earlier studies on writing instruction (Bal & Şahin, 2021; Kessler & Casal, 2024). Overall, incorporating a wider variety of genres than currently offered would enhance the effectiveness of the coursebooks by supporting learners' writing development and fostering genre awareness as noted in previous studies (Millar, 2011; Phichiensathien, 2016).

A significant number of written language activities in the coursebooks lack a clear genre, using writing primarily as a tool for general language instruction. These activities often appear in the form of dialogues (sometimes labeled as interviews, though functionally identical) or as composition exercises, such as writing short texts and paragraphs. While these activities may contribute to learners' understanding of text types, they do not represent specific genres based on Biber's (1988) distinction (Paltridge, 1996). For the purposes of this research, such activities were excluded from genre categorization due to their instructional focus rather than their alignment with real-world communicative purposes necessary for genre-based writing instruction.

As they do not explicitly represent a genre, many reading and writing tasks from the coursebooks were omitted for the analysis, leaving a more limited set of activities for in-depth investigation. Even when a genre is explicitly presented, the analysis revealed that the construction stage, the central phase where genre production takes place, is often missing. This omission appears to stem from coursebooks' tendency to treat genres as secondary support tools to teaching other language skills and not primary components of writing instruction, a tendency emphasized by Hemais (2009).

Certain genres, such as crossword puzzles, word search puzzles, road maps, and signs, are never presented with a construction stage. They are included in the coursebook package solely to support the teaching of vocabulary, grammar, reading, listening, or speaking. In these cases, the genre serves merely as an instructional tool, with no explicit effort to develop learners' genre awareness. Despite the absence of negotiation and construction stages, these genres are still counted in this study. This is because, even when not used for writing instruction, such activities help familiarize learners with genre features and contribute to the development of genre awareness.

Figure 2 presents an example activity from the workbook in which a genre is provided but used solely as a tool to teach grammar rules. While there is a model text provided for modeling, there is no written production in the activity, meaning that it lacks the construction stage. Although the activity features the *travel brochure* genre, it serves only to support grammar instruction, with little or no emphasis on teaching the genre itself or fostering learners' genre awareness.

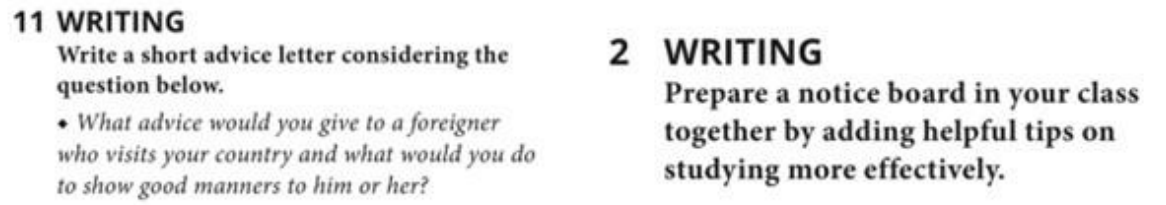
Figure 2. An example activity without the construction stage from the workbook

The construction stage is one of the fundamental components of genre teaching process; however, it is not sufficient on its own. Effective genre instruction also requires successful modeling and negotiation stages. In 11 activities (7 in the student's book and 4 in the workbook), the construction stage is included, but without proper modeling or negotiation. In these cases, learners are simply asked to produce a text in a given genre without being provided with a model text or any explicit information about the genre features.

While it is possible that such activities where no modeling or negotiation is offered take place after the genre has been introduced earlier in the coursebooks and students have already developed some familiarity, their placement much later in the coursebooks suggests a missed opportunity for effectively teaching genres. Revising or reinforcing the genre with a model text before the construction task would strengthen genre understanding and support more effective learning of writing.

Figure 3 shows two example activities that lack both modeling and negotiation stages. In the activity on the left, students are asked to write an advice letter, while in the activity on the right, they are instructed to create a noticeboard. However, no model text is provided beforehand. Instead, learners are abruptly asked to produce texts in these genres without prior exposure to their structure or conventions. This way of presenting a genre undermines the principles of effective genre-based instruction and limits the development of genre awareness.

Figure 3. Two example activities from the student's book without modeling and negotiation stages



11 WRITING

Write a short advice letter considering the question below.

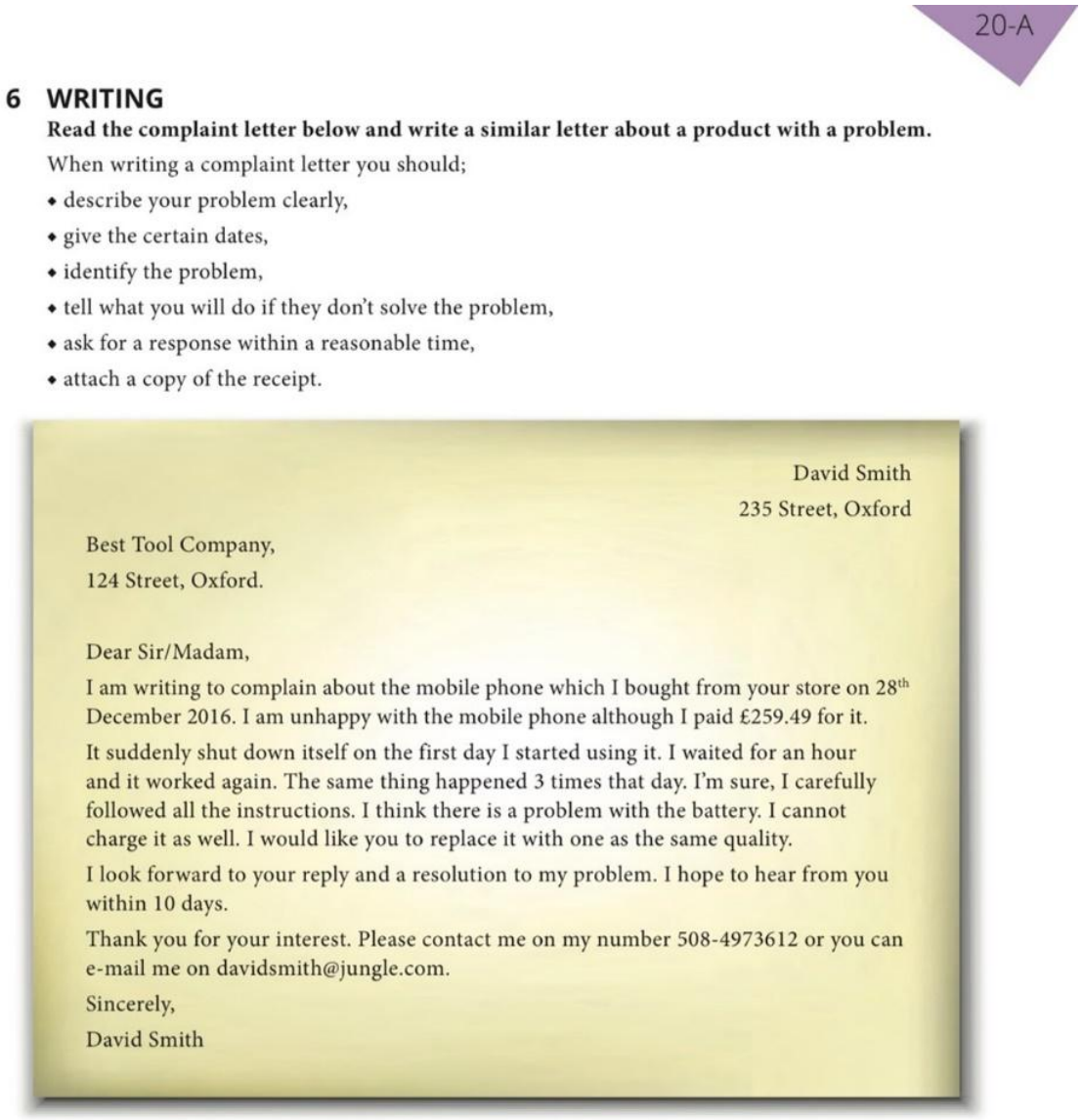
- *What advice would you give to a foreigner who visits your country and what would you do to show good manners to him or her?*

2 WRITING

Prepare a notice board in your class together by adding helpful tips on studying more effectively.

Despite the shortcomings noted in earlier examples, the analyzed coursebooks also include instances in which all three stages of genre-based instruction are successfully implemented based on the three-staged model of Hyland (2002). Figure 4 presents one such effective example. In this activity, learners first read a model complaint letter, a step that is particularly valuable because reading is widely recognized as essential for developing writing skills as emphasized by Çelik (2019). Following the modeling stage, learners engage in a negotiation phase in which they are guided to explore the genre conventions. This stage is followed by the construction stage in which learners are asked to produce a similar text. By incorporating all three stages, this activity aligns well with the principles of genre-based pedagogy and supports learners in developing genre awareness effectively.

Figure 4. An example successfully implementing modeling, negotiation, and construction stages from the student's book



20-A

6 WRITING

Read the complaint letter below and write a similar letter about a product with a problem.

When writing a complaint letter you should;

- describe your problem clearly,
- give the certain dates,
- identify the problem,
- tell what you will do if they don't solve the problem,
- ask for a response within a reasonable time,
- attach a copy of the receipt.

David Smith
235 Street, Oxford

Best Tool Company,
124 Street, Oxford.

Dear Sir/Madam,

I am writing to complain about the mobile phone which I bought from your store on 28th December 2016. I am unhappy with the mobile phone although I paid £259.49 for it.

It suddenly shut down itself on the first day I started using it. I waited for an hour and it worked again. The same thing happened 3 times that day. I'm sure, I carefully followed all the instructions. I think there is a problem with the battery. I cannot charge it as well. I would like you to replace it with one as the same quality.

I look forward to your reply and a resolution to my problem. I hope to hear from you within 10 days.

Thank you for your interest. Please contact me on my number 508-4973612 or you can e-mail me on davidsmith@jungle.com.

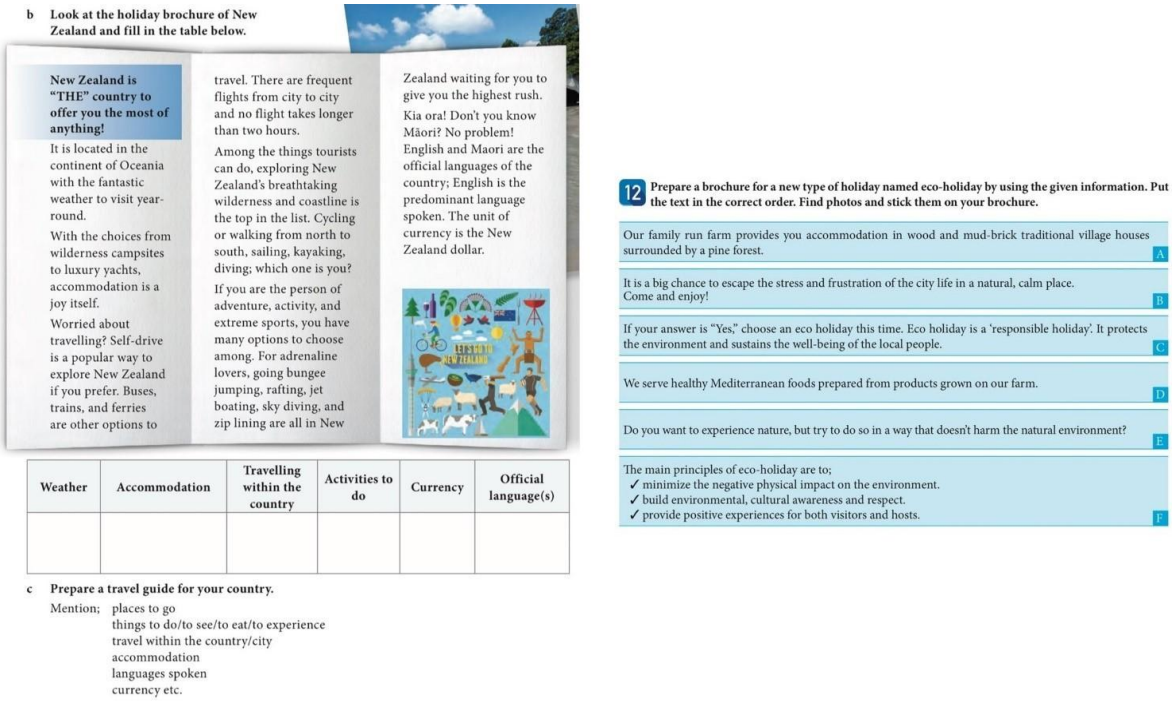
Sincerely,

David Smith

The findings indicate that opportunities for genre revision are insufficient in the accompanying workbook. Fewer than half of the genres identified in the study were revised across the coursebook package. Of the 95 genres found in the student's book, only 22 appeared again in the corresponding units of the workbook.

Despite this shortcoming, there are also successful examples. Figure 5 presents an example of the *travel brochure* genre, which is taught in the student's book through all three stages of genre instruction and then revised in the workbook through a task that requires construction. This type of follow-up activity enables learners to apply their prior knowledge independently and contributes to the development of genre awareness. As previous research has shown, repeated exposure is essential for the development of written language skills (Xu, 2019). Therefore, more consistent and structured opportunities for genre revision are recommended.

Figure 5. An example of a studied genre from the student's book (left) and revised in the workbook (right)



b **Look at the holiday brochure of New Zealand and fill in the table below.**

New Zealand is "THE" country to offer you the most of anything!

It is located in the continent of Oceania with the fantastic weather to visit year-round.

With the choices from wilderness campsites to luxury yachts, accommodation is a joy itself.

Worried about travelling? Self-drive is a popular way to explore New Zealand if you prefer. Buses, trains, and ferries are other options to travel. There are frequent flights from city to city and no flight takes longer than two hours.

Among the things tourists can do, exploring New Zealand's breathtaking wilderness and coastline is the top in the list. Cycling or walking from north to south, sailing, kayaking, diving; which one is you?

If you are the person of adventure, activity, and extreme sports, you have many options to choose among. For adrenaline lovers, going bungee jumping, rafting, jet boating, sky diving, and zip lining are all in New Zealand waiting for you to give you the highest rush.

Kia ora! Don't you know Māori? No problem! English and Maori are the official languages of the country; English is the predominant language spoken. The unit of currency is the New Zealand dollar.

Weather	Accommodation	Travelling within the country	Activities to do	Currency	Official language(s)

c **Prepare a travel guide for your country.**

Mention; places to go
things to do/to see/to eat/to experience
travel within the country/city
accommodation
languages spoken
currency etc.

12 **Prepare a brochure for a new type of holiday named eco-holiday by using the given information. Put the text in the correct order. Find photos and stick them on your brochure.**

Our family run farm provides you accommodation in wood and mud-brick traditional village houses surrounded by a pine forest. A

It is a big chance to escape the stress and frustration of the city life in a natural, calm place. Come and enjoy! B

If your answer is "Yes," choose an eco holiday this time. Eco holiday is a 'responsible holiday'. It protects the environment and sustains the well-being of the local people. C

We serve healthy Mediterranean foods prepared from products grown on our farm. D

Do you want to experience nature, but try to do so in a way that doesn't harm the natural environment? E

The main principles of eco-holiday are to;
✓ minimize the negative physical impact on the environment.
✓ build environmental, cultural awareness and respect.
✓ provide positive experiences for both visitors and hosts. F

Both books contain numerous writing activities. However, the vast majority of these lack a clearly defined genre and do not focus on developing writing skills. Instead, genres are often included as secondary support and use writing primarily as an instrument to teach other language skills, such as vocabulary and grammar.

In the context of a one-year preparatory program, where learning English is the primary goal, coursebooks should offer more meaningful writing activities that align with established instructional frameworks, including the genre-based approach. There is a clear need for more compatible writing tasks that expose learners to a diverse range of genres. Previous studies on the MoNE coursebooks has similarly identified a lack of genre variety and representation (Bal & Şahin, 2021; Kıray, 2013).

To address these issues, coursebooks should be improved by incorporating activities that fully implement the stages of genre-based writing instruction. The MoNE can respond to calls for coursebook revision and improvements by critically considering the genre-based approach in the development of future high school English preparatory materials. The need for a revision was also highlighted in previous research (Demir-Ayaz et al., 2019).

Conclusion

The study underscores the importance of genre awareness in language education, particularly in developing second language writing skills. The English coursebooks used at the preparatory level in Turkish high schools are analyzed in terms of their alignment with the genre-based approach. While the coursebooks cover a wide range of genres, their distribution is found to be problematic, as insufficient place is given for genres serving certain language functions including personal, heuristic, and informative ones. The analysis of genre teaching stages reveals that, in most instances where a genre is taught, the three stages of genre teaching are not successfully followed. Inconsistencies in the way genres are taught and the lack of one or more stages in most examples suggest the necessity for

improvement. Furthermore, the limited revision of studied genres from the student's book in the accompanying workbook indicates missed opportunities for practice and mastery of genres inside or outside the classroom. Addressing these gaps in the current coursebook package is recommended for improving the effectiveness of future coursebooks.

Limitations and Suggestions for Further Research

The study has theoretical and practical implications. Theoretically, it contributes to studies on overall L2 writing instruction by focusing on the genre-based pedagogy and writing in coursebooks. The study draws attention to the shift from product- and process-based approaches to genre-based approaches in writing and emphasizes the need for broader integration of genres. Practically, the findings are significant for teachers to recognize the gaps in their coursebooks and adapt or supplement their instructional materials accordingly. The findings also suggest that both program developers and material designers should take genre-based approaches into account when designing language teaching curricula and materials.

A key limitation of this study is its focus on a single coursebook package, due to the lack of alternatives. This limits the generalizability of the findings to other current or future preparatory coursebooks. As more coursebooks become available, future research should analyze how genre awareness is addressed.

Additionally, the broader high school preparatory context remains underexplored. While coursebooks are central resources, teachers often adapt them based on classroom needs, which can significantly influence how genre instruction is carried out. Therefore, focusing solely on the coursebook may not fully capture actual teaching practices.

The limitations highlight the need for further research involving language teachers who teach at the high school preparatory level using other research methods such as surveys, interviews, or classroom observations to better understand how teachers implement genre teaching practices in real settings.

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