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**GENRE AND ENGLISH TEXT PRODUCTION IN L2
TEXTBOOKS: AN INVESTIGATION OF *HIGH UP* AND
*INTERCHANGE***

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Esta dissertação foi julgada adequada para obtenção do título de “Mestre” e aprovada em sua forma final pelo Programa de Pós Graduação em Inglês: Estudos Linguísticos e Literários.

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To my parents, who showed me that an
educated person goes one step farther.

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Two monologues do not make a
dialogue.
(Commonly credited to Jeff Daly)

RESUMO

O objetivo deste estudo é analisar como os gêneros são abordados nas seções de produção escrita nos livros didáticos de língua estrangeira *Interchange* e *High Up*. O primeiro é usado em cursos de línguas em minha comunidade, enquanto o segundo foi adotado em escolas públicas no meu país. O *corpus* dessa pesquisa é composto exclusivamente das atividades de produção escrita que visivelmente estabelecem o gênero a ser produzido em ambos os livros didáticos analisados. Depois da identificação das atividades que se encaixam nessa categoria, este estudo investiga se o propósito comunicativo e a estrutura retórica de cada atividade são claros tanto nas atividades quanto nos exemplos fornecidos aos alunos levando em consideração o embasamento teórico sobre estudos de gênero apresentados por Bhatia (1993, 2007, 2014), entre outros. Os Parâmetros Curriculares Nacionais (2015) também foram observados, já que eles determinam os requerimentos para a aprovação de livros didáticos e estipulam que a noção de gêneros é um dos pré-requisitos para a aceitação do livro didático para escolas públicas no Brasil. Os resultados deste estudo mostram que a noção de gênero, assim como seus propósitos comunicativos e estruturas retóricas características são mais evidentes no livro didático que passou pelos requerimentos para a sua aprovação, como no caso de *High Up*, que apresentou tais características em todas as suas atividades de produção textual, enquanto o *Interchange* mostrou clara referência a gêneros em 12 de suas 15 atividades.

Palavras-chave: Estudos de Gênero; Propósito Comunicativo; Estrutura Retórica; Livros Didáticos de Inglês; Produção Textual.

ABSTRACT

The objective of the present study is to analyze how genres are approached in the writing section of the EFL textbooks *Interchange* and *High Up*. The former is used in language courses in my community, whereas the latter is adopted in public High Schools in my country. The corpus of this research comprises exclusively of the writing production activities that establish a clear genre to be produced in both textbooks analyzed. After the identification of the activities that fit this category, this study investigates if the communicative purpose and rhetorical structure of each activity are evident in the activities and examples presented to the students taking into consideration the theoretical basis on genre studies offered by Swales (1990, 1995, 2001, 2004) and Bhatia (1993, 2007, 2014), among others. The Parâmetros Curriculares Nacionais (2015) were also observed, as they determine the requirements for the approval of textbooks and establish that genre awareness is one of the prerequisites for the acceptance of the textbook in public schools in Brazil. The results of this study showed that genre awareness, as well as their characteristic rhetorical structures and communicative purpose are more evident in the textbook that went through requirements for its approval, as in the case of *High Up*, which presented these traits in all of its writing activities, whereas *Interchange* showed clear reference to genres in 12 out of its 15 activities.

Keywords: Genre Studies; Communicative Purpose; Rhetorical Structure; English Textbooks; Written Production.

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LIST OF ABBREVIATIONS

EFL	English as a Foreign Language
L1	Language 1 (Portuguese)
L2	Language 2 (English)
PCN	Parâmetros Curriculares Nacionais
PNLD	Programa Nacional do Livro Didático

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1. INTRODUCTION

Genre studies have been part of the applied linguistics agenda in the last decades and the field has been approached by several lines of research by numerous scholars (Bazerman, 2010; Bonini, 2001; Marcuschi, 2004; Martin, 1984; Meurer, 2003, and Swales, 1990). In Brazil, the importance of genre studies has also been emphasized, especially after the publication of the *Parâmetros Curriculares Nacionais* (PCNs) (Brasil, 1997, 1998a, 1998b), which established genres as being the object of teaching.

Even though different researchers have conceptualized genres in distinct ways since the early eighties, there has been a general acceptance in the literature that genres are goal-directed or purposeful. Martin (1984), for instance, defines genre as “a staged, goal-oriented, purposeful activity in which speakers engage as members of our culture” (p. 364). Following the same trend, Swales (1990) emphasizes the role of communicative purpose in his definition of genre. According to him, a “genre comprises a class of communicative events, the members of which share some set of communicative purposes”, which are “recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre” (p. 58).

Bazerman (2009) reckons that genres are not embedded in texts or artifacts, but in the perception of the creator or the perception of the receiver, i. e., the social, historical and cultural background of the receiver will determine the influence on his perception. Genres are rather perceived collections of utterances that are determined to have beginnings and ends and occupy a determined place in space and time conveying a meaning. However, as previously stated, scholars have a varied approach to genres and research genres from different discursive communities.

Motta-Roth (2008), for example, who focuses on genres being used in the classroom, highlights the importance of genre studies by claiming that genres are typified actions and that the objective of the study of genre in the classroom is to “promote the analysis, the reconstruction and the appropriation of genre in pedagogical activities and practice in specific cultural contexts.” (p. 367).

Besides Motta-Roth (2008), other authors agree that the use of genres has been regarded as paramount in both L1 and L2 learning environments. According to Andrade (2011), working with genres when teaching L2 enhances the linguistic awareness of the learner, thus enabling his participation and promoting social interaction. In order to

illustrate the importance of genre awareness in writing activities, Andrade (2011) states that textual genres provide tools that empower learners to establish clearer parameters to produce and understand texts and allows educators to have clearer criteria so that these can intervene more efficiently in the students' production and comprehension processes.

In the second and foreign languages classroom environments, which are the foci of this research, EFL textbooks play a major role in the teacher's practices. Therefore, such tool is expected to facilitate real communicative situations that can give students access to different discursive situations. While the importance of the presence of the notion of genre in textbooks is common sense among modern theoreticians and educators, such as Oliveira (2012), Kaiser (2014) and Dias (2009), it seems imperative to carry out an investigation that encompasses the use of textual genres in activities of EFL textbooks that circulate in High Schools and EFL private courses in Florianópolis. This research, therefore, aims at analyzing how genres are approached in written production activities in two EFL textbooks used in distinct situations, namely *High Up* and *Interchange*.

1.1 CONTEXT OF INVESTIGATION

In Brazil, there has been more emphasis on the study of text genres after the publication of the *Parâmetros Curriculares Nacionais* (PCNs), as they suggest that genres should be viewed as objects of study. According to the PCNs (Brasil, 1996), textual genres must be approached for the access to knowledge and the development of communicative competence. The PCNs (1996) state that every text should be organized within specific genres "according to its communicative purpose, as part of the conditions of discourse production, which generates social uses that determine any and every text" (p. 10). The *Programa Nacional do Livro Didático* (henceforth PNLD), which subsidizes and determines the textbooks used in Brazilian public schools and will be more explored later on in this research, also shows great concern with genre awareness in its criteria.

The PNLD points out the necessity to present diverse genres in the units of the textbooks as one of the requirements to receive its endorsement. It states that the textbook should present contextualized genres and promote written activities as socio-cultural interaction tools. According to the PNLD (2015) requirements, the Textbook and Teacher's Manual should present diversity of discourse genres to

promote comprehension and production of L2.

Considering the importance of the textbook as the main tool used in L2 learning environments and the multicultural contexts in which most textbooks – especially those textbooks published by large educational institutions – are used, several genre studies focusing on textbooks have been carried out by numerous scholars in several countries, such as Finland (Lähdesmäki, 2009), Brazil (Moritz, 2006), The U.S.A. (Kaiser, 2014) and China (Nanzhao, 2006).

In Brazil, Lima (2007) analyzed the textbooks from the series *Interchange Third Edition* considering indicators of “genre, recipient (student), communicative purpose and compositional textual form” (p. 7), categorizing the activities as “inadequate” or “partially adequate” under the scope of textual genre studies, however giving no room for the possibility of an activity that can be categorized as “fully adequate”. Oliveira (2012), on the other hand, conducted an analysis of the L2 textbooks approved by the PNLD in 2011 and concluded that there has been an increase and improvement of genre-based activities in the two collections that comprise the *corpus* of her research if compared to previously approved textbooks.

1.2 SIGNIFICANCE OF THE STUDY

This study intends to shed some light on the importance of the genres used in two textbooks used in different L2 learning contexts. Such critical awareness may bring important insights into teaching and the use of genres as a tool for social interaction. The book is often the main tool in language courses. Thus, the manner in which language is approached is crucial in order to make students envision language as a social practice and a form of interaction among the various communicative spheres.

The study of textual genre in textbooks is crucial for they are fundamental in the process involved in learning a language as genre’s social and communicative purposes are essential in social intercommunications with those around the learner and with the world.

Such importance in the emphasis of language as a social practice started to be more widely recognized after the 90’s, when the *Parâmetros Curriculares Nacionais* suggested that genres are objects of study in EFL textbooks. As Bazerman (2009) has pointed out, textual genres are now seen more as social, historical, intra/intercultural and historical discourse entities produced by the individual or the collective. Therefore, they are of great importance in the study of an L2, for they

promote the production of oral and written texts and critical reading that are culturally and socially relevant. Additionally, exposing the students to the notion of textual genre enhances their linguistic awareness, thus enabling them to perform social interactions in their communities by employing structures and lexis that are appropriate to their socio-cultural-historical realities and go beyond the classroom environment.

This research will also determine if the communicative purpose and rhetorical structure of the activity are well established and clear to the students. As previously observed, according to Swales (1990), the communicative purpose is the common objective of the text that is recognized by members of the same discursive community, whereas the rhetorical structure can be defined as steps or moves that are characteristic in the production of each genre.

Due to the socio-cultural nature embedded in the study of textual genres, it is also relevant to point out the necessity to investigate textbooks that are widely used in my country and, more specifically, in my community so as to investigate if genres are approached in textbooks, as this is the medium by which many students are presented with the English language.

1.3 OBJECTIVES

1.3.1 General objectives

The objective of the current study is to analyze how genres are approached in the writing section of the EFL textbooks *High Up* and *Interchange*. As previously mentioned, the former is used in public schools in Brazil, whereas the latter is used in EFL private courses in my community.

1.3.2 Specific objectives

So as to reach the general objective proposed above, the research approaches two specific objectives: i) verify the explicit presence of the genre to be produced in the activity and ii) investigate the way the communicative purpose and rhetorical structure of the genre are approached.

1.3.3 Research questions

My General Question is:

How are genres approached in the writing sections in two ESL textbooks adopted in Brazil, namely *High Up* and *Interchange*?

In carrying out this research, two specific research questions are brought about:

1. Does the genre to be produced explicitly appear in the writing activity?
2. To what extent are the communicative purpose and rhetorical structure established?

1.3.4 Organization of the study

Besides the first chapter, which consists of the Introduction to this study, the present study is organized as follows: Chapter 2 covers the theoretical basis of this research by presenting different studies that have been carried out on genre studies worldwide and at UFSC, as well as the PCN's. Chapter 2 also gives the reader an overview of the history of textbooks and the importance of the Parâmetros Curriculares Nacionais and the Programa Nacional do Livro Didático. Chapter 3 brings in-depth information of the method applied in the procedures of the analysis and data collection, also describing the activities analyzed from both textbooks. Chapter 4 comprises the individual analysis of textual production activities in *Interchange* and *High Up* applying the parameters previously established: The identification of the genre to be produced, the clear notion of the communicative purpose and the awareness of the rhetorical structure of the text by the students through exemplification. Chapter 5 focuses on the final remarks and pedagogical implications, as well as suggestions for further research and the pedagogical implications of this study.

2. REVIEW OF LITERATURE

As previously stated, the objective of the current study is to analyze how genres are approached in the textual production sections of *High Up* and *Interchange*. To do so, this study will take into consideration that genres have a visible and central role in our society, and are taken as textual units emerge, regulate, organize and are constituted in human interaction (Bakhtin, 1997).

The first part of this section presents an overview of the concepts of genre according to some renowned scholars and the development of its definition through time. The second subsection shows Swales' approach to genre studies, upon which much of this study was based. The third subsection introduces genre-based studies carried out at UFSC, and the fourth subsection will give the reader an overview of the Parâmetros Curriculares Nacionais. The next subsection presents the history and importance of textbooks and the final subsection of this chapter depicts the role of the Programa Nacional do Livro Didático.

2.1 GENRE STUDIES

The term genre has had several different definitions throughout time and its meaning has evolved accordingly. Bhatia (1993) emphasizes that there are subgenres within genres and that they “differ because of their different communicative purposes and the different strategies writers use to accomplish these purposes” (p.85). He also claims that genres are essentially characterized by the communicative purpose one intends to accomplish and that one of the functions of the features of genres is to determine its “typical cognitive structure” (p. 30). According to him, Swales' definition of genre relies on linguistic and social aspects in detriment of a psychological stance that focuses on the concept of genre as a dynamic social process. Bhatia (2009) also points out that genre analysis consists mainly of the investigation of contextualized and conventionalized textual artifacts within specific practices, procedures and cultures so as to realize how the members of that discourse community build, interpret and resort to genres to achieve common goals. According to him, four distinct features are paramount in genre analysis: i) Purposes, or common goals; ii) Products, or textual artifacts; iii) Practices, or procedures and process; and iv) Players, or members of the discourse community.

Berkenkotter and Huckin (1994) have developed a model of genre that is directed towards “teachers and researchers in first language

writing, which is highly relevant for ESL” (p.92). Connor (1996) gives us a more general definition of genre by stating that experts in the analysis of genre “have defined genre as a linguistic realization of some social activity” (p.43). Briggs and Bauman (1992) lead us back to Aristotle’s categorization of literary genres, such as “epic” and “tragedy” and state that the term is “based on the way epics and tragedies are organized, presented and received” and that there are “rules” and “conventions” that “impose structural and content-based constraints on the writings of these genres” (p.85).

Bawarshi (2010) presents an etymological definition and states that the word genre, which is borrowed from French and was primarily defined as a mere categorization of texts, “can be traced, through its related word gender, to the Latin word *genus*, which refers to ‘kind’ or ‘a class of things.’ From another etymological standpoint, genre can be traced to the Latin cognate *gener*, meaning to generate” (p.115). But it seems its definition is still evolving and more recently and “across various areas of study, genre has come to be defined less as a means of organizing kinds of texts and more as a powerful, ideologically active, and historically changing shaper of texts, meanings, and social actions” (Bawarshi, 2010; p.118). Bazerman (2009), who approaches genre as interaction tools in institutional contexts, emphasizes that “genre” is a useful concept to “begin to understand the specialized communicative needs that go beyond the traditional bounds of literacy education” (p. xxx).

Concerning the traditions of genre studies, discussions on the topic have flourished and there have been many approaches to its study with a variety of distinct foci. Hyon (1996), instead of conceptualizing and exemplifying genre as some of the aforementioned authors did, wrote a seminal article that established three main traditions in genre studies that require more consideration: *New Rhetoric*, *English for Specific Purposes*, and a specific *Australian Approach* that widely focuses on systemic functional linguistics. The *New Rhetoric* tradition relies on a body of North American scholars from various disciplines involved in the learning of L1 concerning “rhetoric, composition studies and professional writing” (p. 696).

According to Hyon (1996), another approach to genre is the *Australian Genre Theory*, which is anchored on *Systemic Functional Linguistics* (SFL) and concerns the connection between the language and its function within a social setting. Hyon (1996) noted that, from the SFL standpoint, genres are social processes that are goal-oriented and are focused on primary, secondary, and adult immigrant students.

However, this approach, as Hyon (1996) points out, is mostly applied in “Australian systemic functional contexts” (p. 710), which greatly differs from the socio-cultural contexts in which the books that comprise the corpus of this study are used.

Another tradition proposed by Hyon (1996) is the *English for Specific Purposes* (ESP), which focuses on research and development of materials for adult students, where the genre and purpose are clearly established. This approach tends to give more focus on linguistic and textual issues and observes language structure rather than context. Swales (1990) made ESP more widespread after his *moves analysis* theories, in which he establishes steps followed in the elaboration of article introductions. Additionally, the ESP school offers interesting insights, such as the observance of textual reference to a relationship between the writers and their target readers, thus providing intercommunication with a purpose in a more realistic socio-cultural context. Besides, unlike New Rhetoricians, the ESP approach allows the promotion of discussions on pedagogical issues. Therefore, out of the three traditions presented by Hyon, the ESP approach seems to have more to contribute to my studies due to the conceptualizations of its theories, which appear to be more aligned with the nature of this research.

Bonini (2001) too diverges from other authors who seem to be certain of their stance. He reminds us that the notion of genre in the academia is too recent and that there is much to be delineated through research and discussions. According to the author, although the approaches to genre studies grow in numbers, the “complex terminology and epistemological issues have not been resolved” (p. 1) and even the PCNs are not exempt of such complexity, which means that the issues related to language teaching should be given more emphasis. Bonini (2001), like Hyon (1996), also establishes different schools of genre studies instead of presenting concepts and examples of textual genres. Introducing categories that differ from those presented by Hyon (1996), Bonini (2001) points out that there are two main schools in the study of genre: The French school, which gives emphasis to a group of elements, such as “ideologies, previous utterances and socio-economic context” (p. 11), and the Anglo-Saxon school, where discourse comprises a body of “conceptions, ideologies and norms necessary in the production of texts” (p.11). Bonini (2001) claims that Swales’ works are established upon the Anglo-Saxon school, which goes along with the line of this research, since the genre identification processes in Swales’ works are more prone to be operationalized, and that is an important criterion to

didactic research concerning a clearer and more visible exemplification to the learners (Bonini, 2001; p11).

Among all the complexity presented by Bonini (2001) concerning genre studies, it is relevant to highlight here that this study considers the distinction between *genre* and *textual type*. The definitions of these constructs are established by Marcuschi (2009), who claims that the term *textual type* refers to limited intrinsic theoretical constructions that rely on linguistic features like syntactic and lexical aspects and verb tenses. *Textual types* can be classified into a few categories: *description, narration, argumentation, exposition or injunction*. The term *textual genres*, on the other hand, refers to open and unlimited groups of materialized texts that occur in our daily routine and present socio-communicative features and are determined by style, content, function and composition. Unlike the concept of *textual types*, there are numerous categories of *textual genres*. A few examples are *horoscope, recipe, joke, conference, e-mail, menu, PTA meeting, note, shopping list, billboard, computer chat, commercial and personal letters, phone call, instructions manual, sermon, virtual classes* and countless other categories. An *e-mail*, for instance, may present several textual types, such as a *description* of an object, the *narration* of an incident or *argumentation* over a specific topic. A *joke*, on the other hand, will solely provide a *description* of a fictitious situation with a humorous purpose.

With the advent of the internet, ESL textbooks started to include more activities involving online interaction, such as chat programs, web pages and e-mails. Linguists, in turn, perceived the phenomenon as new textual genres. Giltrow (2009) claims that blogs were the first online platform used by scholars to test how genres were approached in the internet. Marcuschi (2004) posits that e-mails can be considered a genre due to their characteristics in style, function, structure and content, comparing it to a personal letter. However, Paiva (2004) warns us that, even though e-mails have played a great role in establishing multicultural discourses, there are many other genres embedded in this means, such as invitations, letters, reports, etc., which reveals the unabridged scope of the genre.

2.1.1. Swales' approach to genre studies

As I have previously made clear, this research will be inspired by Swales' approach to genre studies, whose framework emphasizes the concepts of rhetorical structure and communicative purpose as tools for

the examination and teaching of a discourse (Swales, 1990), who claims that genres comprise “a class of communicative events” whose members “share some set of communicative purposes”. Such objectives are “recognized by the expert members of the discourse community” and “shapes the schematic structure of the discourse and influences and constrains choice of content and style” (p. 58).

In order to better illustrate the concept of communicative purpose, Swales (1990) proposes a comparison of three different textual genres in increasing order of complexity in their communicative purpose, rhetorical and textual complexity: A shopping list, a short recommendation letter and a company brochure.

In the shopping list, the lexis is scarce and it is unlikely to present elaborate rhetoric. One does not expect to find “1/2 a kilo of those succulent ribs that go well with freshly picked orange juice from South Florida” in a shopping list. The purpose of the list is to be carried in your hand as you read the items on it and cross out the ones that have been found. That seems simple enough concerning the communicative purpose of shopping lists. The recommendation letter, in spite of being short in length, will require more rhetorical and textual complexity due to the nature of its communicative purpose, which is to indicate a student for a university by pointing out his most revered qualities. A company brochure, on the other hand, has significant length and is supposed to contain more complex rhetoric and lexis, since it is primarily used to promote the company by pointing out its ‘partnership qualities’ and the analysis of its semantic relations unfolds the fact that semantic items sharing the semantic features of the alleged ‘partnership quality’ are easily identifiable and extremely frequent. By exemplifying distinct written activities, Swales presents a clearer idea of the concept of communicative purpose.

In one of his studies, Swales analyzed the structural organization of introductions of research articles establishing what was then called CARS (Create a Research Space) model, which is composed of three mandatory moves or rhetorical functions: i) establishing a territory, ii) establishing a niche and iii) occupying the niche.

Swales’ CARS model for genre analysis (1990) comprises the investigation of a genre in a given context concerning its rhetorical structure. His theory of *Move Analysis* describes and classifies *moves* that identify the communicative purpose of the author of the text and *steps*, i.e., facultative textual elements. In this model, *moves* or *steps*, which are structural elements that determine the rhetorical function of distinct parts of the text, are identified in lexical and grammatical hints.

It is relevant to highlight that, although the principles of the CARS model were used in my research to analyze ESL textbooks, they will be used to identify the clear existence of references to the rhetorical structure rather than determine the functions of each of its elements.

Several studies have been realized using this framework, such as Motta-Roth's (2009) *The Role of Context in Academic Text Production and Writing Pedagogy* and the study conducted by Moritz (2006), who proposes to investigate how conclusions of research articles produced in Portuguese and English are structurally organized.

2.1.2 Genre-based studies conducted at UFSC

A significant amount of studies has been carried out by UFSC's faculty members and students as well. Hedges (2007) conducted a research on how far the genre "research article" has been affected in its migration from the print medium to online journals. She claims that professionals in different areas of knowledge have shown their concern about the transition of medium of academic articles, as the stance of applied linguistic scholars, especially in the area of genre analysis, which hasn't been given the proper emphasis.

Nascimento (2012) performs a genre-based study of fourteen PowerPoint® Research Presentations. She noticed a pattern in the configuration of the semiotic resources in the display, i. e., position of the slide, background, layout, fonts and observed the software resources and the requirements they present to the program users and audience in terms of genre, discipline and software.

Santos (1995) conducted a genre analysis of 94 academic abstracts taken from three leading journals from the field of Applied Linguistics. He posits that, in spite of being crucial for the production of quality abstracts, the available literature on discourse organization is still scarce and inconclusive. In his final remarks, he emphasizes the importance of genre studies by stating that "genre analysis is certainly a powerful tool that reveals the rationale that shapes the design of a standardized communicative event". (p.80).

Moritz, Dellagnelo and Matielo (2015) carried out an analysis of the textbook of Portuguese for Foreigners entitled "*Muito Prazer- Fale o Português do Brasil*" in order to determine to what extent the textbooks approach textual genres in their textual production activities in order to verify if they are appropriate for the use of language as a social practice. Their research concluded that only 5 out of 20 units of the book analyzed explicitly indicate a textual genre.

Moritz (2006) also performed a comprehensive study of the characteristics of the rhetorical organization of the chapter “conclusion” in the genre Research Articles” under the theoretical frame suggested by Swales’ and Halliday’s systemic functional grammar.

After this overview of the stage of genre studies in our institution, it is important to highlight the relevance of the academic studies carried out nationwide and is emphasized by the PCN’s, which will be discussed in the next section.

2.2 PARÂMETROS CURRICULARES NACIONAIS (PCNS)

The Parâmetros Curriculares Nacionais (henceforth PCNs) establish a reference of quality for the educational system in our country, guiding and assuring the coherence of investments in the educational system. They also support discussions and research by subsidizing the interaction of Brazilian teachers, especially those with difficult access to updated pedagogical production. Such parameters provide some guidance to teachers’ work at school, as well as themes and contents that could be approached. Their main purpose is to assist teachers in their classroom performances in order to assure that students will grasp the knowledge they need to become fully recognized and aware of their role in society. To do so, teachers are encouraged to emphasize the students’ relevant cultural aspects, which will deem them as participating, reflexive and autonomous citizens.

Such aspects include not only the traditional knowledge made available in the classroom, but also the students’ contemporary concerns towards environment, health and sexuality as well as ethical stances related to equality of rights, human dignity and solidarity. It is highly relevant to point out that due to their flexible and open nature, the PCNs do not comprise a homogeneous and/or ruling curricular model, but rather a flexible proposal that takes into consideration the distinct socio-cultural diversities of the different regions of Brazil and should be commonly accepted by teachers, schools and local education-related authorities.

The purposeful stance of the PCNs is that simply enabling the students to accomplish traditional specializations does not offer them the opportunity to develop other competences nor provides the learner opportunity to socially interact meaningfully with others in a given society. In a democracy, unlike authoritarian regimes, the educational process cannot be a tool used by a government to impose a project of nation or society. Rather, it should be discussed and agreed on through

democratic negotiation. If social and cultural aspects are ignored in the learning process, the individuals will lack the necessary linguistic skills to negotiate solutions to social conflicts, having their right to play the role of citizens denied.

The elaboration of the PCNs is the result of a nationwide discussion among professors of public and private universities, as well as state and federal Secretaries of Education in 1995 and 1996. Such discussion was founded on an analysis conducted by Fundação Carlos Chagas about official syllabi and also on recent information concerning classroom experiences in other countries. (<http://portal.mec.gov.br/seb/arquivos/pdf/livro01.pdf>, as accessed on 06/12/2015).

The notion of the use of textual genres in EFL textbooks received more emphasis after the PCNs claimed that language should be approached as a social practice that is performed within a historical frame, following Bakhtin's (1997) school in the conceptualization of textual genre. According to the PCN released by *Secretaria da Educação* in 1998, texts are invariably organized following specific structural, stylistic and theme-based restrictions that determine to which genre they belong (PCN, 1998, p.23).

2.3 TEXTBOOK: ITS HISTORY AND IMPORTANCE

In this section, the history and importance of textbooks in the classroom will be presented so as to shed some light on the origin of textbooks in Brazil and the role they play in the learning/acquisition process.

Although one might reckon that textbooks have always been a tool in the classroom environment, Fernandes (2006) posits that paper textbooks and notebooks were only introduced to the general public in the 1890's due to the high price of paper and the scarcity of printing facilities back then. Before the appearance and effect of textbooks and notebooks in the learning environment, teachers could only resort to the chalkboard in their mission to pass on knowledge. This change led to writings that lasted longer and did not need to be erased after every lesson, as in the case of chalkboards. Writing then became a register, a record with which the writer could interact.

Eventually, paper became more affordable and textbooks started to be adopted by learning institutions, thus establishing a standardization of the contents presented in the classroom. However, as Soares (2002) points out, such books were mere compilations of a collection of texts

that presented a normative grammar and did not provide any exercises or activities for content practice. Textbooks as the ones we have today did not come into existence until the 1950's and 1960's.

With the popularization of textbooks and a wide variety of choices that today maintain a major global business, it is important that learning institutions, publishing companies, schools and even governmental departments related to education become more selective when choosing a determined set of books to be used.

When it comes to foreign languages textbooks used in public schools in Brazil for both L1 and L2, the PNLD, which will be discussed in the next section, state that textbooks should make students aware of the use of different genres in their learning processes. As this corpus-based study focuses on genre in written activities of EFL textbooks, a systematization that supports textual comprehension and production is necessary, according to Moritz et al (2015), ergo the relevance of the PNLD in this study.

Considering the undeniable importance of the EFL textbook in the classroom context and the urge for teachers to be better trained concerning the teaching of language as a purposeful, situated and contextualized social practice, it is paramount that projects elaborated for a more effective use of EFL textbooks present realistic use and usage of the language. Such approach will inevitably focus on teaching the notion of genres and how to produce oral and written texts that are adequate to the local context. The producer of the text, in turn, should possess previous knowledge about the recipient, i. e., the receiver, and the purpose of the message should be clearly understood.

The inclusion of EFL textbooks activities that are permeated with the social and cultural aspects of the use of genre is also one of the requirements for the approval of books by the PNLD, which will be approached in the next paragraph.

2.4 THE PROGRAMA NACIONAL DO LIVRO DIDÁTICO (PNLD)

Started in 1929 under a different name, the PNLD is Brazil's oldest program to conduct the distribution of textbooks for public school students and today assists thirty-five million students. Since 1996, the *Secretaria da Educação* is responsible for coordinating and evaluating the content, activities and theoretical basis contained in the books that are submitted for PNLD's approval in a partnership with public universities. It is the world's second largest textbook distributor being surpassed only by China. In China, however, unlike Brazil, teachers do

not choose the book of their preference. Such choice is made by the government, which has strict criteria concerning the content, themes and activities in the books distributed in public schools. (https://pt.wikipedia.org/wiki/Programa_Nacional_do_Livro_Didático; as accessed on 08/08/2015).

Even though the PNLD has been in existence for more than a decade, foreign language textbooks were only regulated in 2011, according to the website of *Ministério da Educação* ([HTTP://www.portal.mec.gov.br](http://www.portal.mec.gov.br), as accessed on 08/16/2015). Since then, there has been more emphasis in the use of a foreign language in the classroom as a social practice, as it became a requirement for PNLD-approved EFL textbooks.

Concerning activities that focus on written texts, which comprise the corpus of this study, the PNLD establishes eight requirements as criterion for the selection of books, which I hereby summarize: i) Do the texts represent different spheres of social activity?; ii) Are different genres and types present in the texts?; iii) Do the activities approach verbal and non-verbal modalities?; iv) Do the texts present a diversity of original sources (magazines, newspapers, websites, etc.)?; v) Do the texts involve specific cultural production for teens and young adults?; vi) Do the topics of the texts widen the cultural horizons of the student?; vii) Are the texts authentic and presenting their respective sources?; and viii) Do fragments of texts have a meaning of their own and indicate their origin? (<http://www.fnde.gov.br/programas/livro-didatico/guias-do-pnld/item/5940-guia-pnld-2015> , as accessed on 07/08/2015).

The PNLD also emphasizes the importance of the teachers' autonomy in the process of selection of the books that have been approved. It states that schools should carry meetings for teachers to choose the books they deem more appropriate. In order to give the teacher some guidance as to the choice of the adequate material, the PNLD offers a set of questions that will assist the teachers in their choice. The summary of the questions is presented in the next paragraph.

Eleven questions are found in the PNLD 2015 that should anchor the teacher's choice: i) Is it coherent with the political-pedagogical project of your school?; ii) Is it based on methodological and theoretical fundaments that you and your team consider more adequate to your context?; iii) Is the content aligned with the annual planning of the school or class?; iv) Does it focus on content that you and your team regard as relevant to the context?; v) Does it allow an approach of the contents that you and your team consider adequate?; vi) Does it offer

written and oral texts that you and your team consider more appropriate to the interests of your students?; vii) Does it offer written and oral texts about topics that will make the students reflect on the regional and social context of your school?; viii) Are the activities aligned with the students' previous knowledge on foreign language and the world?; iv) Do the activities promote a relationship between their experiences and accumulated knowledge?; x) Does it provide appealing activities that promote the interaction of all students?; xi) Is the Teacher's Manual aligned with the knowledge and beliefs that you and your team have in common?

As it has been shown, the PNLD not only plays a major role in the improvement and variety of EFL textbooks in public schools, but also provides a thorough guidance to teachers in the choice of a textbook that suits best the needs of the students taking into consideration their social and cultural aspects.

As *High Up* has been approved to be used in Brazilian public schools, one can assume that the committee that carried out the analysis considered that it met all the requirements above mentioned.

For the years 2015, 2016 and 2017, the PNLD has approved three other sets of books besides the ones analyzed in this study: *Alive High*, *Way To Go* and *Take Over*.

After this overview of the importance of the PNLD, the next chapter will lay out the procedures followed in the choice of the *corpus* and the criteria used in the data collection.

3. METHOD

This section describes the method of the research. The first subsection establishes the requirements in the choice of the corpus as well as the procedures followed in the data collection process, whereas the second subsection establishes the procedures for the analysis of the data collected

3.1 CORPUS AND PROCEDURES FOR DATA COLLECTION

Two textbooks were selected to comprise the *corpus* of this study, each pertaining to a series with other books. One of the book series is elaborated and printed in Brazil by MacMillan do Brasil and used in public High Schools in Brazil, whereas the other series is elaborated and printed in Hong Kong by Cambridge University Press and is used in several institutions around the world.

Concerning criterion for textbooks selection, the choice for the Brazilian book to be analyzed fell on *High Up* as it was approved by the PNLD. Therefore, it is going to be used in many schools throughout the country in the next three years, as it has been established by the PNLD. Another point that contributed to such choice is that the book was adopted by a public school in my neighborhood and the principal made the teacher's manual available for this research. Additionally, the fact that *High Up* is used in many public schools in my community contributed to strengthen the interest in the research on this material. As for the imported book analyzed - *Interchange* – it was selected due to its popularity around the world, which can be observed in its *Acknowledgement* page, where contributors from various parts of the world are credited, as can be observed in the following examples: “Heeyong Kim, Seoul, South Korea”, “Teachers at *Internacional de Idiomas*, Mexico”, Jane Merivale, *Centennial College*, Toronto, Ontario, Canada” and “Ian Geoffrey Hanley, *The Address Education Center*, Turkey”. Furthermore, the criterion availability was also defining in the selection of this textbook. In my community, the *Interchange* series of textbooks is used in both institutions where I teach, namely UFSC and Unisul, and is easily available in local bookstores.

The Brazilian textbook *High Up* was elaborated by Reinildes Dias, Leina Jucá and Raquel Faria and printed by MacMillan do Brasil. *High Up 1* is the first book of a series of three. It contains eight units and is utilized in the first year of High School in public schools in Brazil. The volume analyzed was created following the textbook criteria

approved by the *Programa Nacional do Livro Didático* (PNLD) and will be used in 2015, 2016 and 2017. The PNLD, whose *Guia do Livro Didático “Língua Estrangeira Moderna”* (MEC, 2015) points out the necessity to present diverse genres in the units of the textbooks as one of the requirements to receive its endorsement, has approved three other sets of books, namely, *Alive High*, *Way To Go* and *Take Over*.

Moreover, *High Up* also follows the textbook requirements established by the *Parâmetros Curriculares Nacionais* (Brazil, 1996), which determines that textual genres must be approached in textbooks for they facilitate the access to knowledge and the development of communicative competence. The PCN (1996) also states that every text should be organized within specific genres. As my study concerns the analysis of genre in the textbooks, its approval by the PNLD is paramount, for all foreign language textbooks approved by PNLD are required to employ the notion of textual genre.

In terms of sequence of the content, the units in *High Up* student’s book contain the following activities, which the teacher’s manual calls “*seções*”, as well as their purpose according to the Teacher’s Manual: i) *Abertura* – Presents images that are related to the theme of the lesson and questions to help students explore the pictures; ii) *Have your say* – Allows students to express their opinions and allows for discussion of topics that bring about the students’ previous knowledge; iii) *Reading Beyond Your Words* – Involves students in the interpretation of texts from various genres (articles, comic books, quizzes, questionnaires, etc.); iv) *Genre Analysis* - Allows the students to explore the basic characteristics of the written and oral genres in that unit; v) *Vocabulary* – Contextualizes the vocabulary presented in the section *Reading Beyond Your Words*; vi) *Grammar* – Enables students to develop their grammatical knowledge through activities contextualized by the genre and topic of the section *Reading Beyond Your Words*; vii) *In Other Words* - Provides explanations in Portuguese of grammatical aspects present in the genres of each unit; viii) *Practice Makes Perfect* – Offers opportunities to practice the grammatical items present in the genres of each unit; ix) *The Way it Sounds* - Helps students develop their oral comprehension resorting to the diverse genres related to the themes of that unit; x) *Talkactive* - Promotes the development of the students’ ability to communicate orally in English and motivates them to make a critical stand concerning the topics approached in this section; xi) *Put it in Writing* - Facilitates the development of the students’ ability to produce texts in English, taking into consideration its purpose, the target reader and the characteristics of

its genre; and xii) *Going Beyond* - Presents diverse options, such as music, TV programs and websites, that help students learn English when not at school.

Additionally, the book has some complementary activities to reinforce the students' learning process which are called "*Seções Especiais*": i) *Spot Your Talent* – This activity, which is presented after every two units, helps students explore different professions in order to stimulate reflection on probable future career choices; ii) *Self-Study* – This section aims at the motivation of autonomy in the students and is also presented after every two units; iii) *Simulados do ENEM* – This complementary section is presented after Unit 8 and provides activities and exercises similar to those found in the Exame Nacional do Ensino Médio (ENEM) in order to make students familiar with its format; and iv) *Engage* – The last "special section" presents challenging activities that promote autonomy in the students' learning process. These activities are found in the final pages of the textbook and one *Engage* section is assigned at the end of each lesson of the book.

The issue of *High Up* analyzed contains a comprehensive Teacher's Guide that not only shows the steps teachers are supposed to follow when using the book, but also provides some brief theoretical overview of some relevance to the field of my analysis. One of them, which is relevant for the present research, is the conceptualization of genre. Although being brief, the section dedicated to the theory of genre mentions well-known scholars such as Bazerman, Bakhtin and Marcuschi and provides the teacher with a concise summary of their approaches. By doing so, the authors of the book contemplate one of the PNLD (*Programa Nacional do Livro Didático*) requirements, which posits that the teacher's guide in foreign language textbooks should present some theoretical and methodological guidance embedded in it (PNLD, 2015).

Additionally, the book version analyzed of *High Up* is accompanied by a CD, whose sole content is the audio files used in the listening comprehension activities contained in the students' book. The teacher's manual in *High Up* contains numerous hints that are relevant to students and to the topics discussed, such as websites that complement and/or extend the content of the units. The teacher's manual and the student's book from the *High Up* series come with a "digital book" containing the *Objeto Educacional Digital* (OED), which, according to the *Guia Didático*, promotes more interactivity in the learning process through "videos, simulations, texts of diverse digital genres" as well as reading and oral comprehension activities that

enhance the student's critical view. (<http://www.macmillan.com.br/pnld/PNLD-carta-highup-digital.pdf>, as accessed on 04/15/2015).

After the description of the sections of volume 1 of *High Up* as a whole, now the procedures for data collection will be explained. All the sections that focus on written production from each book were selected to be part of this research. In the *High Up* series, such sections are called “*Put it in Writing*” and they appear in even-numbered lessons. According to the instructions found in the introduction of the student's book, the purpose of such section is to “facilitate the development of the students' capacity to produce texts in English, taking into consideration their purpose, the target recipient and the characteristics of its genre” (p. 6).

The “*Guia Didático*”, found in the teacher's manual provides a more in-depth description of the purpose of the section “*Put it in Writing*”. It states that this section develops in the students the ability to produce “coherent and cohesive texts seen as a social practice of interlocution in the English language” (p. 213). Such texts should, as the Teacher's and students' book suggest, be based on the notion of genres. The guide also promotes the idea that texts are independent social activities that rely on the collaboration of those involved as well as the target social context in which they are produced. It suggests an underlying conception of improvement of writing through “discussions, reflections, successive drafts and rewritings” until the final version is reached (p. 213). Theoretically, the sociocultural functions of the written productions are observed by assisting the students in the publication of their texts and making them aware that their productions are read by their peers and teachers, thus accomplishing social and linguistic goals. The figure with the description of the purpose of the section “*Put it in Writing*” shown in the “*Guia Didático*” is displayed in the figure below.

Figure 1 – The purpose of the activity “Put it in Writing”, according to the *Guia Didático*

▷ PUT IT IN WRITING

Desenvolve a capacidade de os alunos produzirem textos coerentes e coesos, vistos como uma prática social de interlocução no idioma inglês. Para isso, centra-se na visão da escrita como um processo de colaboração entre pares, com atenção especial ao caráter recursivo (não linear) da produção textual e à importância das sugestões de alterações fornecidas pelos participantes envolvidos no contexto social da sala de aula. Além de incorporar aspectos cognitivos pela participação ativa dos alunos-autores durante a produção textual, a coleção vê a escrita como uma atividade social dependente não só dos contextos sociais em que é produzida e aos quais se dirige, mas também da colaboração entre os envolvidos. Ganham importância os estágios do processo cíclico: propósito do texto a ser criado, a quem se dirige, a estrutura discursiva de organização textual. Subjacente está a noção de aperfeiçoamento do texto ao longo do processo de discussões, reflexões, rascunhos sucessivos e reescritas até a versão final, que inclui também a incorporação de recursos gráficos e visuais. Preocupamo-nos ainda com a fase de publicação do texto, para que os alunos percebam que suas produções não só cumprem um objetivo escolar, mas são lidas por pessoas (professor, colegas da sala e da escola) que as fazem funcionar linguística e socialmente.

Source: High Up

The figure below depicts one of the *Put it in Writing* sections to provide the reader with a better structural view of the activity.

Figure 2 – A sample of the section *Put it in Writing, High Up* .

Put It in Writing

Plan your writing.

What to write: A formal email.

Purpose: To thank a teacher for his or her help. / To get information about a course in an English-speaking country.

Audience: Your teacher. / The school registration officer.

Emails are used in formal and informal situations. It is important to follow some tips to guarantee your emails are adequate for the situation.

What problems do you find in the email below? Fill in the chart.

From: **cuteanne@coldmail.com**
 To: **mrsvalente@schoolmail.com**
 Subject:

Dear Mrs. Valente.

thank you for being the nicest teacher ever. you're helping me a lot thanks for giving me the chance to be in your class one more time. im a much better std now than i was b4.tks to you!

sincerely.
 Anne Davis

Problem	Email	Correction / explanation
Address	cuteanne	"Cute" is not a good word to appear as a user name in email addresses, especially in formal situations.
Subject	No subject.	Without the subject the receiver may not open the email.
Capitalization	thank; you're; i; thanks; sincerely	Thank; You are; I; Thanks; Sincerely
Punctuation	a lot thanks; b4. tks; sincerely.	a lot. Thanks; b4, tks; Sincerely,
Acronyms/abbreviations	std; b4; tks	student; before; thanks
Level of formality	extremely informal	It should be more formal, because it is directed to a teacher, not a friend.

Source: *High Up*

As it can be observed in this writing production activity, the first feature of this section is to establish what genre should be produced, its

purpose and the target reader. The sample also shows that the activity takes into consideration lexical and structural adequacy awareness in different degrees of formality.

Concerning the imported textbook, *Interchange 1* (4th Edition, published in 2013), as it was previously mentioned, is used at both undergraduate and Extra-Curricular Language courses at Universidade Federal de Santa Catarina (henceforth, UFSC) and at Unisul, institutions where I work. It was elaborated by Jack C. Richards and published by Cambridge University Press. The *Interchange* series is used in various teaching environments in several culturally distinct countries, as it can be observed in the list of users and collaborators found in the introduction of the manual. I have personally used this book in three different countries – Brazil, the U.S.A and China – in different scenarios with different purposes and age groups. The structure and layout of units the *Interchange* books, which will be listed in this section, are different from those found in *High Up*.

Each book from the *Interchange* series is made up of sixteen units split into two eight-unit parts that can be purchased separately, namely *Interchange 1A* and *1B*. According to the editor's website, each level, which corresponds to one entire book, "provides between seventy and one hundred and twenty hours of class instruction" (www.cambridge.org). Besides the regular units, there is a self assessment/progress check session after every two units.

The *Interchange* series is composed of the books *Intro*, *Interchange 1*, *Interchange 2* and *Interchange 3*, which altogether add up to between two hundred and eighty and four hundred and eighty hours of class instruction, according to the editor's website. Even though the sequence of sections is not the same in all units, this is the typical order in which sections appear in the units, as described in the Teacher's Edition : i) *Snapshot* – Introduces the lesson by showing picture(s) that depict the main topic of the unit and are followed by general and personal questions for practice; ii) *Conversation* – Consists of a dialogue followed by a brief listening comprehension activity; iii) *Grammar Focus* – Demonstrates grammar points that are explained and followed by an exercise and a pair work activity designed to practice the points introduced; iv) *Pronunciation* – Provides some phonetic hints by showing the students the correct pronunciation, intonation of sentences or stress position; v) *Listening* – Presents a dialogue-based listening activity followed by either a listening comprehension exercise and/or a feedback-based activity. vi) *Interchange* – Offers more interactive activities that promote discussions among students and dialogues related

to the main topic or grammar point of the referred lesson are conducted; vii) *Word Power* – Introduces new vocabulary followed by a pair work and/or class activity that promotes the contextualization of the new lexicon; viii) *Writing* – Presents a text production activity where students are supposed to write short compositions following a given topic or situation; and ix) *Reading* – Provides texts that, according to the training course given to teachers by a representative of Cambridge University Press, should be used as text comprehension activities, and not as plain reading exercises.

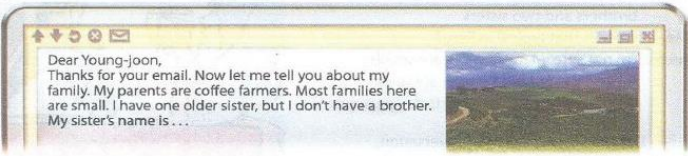
The teacher’s edition that follows the copy analyzed comes with an Audio CD/CD ROM that, according to the publisher’s website, contains “teaching notes and tips with detailed lesson plans; Audio scripts and answer keys for the Student’s Book, Workbook, and DVD; Summaries of the new vocabulary and expressions in each unit; A comprehensive assessment program that includes oral and written quizzes; Printable PDF and Microsoft Word® formats of the unit tests; Audio MP3s, audio scripts, and answer keys for the tests and quizzes” (<http://www.cambridge.org/us/cambridgeenglish/catalog/adult-courses/interchange-4th-edition/teachers-edition>), as accessed on 04/14/2015.

The written production activities that will be analyzed in the *Interchange* series are called *Writing*. The teacher’s edition claims that this section “provides a model writing sample”, “develops skills in writing in different texts, such as postcards and email messages” and “reinforces the vocabulary and grammar in the cycle of the unit” (2013, p. xiv). These sections, which will be the focus of my analysis, require students to produce short texts. So as to give the reader a better view of how the activity is presented, the figure below displays one of the *Writing* sections of *Interchange 1*.

Figure 3 – Sample of writing production activity from *Interchange 1*.

11 WRITING *An email about your family*

A Write an email to your e-pal about your family.



B GROUP WORK Take turns reading your emails. Ask questions to get more information.

Source: *Interchange 1*

As it can be seen, the activity proposes the production of an email, thus determining the genre to be produced.

Having described the structure of the textbooks and layout of their units, the next section will describe the procedures followed in the analysis of the selected *corpus*.

3.2 PROCEDURES FOR DATA ANALYSIS

The main objective of the present study is to identify how genres are approached in text production exercises contained in EFL textbooks in two highly distinct environments. In order to reach this general objective, a set of two specific objectives was established: i) to verify the explicit presence of the genre to be produced in the activity; and ii) to investigate how clearly the communicative purpose and rhetorical structure of the genre are approached and/or presented.

In order to answer the first specific question established for this research – Does the genre to be produced explicitly appear in the writing activity?

The first step is the analysis/identification of presence of the genre to be produced in each text production activity in every lesson of the books being investigated. Secondly, the existence of a clear communicative purpose in the written activities will be verified and identified. The next step of the analysis will determine if the rhetorical structure matches the theoretical pattern described by Swales and previously presented in this paper, thus giving the student margin for the production of a genre-based text.

It is important to point out here that the analysis will not focus on the presence of the nomenclature used by the author in his CARS model, i.e., *moves* and *steps*. Rather, it will verify the presence of the constituent parts of a text representing communicative purposes by identifying the parts that will lead students to produce the desired genres. The elaboration of a personal letter, for instance, normally contains some traits that are characteristic of this genre: It usually starts with a salutation, then comes the body of the letter, where the information the writer intends to convey is placed, and ends with some form of farewell and/or regards. The presence of all these elements in the text determines how clearly the genre to be produced is laid out, thus facilitating the observation of the specific objectives of this study.

By addressing the specific objectives of this research, which are to verify the explicit presence of the genre to be produced in the activity and investigate the way the communicative purpose and rhetorical

structure of the genre are approached and/or presented, this study will attempt at answering the general research question proposed (How are genres approached in ESL textbooks published in Brazil and abroad?) and the two specific questions: Does the genre to be produced explicitly appear in the writing activity? To what extent are the communicative purpose and rhetorical structure established?

After presenting the procedures for the investigation of the corpus collected, the next section presents the data analysis.

4. DATA ANALYSIS

As previously stated, the purpose of the current study is to analyze how genres are approached in the writing section of textbooks used in different L2 learning contexts, for such study may bring relevant insights into learning/teaching EFL and the use of genres in textbooks as a tool for social interaction.

Two objectives were established in order to guide the present research: i) verify the explicit presence of the genre to be produced in the activity and ii) investigate the way the communicative purpose and rhetorical structure of the genre are approached. As a guidance to determine the parameters of my research, two specific research questions are brought about: 1. Does the genre to be produced explicitly appear in the writing activity? 2. To what extent are the communicative purpose and rhetorical structure established?

The analysis of the corpus collected was carried out in two parts that refer to each textbook, *Interchange* and *High Up*, and the text production activities from both selected books were individually analyzed according to the criteria and parameters previously established in this study concerning approach to genre, a clear communicative purpose and an established rhetorical structure. This chapter presents the analysis of these two books. The first book analyzed will be *Interchange*, a book that is used worldwide, including in some institutions in my community, as previously stated, and is produced by Cambridge Press. The second book analyzed, *High Up*, is printed in Brazil and freely distributed in public High Schools all over the country. It is relevant to highlight that only the writing activities that presented a clear genre to be produced in both books were included in the corpus of this study.

4.1 INTERCHANGE

The textbook analyzed contains sixteen *Writing* activities, one in each Unit. As previously indicated, only activities that explicitly determine a genre will be considered for the corpus of this research. It was observed that twelve out of the sixteen activities meet this requirement and will thus undergo analysis. The analysis of each text production activity is going to be carried out separately and their subsections will also be scrutinized observing the analytical parameters heretofore presented.

The activity *Writing* in Unit 2 is the first actual text production

exercise of the book, for even though the activities that precede it involve some writing, they do not require students to produce actual textual genres that fit the scope of this research. Rather, they provide students with grammar and vocabulary-related information.


Shown in figure 3, the activity *Writing* specifies the genre to be produced in its title: a biography.

Figure 4 – *Writing*, Unit 2 – *Interchange 1*.

6 WRITING *A biography*

A Use your notes from Exercise 5 to write a biography of your partner. Don't use your partner's name. Use *he* or *she* instead.

My partner is a student. She lives near the university. She studies fashion design at the Fashion Institute. Her favorite class is History of Design. She has a part-time job in a clothing store. She loves her job and . . .



B CLASS ACTIVITY Pass your biographies around the class. Guess who each biography is about.

Source: *Interchange 1*

The activity addresses the writing of a biography using the following rubric: “*Use your notes from Exercise 5 to write a biography of your partner. Don't use your partner's name. Use he or she instead.*” An example of a biography is provided and the exercise is followed by a group activity. Even though the genre is clearly established, the activity does not guide the student concerning what elements compose a biography and leaves the students unaware of their involvement with this genre. In this activity, the student is supposed to resort to pieces of personal information collected in the previous exercise – such as origin, occupation, preferences and place of residence - to produce a text that describes an unidentified classmate. The communicative purpose inherent to this activity is the verbal interaction performed with other classmates so as to identify the person described in the text.

Even though the task elicits students to use the grammar point previously presented in the lesson as a structural model, in this case the third person singular in the present simple, this activity does not promote significant interactive activity, as the only interpersonal interaction consists of guessing who the person in the description is, thus failing to present a purposeful interaction that emphasizes the use of language as a social practice, as suggested by Swales (1990) and Andrade (2011). Furthermore, the example given does not promote textual variety and the structural/linguistic elements of the genre are not

mentioned and the students are not fully exposed to the appropriate moves in the rhetorical structure of a biography. Instead, the activity displays a collection of elementary sentences placed together that will guide the students through their writing process. The text does not present any conjunctions or connectors, which is acceptable as they are still at the elementary level.

Concerning the usage of the recently learned grammar structure, as this is the first text the students produce in the very beginning of their learning process, the lexical and syntactical structure required, although simplistic, are adequate to the students' level.

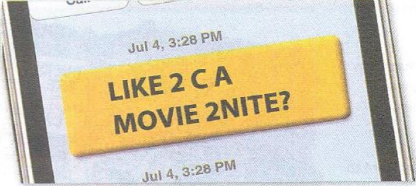
The next text production activity (fig.4) – *Writing* – is found in Unit 4 and it also clearly establishes the genre to be produced in its title: A text message. In this exercise, students are supposed to send a text message to their classmates using the phonological register of characters – letters and numbers - to produce words and sentences. The rubric instructs them to “*Write a text message to each person in your group. Then exchange messages. Write a response to each message*”. The activity, however, lacks a socio-communicative purpose as students are supposed to send a text message using internet language abbreviations based on a limited list of examples that most likely will not present a real purpose. The situation is not authentic, as the communicative purpose is artificial and they are not actually sending a text message in a cell phone. Additionally, the students should write one message for each classmate, which can be somewhat time-consuming or even tedious, thus discouraging them from accomplishing the task.

Without being exposed to sufficient input, the learner will also come across linguistic limitations when attempting to produce a text that should be purposeful and promote social interaction. Furthermore, the command of the activity does not refer to the level of formality of the genre. The only example and suggestion provided that reminds the students of the rhetorical structure required reads “*LIKE 2 C A MOVIE 2NITE?*” However, the exercise does not present details as to how the message should start or finish, how the content should be arranged or if it should present an introduction or salutation.

Figure 5 – Writing, Unit 4, Interchange 1.

10 WRITING A text message

A What does this text message say?



Text message abbreviations		
M = am	L8 = late	
U = you	W8 = wait	
R = are	GR8 = great	
C = see	THX = thanks	
4 = for	LUV = love	
2 = to	NITE = night	

B GROUP WORK Write a text message to each person in your group. Then exchange messages. Write a response to each message.

Source: Interchange 1

Another relevant aspect of this activity is that it promotes the production of written texts that will make the students use a language with which they are familiar (PNLD, 2015) due to constant use of the internet.

Unit 5 presents a written production exercise (fig. 5) that establishes the genre of the text in its title: An e-mail. The activity's introductory rubric reads: "*Write an email to your pal about your family*". However, the concept of e-pal has become outdated and it is unlikely that the students will have one. The Oxford Lerner's Dictionary defines e-pal as "a person that you make friends with by sending emails, often somebody you have never met." (<http://www.oxfordlearnersdictionaries.com/definition/english/e-pal>, as accessed on 01/05/2016). Additionally, nowadays we can have the same kind of interaction, but using social media.

Contacting a person you have never met was a common social practice when the internet was a new instrument that became accessible to a larger number of people who were fascinated by the unlimited possibilities of interaction with people on the other side of the globe. Today, most students in Brazil don't even know the term. Besides the unfitting lexicon, the activity fails to provide opportunity for real social interaction.

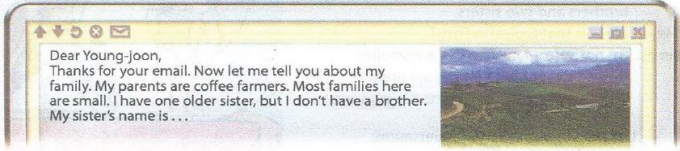
The Unit presents significant amount of vocabulary related to family members and students have practiced questions related to family and cultural aspects. However, even though students have had specific lexical and syntactical input and an example has been provided to suggest the steps that compose the required rhetorical structure, no focus

or explanation is given to all traits of the genre, which is crucial for the full understanding of the task, as according to Miller (1984), the genre is defined by its rhetorical composition. Being exposed to this knowledge does not mean they are aware of the rhetorical structure of the genre. Additionally, the ending of the e-mail and the final salutation, which are parts of the rhetorical structure of their composition in this Unit, are omitted in the example given. It can be thus observed that the rhetorical structure of the genre is not thoroughly presented or even mentioned in the entire activity. As in the case of the Online Article (*Writing, Unit 7, fig.7*), students will most likely produce this text in the handwritten form, as it is improbable that all of them will have a device connected to the internet to send an actual electronic mail. The exercise, then, fails to present some traits of the genre “e-mail” and becomes a mere descriptive text.

Figure 6 – *Writing, Unit 5, Interchange 1.*

11 WRITING *An email about your family*

A Write an email to your e-pal about your family.



Dear Young-joon,
Thanks for your email. Now let me tell you about my family. My parents are coffee farmers. Most families here are small. I have one older sister, but I don't have a brother. My sister's name is ...

B GROUP WORK Take turns reading your emails. Ask questions to get more information.

Source: Interchange 1

As the identification of a clear communicative purpose plays a fundamental role in genre analysis (Bhatia, 2004) and considering the fact that it has not yet been clearly established in this activity, it can be presupposed that the focus of this exercise is not to enhance linguistic awareness concerning the use of the appropriate traits of the genre and that it fails to promote appropriate social interaction in the given scenario (Andrade, 2002). The written productions may then become descriptive texts that do not require real interaction. The only section of this activity that promotes interpersonal social exchange that could determine a communicative purpose consists of a question soliciting additional information on the students' partner's families. An authentic communicative purpose, however, cannot be established, as there is no real personal motive to require such information from a peer, thus compromising the significant and fundamental role of the discourse that

should be established (Swales, 1990).

Unit 7 presents a writing production activity that establishes the genre in its title: An online post. The following rubric is provided: “*Write an online post to a partner about your last vacation. Then exchange messages. Do you have any questions about the vacation?*” The format suggested resembles that of a blog, which, according to Giltrow (2009), was the first online platform used by scholars to evaluate how genres are approached in the internet.

As the rubrics have not yet specified what tools will be used for interpersonal interaction (computers, handwritten texts) or the type of interaction (working in pairs or in groups), the question should be relocated to a second section to firstly stimulate students to produce before they inquire about others’ compositions, therefore lacking a legitimate communicative purpose. The student should only be exposed to the question after having read a classmate’s composition, for when working with genres, one responds to and builds on others’ statements (Bazerman, 2010).

The Unit has provided plenty of vocabulary related to vacations, places and activities as well as examples of the verb tense that should be used. However, even though students have been exposed to the appropriate lexicon and grammar, the example provided does not offer further guidance as to the rhetorical structure of an online post, for it does not present details regarding language appropriateness or how the post should start and end, as the example is very vague concerning these structural traits.

Figure 7 – Writing, Unit 7, Interchange 1.

12 WRITING *An online post*

A Read this online post.



The screenshot shows a web browser window with a search bar and social media icons. The main content is a post by 'Kathy' titled 'Chichen Itza'. The text of the post describes a vacation in Cancun, mentioning a tour of the Mayan ruins, shopping at the beach, buying Mexican silver jewelry, and trying local lime soup. To the right of the text is a photograph of the Chichen Itza pyramid under a blue sky with clouds.

B Write an online post to a partner about your last vacation. Then exchange messages. Do you have any questions about the vacation?

Source: Interchange 1

After reading the text provided, students are supposed to write about their last vacation and then exchange their messages, interactively establishing a communicative purpose, which is to inform their peers of recent personal past events. As this activity is performed at the initial months of the school year, students should be interested in what their peers did on their vacations, which can promote purposeful interpersonal interaction, as I have witnessed in my classes when applying this activity.

However, the activity is supposed to be carried out in the classroom and the students will produce the text on a piece of paper, which differentiates the activity from a real online post as it becomes a handwritten redaction.

The next Writing activity, found in Unit 8, clearly states the genre in question: An advertisement. Prior to the writing process per se, an example is provided, which is comprised of short and objective sentences that is supposed to serve as guidance in the writing process. Nonetheless, no explanation is provided concerning the limited spatial format of the genre or its concise language. The example is given, but no instruction of explanation is provided. The students have been exposed to lexical input related to residences throughout the Unit. However, the characteristics of the genre are not presented and students

need to rely on the picture shown to infer the rhetorical structure to be used, i. e., how they will format their texts.

Figure 8 – *Writing*, Unit 8, *Interchange 1*.

11 WRITING A “roommate wanted” ad

A Read these ads asking for roommates.

B Now write a “roommate wanted” ad. Use your real name at the end, but you can use a false phone number or email address.

C CLASS ACTIVITY Put your ads on the wall. Read the ads and choose one. Then find the person who wrote it. Ask questions to get more information.

Roommates Wanted

Roommate needed to share large 3-bedroom apt. in nice neighborhood. Great park across the street. Only \$440 a month! Parking available. Call Sheri or Jen at 352-555-8381.

Quiet student looking for roommate to share 2-bedroom house near university. Near public transportation. Pets OK. \$550 a month plus utilities. Email Greg at g.adams@cup.com.

Source: *Interchange 1*

It is important to point out that the current Unit previously delivers linguistic input for the completion of the text by providing vocabulary related to description of houses. The activity, however, lacks realistic “social action” (Bawarshi, 2010) and a purposeful interaction, as a “roommate wanted” scenario is unlikely to coincidentally take place. Furthermore, the exercise fails to promote genre awareness in the students and does not give room for creativity nor considers other variations within the genre “ad”.

Unit 9 presents a Writing activity that requires the elaboration of another e-mail. The content, however, differs from the previous one: Now students are required to produce a physical description. Although students have been exposed to enough lexical input throughout the Unit to accomplish this task, the first activity that suggested the composition of an e-mail (see *Writing*, Unit 5) failed to identify the steps of the rhetorical structure of the genre and clearly establish its inherent features. Similarly, the example provided in this activity does not guide students as to how to end the e-mail or how to close it with the proper salutation, which compromises the students’ awareness of relevant features of a genre, such as its moves and rhetorical strategies that, as Bhatia (1993) claims, compose the traits of a generic structure. The activity then proceeds to the text production section in spite of the insufficient input concerning the rhetorical structure.

Figure 9 – Writing, Unit 9, Interchange 1.

6 WRITING An email describing people

A Imagine your e-pal is coming to visit you for the first time. You and a classmate are meeting him or her at the airport. Write an email describing yourself and your classmate. (Don't give the classmate's name.)



B GROUP WORK Read your email to the group. Can they guess the classmate you are describing?

Source: Interchange 1

The following rubric requires students to imagine their “e-pal” is coming to visit them and they are supposed to write an e-mail with a classmate’s physical characteristics. As students are not likely to have an e-pal, as it has been previously discussed, the activity fails to establish a clear and real communicative purpose and lacks an empirical perception of the receiver, which, according to Bazerman (2009), is an intrinsic trait of the usage of genres. In this section, the production activity that should be the use of the genre “e-mail” becomes then another descriptive text, then failing to present a function in a social setting (Hyon, 1996). Moreover, the completion of the text fails to promote any social interaction, which only takes place in the second section of the exercise.

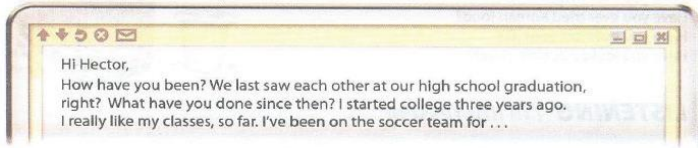
After the text production process, students are asked to read their compositions and the recipients – their classmates – should guess who the text is describing. In an attempt to have students perform linguistic interaction, part B of the activity is actually more focused on the reading skill and listening comprehension, as the only verbal production of the receiver is a classmate’s name.

In the Writing exercise found in Unit 10 (fig.10), students deal with a genre with which they should already be familiar by now, as they have already been exposed to it in two of the previous lessons: An e-mail. The recipient suggested in the rubric is “an old friend you haven’t seen for a long time”.

Figure 10 – Writing, Unit 10, *Interchange 1*.

10 WRITING An email to an old friend

A Write an email to someone you haven't seen for a long time. Include three things you've done since you last saw that person.



B PAIR WORK Exchange emails with a partner. Write a response to it.

Source: *Interchange 1*

As previously observed in this research, the steps that compose the rhetorical structure of an e-mail have not been thoroughly covered in the previous activities. Even though students are supposedly familiar with the grammar and vocabulary required, the example provided omits the ending of the e-mail, which would provide guidance as to the formality and appropriateness of the salutation. As the exercise does not present the features of the rhetorical structure of the genre students are supposed to produce, the activity might not be able to materialize texts that present defined socio-communicative purposes (Marcuschi, 2004). Even though the exercise fails to cover all the traits of the genre, the completion of this e-mail and performance of the subsequent activity could promote a more efficient interaction than in the previous e-mail writing process, as the receiver is not a fictional character anymore.

Unlike the recipient of the previous e-mails, who was an imaginary “*e-pal*”, in this case the target reader is real and makes part of the same discourse community. Students can now pick out a friend they haven’t seen as a reader that is not fictitious. This could lead to an activity that is aligned with the latest research on the use of genre in the classroom, having the students engage in a meaningful interaction with a clear communicative purpose that is specific and mutually comprehended (Bhatia, 1993).

Such interaction, however, only takes place in the second part of the activity, where students should reply to a classmate’s e-mail. The recipient, therefore, has changed and questions that were meant to be addressed to a friend now are forwarded to a classmate. Some questions and sentences in this case might become unfit to carry out a meaningful interpersonal interaction, as the addressee has changed.

The risk that this activity will stray from the actual “e-mail”


genre and become another text production exercise is high, as it has been previously pointed out in the analyses of the exercises that involve online communication.

Unit 12 presents a *Writing* activity (fig. 12) where students are supposed to write a letter to an advice columnist and then reply to a classmate's letter giving him/her some advice. Although the genre "letter" is clearly specified, the activity requires two distinct textual types: One asks for advice, whereas the other offers advice. Bhatia (1993) points out that there are subgenres within genres and that they have different communicative purposes and writers use different strategies to achieve these purposes. In this case, the goals are to "ask for" and "offer" advice.

Figure 11 – *Writing*, Unit 12, *Interchange 1*.

12 WRITING *A letter to an advice columnist*

A Read these letters to an online advice columnist.



Dear Fix-it Fred
I have a problem and need your advice. My parents don't like how I dress. I think I have an interesting style, but my parents say I just look strange. Weren't they ever teenagers? Can you please help?
Funky Frida

Dear Fix-it Fred
Several months ago, I started college. I study a lot and have a part-time job, so I don't have much of a social life. I haven't made many friends, but I really want to. What do you suggest?
Too Busy

B Now imagine you want some advice about a problem. Write a short letter to an advice columnist. Think of an interesting way to sign it.

C GROUPWORK Exchange letters. Read and write down some advice at the bottom of each letter. Then share the most interesting letter and advice with the class.

Source: *Interchange 1*

As for the instructions for the text production, the rubric reads: "Now imagine you want some advice about a problem." The student will then write about an imaginary problem and will not produce a purposeful text that will be the tool for social interaction with a realistic communicative purpose, as genre studies suggest. On the other hand, in case the teacher proposes to write about a real problem they have, there might be some discouragement due to fear of embarrassment and exposure, which may discourage the interpersonal interaction at linguistic level required in a genre-based activity (Bawarshi, 2010).

As in most of the *Writing* activities presented in the textbook, examples are given in order to enlighten the student as to the rhetorical

structure and moves involved in the genre in use. The Unit, however, fails to provide new linguistic input that enables the student to give advice about a personal problem, as even though the Unit approaches ways to give advice and specific lexical input related to accomplish the task, the vocabulary previously provided is almost entirely related to health problems and is deemed insufficient to assist students in the production of advice with different purposes. Moreover, the activity does not provide specifications as to the structure of the genre, i. e., how it should start and finish or if the text should include questions. The example is provided and the impression one has is that students are supposed to assimilate the characteristics of the genre by themselves. The activity lacks further instructions concerning the rhetorical structure, as the only hint provided is an example that does not explicit how the genre should be textualized, how it should start and end, if it should contain questions and other traits that are inherent to the genre. The example is given and students are expected to infer the characteristics of the genre by themselves. The features of the genre are thus presented in an incomplete manner, thus failing to enable students to identify lexical and grammatical characteristics that determine the appropriate rhetorical structure (Swales, 1990).

The activity presented in Unit 13 clearly establishes the genre to be produced: a review where students are required to write about a restaurant and express their impression from their experience. The choice of genre is appropriate as students have regular contact with reviews from the media and the information exchanged can be useful when choosing a restaurant. As questions are provided suggesting a rhetorical structure for the composition and the Unit has antecedently provided plenty of vocabulary and syntactic structures related to food and restaurants, students have enough input to produce the written composition proposed.

Figure 12 – Writing, Unit 13, *Interchange 1*.

11 WRITING A restaurant review

A Have you eaten out recently? Write a restaurant review. Answer these questions and add ideas of your own.

- What's the name of the restaurant?
- When did you go there?
- What did you have?
- What did/didn't you like about it?
- Would you recommend it? Why or why not?

B GROUP WORK Take turns reading your reviews. Which restaurant would you like to try?

Source: *Interchange 1*

Even though the composition does not establish a recipient, the interaction takes place in section B of the exercise, when they exchange information on restaurants that they actually know, thus promoting realistic communication. In this step of the activity, students are to read out their reviews and discuss which of the restaurants mentioned they would like to try, hence stimulating social interaction among them. Notwithstanding, such attempt to promote a purposeful interaction only requires the student to pick out one of the restaurants. There should be further opportunity for additional social interaction, as the information exchange is too brief. In this second section of the activity, supplementary questions - such as “why would you choose this restaurant?” - could be added to promote more significant interaction and a more meaningful communicative purpose, once textual genres are comprised of realistic and empirical linguistic realizations defined by socio-communicative properties (Marcuschi, 2009).

The Writing activity found in Unit 14 (fig. 14) presents a title that establishes the genre of the next textual production exercise: An article. The rubric is also straightforward: “Write an article to promote a place in your country. Describe a place in the list.” An example is provided with vocabulary related to geographical features and a text reviewing the lexical and syntactical constructions to which students have been

exposed in the Unit through texts, dialogues and listening activities. The example also implies that the text should include suggestions to visitors to those places, such as what they should do there and when they should go, which should suffice to enable students to identify the rhetorical structure of the text.

Figure 13 – Writing, Unit 14, Interchange 1.

11 WRITING An article

A Write an article to promote a place in your country. Describe a place in the list.

a beach
a desert
an island
a lake
a mountain
a river
a volcano
a waterfall

Web Location Photos News Ask

Jeju Island, South Korea

JEJU ISLAND

One of the most interesting places to go in South Korea is Jeju Island. Many people go there for its warm climate and beautiful beaches. I think one of the best places to visit there is Halla Mountain, or Halla-san. It's an old volcano and you can climb it in a day, but you should go early.

Tweet Like

B PAIR WORK Read your partner's article. Ask questions to get more information.

Source: Interchange 1

However, even though the activity does provide a simplistic example of the rhetorical structure required to perform the task and presents the specific features of the genre “descriptive article”, the illustration provided in this activity suggests the production of a “web article”. Nonetheless, the rubric does not classify it as an internet-based activity at any point of the process. Instead, it requires students to “*promote a place*”. The text could be then categorized under the subgenre “promotional article”, which has its own characteristic moves, but are not mentioned anywhere in the exercise. Such uncertainty as to the categorization of variations of a genre seems to occur in certain cases, for as Bhatia (1993) points out, “it must be admitted that it seems almost impossible to draw up clearly defined criteria to make a satisfactory distinction between genres and sub-genres” (p. 21).

Concerning the availability of technological tools required to complete this task, due to the aforementioned issues with lack of technological resources in our public schools, this activity will probably be conducted as a handwritten exercise, which can still promote purposeful interaction between their experiences and accumulated

knowledge.

The rubric asks students to read out their partner's articles and solicit further information on the place described, thus establishing a communicative purpose: Describe a place and interact with other students in order to learn more about the characteristics of the locals described.

As the activity requires students to exchange information about a place, there are two factors we should consider for the success of the exercise: The students' origins and their level of geographical knowledge. If all students are from the same city or country, for instance, it is very likely that some of them will write about the same place. As an alternative, students could choose to write about places in other cities or countries, but the accuracy of the information contained in the text is proportional to the knowledge the student has about the place. Therefore, this activity tends to be more successful in multicultural classes, where students would actually learn about a place they have never been to, thus performing a real linguistic accomplishment of a social activity (Connor, 1996) and establishing interpersonal interaction with actual information exchange as the main purpose of the activity as students "perform" the genre (Bazerman, 2009, p. 14).

In the *Writing* activity found in Unit 15 (fig.15), the introductory rubric commands students to come up with unusual messages for three people in their class, write them on a note and then ask a partner to pass on the messages. The genre "message" is then clearly established prior to the writing process.

Figure 14 - Writing, Unit 15, Interchange 1.

9 WRITING Unusual favors

A PAIR WORK Think of unusual messages for three people in your class. Write a note to your partner asking him or her to pass on the messages.

Dear Rachel,
 Could you tell Brian to wear two different color socks tomorrow?
 Please tell Jeff that our class tomorrow is at midnight.
 Would you ask Sun-hee to bring me a hamburger and french fries for breakfast tomorrow?

Thanks!
 David



B GROUP WORK Compare your messages. Which is the most unusual?

Source: Interchange 1

The characteristics of the rhetorical structure of the genre are somewhat depicted in the example given, which exemplifies how to initiate the text, the organization of its structure, and how to end an informal message to a friend with a fitting salutation. The lexical and grammatical input has also been covered throughout the Unit, thus enabling students to elaborate a text using reported speech to ask for favors to a third person, thus establishing a context where students use their texts to convince the receiver of their view of the facts (Bazerman, 2010). While there seems to be no issues concerning the awareness of the rhetorical structure by the students due to their previous exposure to both lexicon and syntax, as well as traits of the genre, which are clearly exemplified in the figure, the communicative purpose of this activity does not appear so explicitly at first.

After the messages are passed on, students should compare their notes and choose the most unusual one. As making a choice is the sole communicative purpose suggested in the rubric for oral interpersonal and socio-cultural interaction where genres should have an objective and members of a culture should engage in a cognitive exchange for the accomplishment of their mutual goal in order to establish a genre-based activity (Miller, 2004). Besides, the “unusual favors” have no purpose whatsoever, as they will most certainly not be done due to the oddity of their nature.

After these analytical observations, it can be said that, even though the features of the rhetorical structure of the genre in this activity are somewhat demonstrated in the example provided, the exercise is devoid of a purposeful communicative purpose and does not encourage the use of discursive and linguistic tools that will enable students to reach a shared objective (Bhatia, 1993).

The next *Writing* activity from the *Interchange* textbook (fig.16) is also the last written production exercise in the first textbook of this series. The genre is suggested in the title of the activity: “Party plans”. However, as Swales (2004) points out, identifying a genre and its purpose may be at times a hard task due to the variety of objectives it entails. . Thus, “party plans” can be viewed as a sub-genre (Bhatia, 1993) of “plans”, which, in turn, can be categorized as a sub-genre of “list”. They “differ because of their different communicative purposes and the different strategies writers use to accomplish these purposes” (p.85). Ergo, the sub-genre to be produced in this activity is “party plans”.

Figure 15 – *Writing*, Unit 16, *Interchange 1*.

11 WRITING Party plans

A GROUP WORK Work with your same group from Exercise 10. As a group, write about your plans for the class party.

Baseball Fun in the Sun!

1. *Date and Time:* We'd like to have our end-of-the-class party next Saturday, on June 18th, from 12:00 - 4:00 p.m.
2. *Place:* We plan to meet at City Park near the baseball field. If it rains, meet on Sunday at the same time and place.
3. *Activities:* We're going to play a class baseball game. The game can start after lunch. Other activities are . . .

B CLASS ACTIVITY Present your plans to the class. Each person in your group should present a different part. Then choose the best plan.

Source: *Interchange 1*

As in all previous *Writing* activities, the example provided consists of a figure suggesting the rhetorical structure of the text. It suggests a title and students are to work in groups to register their plans within three categories: “*Date and time*”, “*place*”, and “*activities*” where

they write their plans related to these topics. The itemized format of the text also provides a clear example of the elements of the rhetorical structure. Additionally, given the fact that the students have been previously exposed to the adequate vocabulary and grammar used for the completion of this task, they are, at this point of the book, theoretically able to produce the genre required.

The communicative purpose is suggested in the second section of this activity, where the rubric requires students to present their plans to the class. Each student presents a different plan and the group is supposed to choose the best one. Although the main communicative purpose of this task is to come up with ideas that will convince the other participants (Bazerman, 2010), the varied nature of the activities may imply in distinct personal or collective goals. As Swales (1990) points out, it is not unusual to come across genres that present definite groups of communicative purposes.

As it can be observed, the communicative purposes of the text production activities in *Interchange* are not visibly established until the interpersonal interactions – oral production – take place. It seems that the communicative purpose of these tasks is not focused on written production, but on oral interaction. Students are told to produce texts without a purpose, which is only made clear after the writing process: To read, inquire and discuss. The purpose of the writing does not seem to be relevant. However, the students should know why and to whom they are writing so that the importance of language in the interaction is made clear. Otherwise, they will write just for the sake of writing.

It can then be concluded that some of the textual production activities in *Interchange* do not provide the necessary input to trigger genre awareness in the students, as sometimes the purpose is not established or the rhetorical structure is not clearly exemplified. In this case, the teacher plays an important role in raising the students' awareness to the fact that they are producing textual genres that have a determined purpose and recipient. That also involves teacher awareness and cognitive background on textual genre theories. Once the educator is aware of such theories and their applications, they could come up with alternative approaches to the textual production exercises in order to enhance the students' interest in genre, its use and usage.

The next subchapter of this study will present the analysis of the text production activities that present a clear genre in the book *High Up*, considering the parameters observed in the investigation of *Interchange*: To verify the explicit presence of the genre to be produced in the activity investigate the way the communicative purpose and rhetorical

structure of the genre are approached.

4.2 HIGH UP

Following the analysis of *Interchange*, we will scrutinize the textual production activities in the textbook *High Up* using the same criteria to determine whether or not the genre to be produced is clear, if the rhetorical structure is established and the communication purpose is determined.

The *High Up* textbook follows a structure that is completely different from that found in *Interchange*. As it has been previously demonstrated, the book has a section entitled *Genre Analysis*, whose purpose is to enable students to identify and explore the written and oral genres in that Unit. In order to give the reader of this study a better idea of this section, an example is provided below (fig. 16).

Figure 16 - Sample of section *Genre Analysis, High Up*

Genre Analysis Solicitar que os alunos tragam outros exemplos de *calls for participation*, retirados de revistas, jornais e internet, em inglês e em português. Ressaltar que as características básicas se mantêm as mesmas, mas são diferentes ao conteúdo, ao público-alvo a que se destinam e ao layout da página.

1 Choose the three correct endings to characterize a call for participation.

A call for participation:

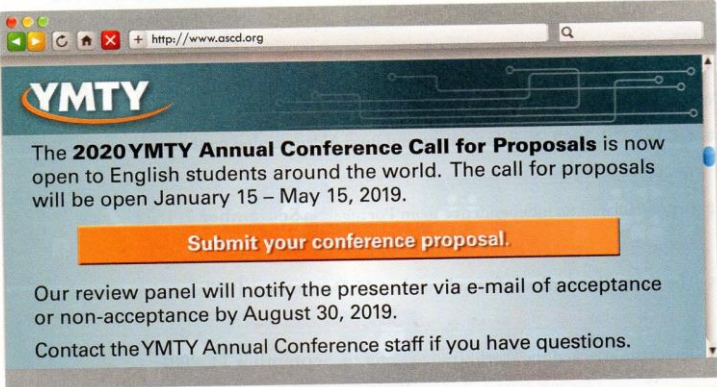
- a is usually a formal questionnaire.
- b contains an invitation.
- c usually describes an event.
- d offers a way to register for an event.
- e is written in the first person singular.
- f is directed to a particular audience.
- g can be published or broadcast.

2 The text on page 51 is divided in three parts. Using your answers to activity 1 above, write the main characteristic of each part.

a Learn (part 1)	It contains an invitation.
b Share (part 2)	It (usually) describes an event.
c Act (part 3)	It offers a way to register for an event.

3 Read the call for proposals below and add a fourth characteristic to the ones listed in activity 2.

It is directed to a particular audience (English students around the world).



The **2020 YMTY Annual Conference Call for Proposals** is now open to English students around the world. The call for proposals will be open January 15 – May 15, 2019.

Submit your conference proposal.

Our review panel will notify the presenter via e-mail of acceptance or non-acceptance by August 30, 2019.
Contact the YMTY Annual Conference staff if you have questions.

Based on <www.ascd.org>. Accessed on Oct 30, 2012.

Source: High Up

The written production activities, named *Put it in Writing*, are present in every other Unit and are significantly more extensive and analytical concerning genre usage than the writing exercises found in *Interchange*. Prior to the writing process, all textual production activities present the rubric “*Plan your writing*”, which requires students to establish three aspects of the composition: What they will write, the purpose of the text and the recipient.

After the writing process and its respective follow-up activities, the text production activity ends with an analysis based on a checklist composed of four questions:

1. *Does it respect the characteristics of the genre?*
2. *Does the text meet the students' writing objectives?*
3. *Is the language appropriate to the receiver(s)?*
4. *Does the text use good grammar and punctuation?*

By asking such questions, *Put it in Writing*, combined with the previously studied *Genre Analysis* section, stimulates genre awareness in the students and triggers a more analytical standpoint towards their textual productions, thus enhancing the students' linguistic awareness, which results in more efficient social interaction amongst them (Andrade, 2002).

The first *Put it in Writing* (fig. 14) is presented in Unit 2 and requires students to write a list of “*your personal habits related to the traditions of the state where you live.*” (p. 38). Some examples of lists with specific regional traditions are provided and students are supposed to identify the regions. In this introductory activity, which is comprised of sentences that describe regional customs, an example of the rhetorical structure required to produce a list of cultural aspects is provided: a somewhat itemized cluster of specifically local information displayed in a simplistic format.

Figure 17 – Put it in Writing, Unit 2, High Up

Put It in Writing

Plan your writing.

What to write: A list of your personal habits related to the traditions of the state where you live.

Purpose: To show which state traditions you follow and which ones you don't.

Audience: Your classmates, teachers, coordinators, and family.

Study some examples. Guess the state of each writer. The first one is done for you.

a

I have "tacacá" almost every week, but I only eat "pató no Tucupi" on special occasions.

I dance "carimbó," and I like to watch people dancing too.

a Pará _____

b

I never eat "pão de queijo," but I love "broa de fubá."

I rarely go swimming in waterfalls.

b Minas Gerais _____

c

I have "chimarrão" every day.

I am a vegetarian, so I don't eat barbecue.

c Rio Grande do Sul _____

Brainstorm some of your state's traditions and take notes in your notebook. Then write a list of your own habits related to those traditions.

Use the checklist below to revise your text.

O brainstorming funciona bem como trabalho em grupo. O checklist serve como guia para a revisão da produção escrita dos alunos. Se eles tiverem dificuldades com o primeiro item, remetê-los à seção *Genre Analysis*, na página 32.

- 1 It respects the characteristics of the genre.
 - 2 It meets my writing objectives.
 - 3 The language is appropriate to my audience.
 - 4 The text uses good grammar and punctuation.
- If you checked *no* in any topic above, rewrite your list.

publish your list.

Source: High Up

At this point, the students have been exposed to plenty of the lexical input required to accomplish this task throughout the Unit, fittingly entitled “*Brazil: Our people, our country*”.

Even though the exercise is aligned with the notion of genre as a purposeful activity where members of a culture interactively engage in information exchange (Martin, 1984), as the activity commands students to write about where they currently live, it fails to consider the inclusion of students who do not possess the necessary cognitive input, such as newcomers from other regions and immigrants. However, the activity might turn out to be purposeful if these students are allowed to write about their original culture and then present new information in the interpersonal interaction. Either way, it is important that professionals who elaborate textbooks consider the growing number of migrants and immigrants in Brazilian public schools, as in the case of Escola Estadual Marechal Deodoro, in São Paulo, where 55% of students are foreigners. (<http://educacao.uol.com.br/noticias/agencia-estado/2015/06/29/colegio-publico-no-centro-de-sp-tem-55-de-alunos-estrangeiros.htm>, as accessed on 12/05/2015).

The communicative purpose of the text is established in the introduction: “*To show which state traditions you follow and which ones you don’t*” to an audience that is determined as “*your classmates, teachers, coordinators and family*”. In addition to the lack of attention to migrants and immigrants previously mentioned and their unawareness of regional cultural or linguistic data, “coordinators” could be left off the list of target readers, as students are conscious that the text produced will not actually reach them, as reading the written production every student in the school is not actually feasible for a school coordinator and it is not one of his/her primary duties. Besides, they do not share a communicative purpose with the writers (Swales, 1990), which is essential in a genre-based activity.

Still prior to the writing process, the next rubric invites students to interactively brainstorm their local traditions as they take notes that will guide them through the writing process of their individual texts, namely, the lists, according to their individual experiences concerning the local customs discussed.

After the completion of the list, students are required to revise their texts using the aforementioned four questions used in the analysis of their textual production and is recurrent in every *Put it in Writing* activity: 1. *Does it respect the characteristics of the genre?* 2. *Does the text meet the students’ writing objectives?* 3. *Is the language appropriate to the receiver(s)?* 4. *Does the text use good grammar and*

punctuation? If the answer to any of these questions is “no”, they should rewrite their lists referring to the previously studied *Genre Analysis* section, where they can review the input required to answer the questions presented and other examples within the genre “list”. As it can be observed, the focus of this writing production activity is to promote genre awareness in the students. The activity ends with a final rubric: “*Publish your list*”. However, neither the students’ textbook nor the teacher’s guide provide any information as to the medium used for publishing. Should they post it on the school notice board? On a webpage? In the school paper? The answer remains unclear, which leads one to question the actual purpose of this post-writing activity.

The next *Put it in Writing* activity (p. 76) is found in Unit 4 and establishes the genre to be produced in its pre-writing subsection (*Plan your writing*): “*An informative flyer*”. Although the section *Genre Analysis* that precedes the writing activity in this Unit has covered a different genre – magazine and newspaper articles –, the section provides an explanation, examples, as well as syntactical and morphological characteristics of the genre, which leads students to infer that different genres have distinct lexical and structural traits.

Figure 18 – Put it in Writing, Unit 4, High Up.

Put It in Writing

Plan your writing.

What to write: An informative flyer.

Purpose: To call people’s attention to a specific problem in your neighborhood.

Audience: The community where you live.


Brainstorm some of the problems you face in your neighborhood and choose one. Make a chart in your notebook to write your notes. Look at the example below.

Problem	Reasons	Action
trash on the streets	it causes floods it’s not good for our health	use trash bins

Study the flyer made for the example given above. Complete with the information from the chart.

Respostas pessoais. Se julgar conveniente, sugerir que a escrita do texto seja feita em grupo.

TRASH ON THE STREETS



● **WHY IS IT BAD?**
Trash on the streets causes floods.

● **TAKE ACTION NOW!**
Help your community become a better place.

ART: MAPAE GENTILE/NOBETA BERTES; PHOTO: CORSTOCK IMAGES/THINKSTOCK

Flyers are announcements or advertisement printed on a piece of paper and distributed to people or posted in public places.

Major characteristics:

- interesting and attractive layout;
- effective position of the information to facilitate reading;
- use of images, charts, or illustrations;
- text is short, direct, and concise.

Design and write your flyer. Remember to use images and titles. Make it attractive and interesting. Use the checklist below to revise your text.

	Yes	No
1 It respects the characteristics of the genre.		
2 It meets my writing objectives.		
3 The language is appropriate to my audience.		
4 The text uses good grammar and punctuation.		

• If you checked *no* in any topic above, rewrite your flyer.

Publish your flyer. Se os recursos permitirem, pedir aos alunos que reproduzam cópias das flyers confeccionadas para serem distribuídas na escola. Outra sugestão é afixar os flyers nos quadros de avisos da escola.

Source: High Up

Even though the communicative purpose is established, the final product might be compromised as the Unit does not provide appropriate lexical input that would enable students “*to call people’s attention to a specific problem in your neighborhood*”, which is the purpose indicated in the *Plan your Writing* subsection. Instead, the Unit presents comprehensive vocabulary related to health and world economy problems, which do not assist the students in the accomplishment of their task. As the lack of sufficient input may be an impediment to effectively attain a communicative purpose, the activity might lose its genre-based activity status and end up as a mere writing activity, for as Swales (1990) states, “the principal criterial feature that turns a collection of communicative events into a genre is some shared set of communicative purposes” (p. 46). Furthermore, due to the lack of linguistic competence, the activity is not compliant with the PNLD requirement for approval which mandates that tasks be aligned with the student’s knowledge on foreign language (PNLD, 2015).

The lack of previous exposure to suitable lexicon might also determine the extent of the students’ awareness of the rhetorical structure they are supposed to follow in their texts and interfere in the success of the brainstorming activity that precedes the textual production per se. In this case, students are not provided with the one of the tools – vocabulary- required to enable the learner to produce (and understand) texts and that, as suggested by Andrade (2011), could empower the mediator, namely, the teacher, to intervene in the students’ learning process.

The first example given of a flyer is a picture of trash bags with the words “*Trash on the streets*”, thus suggesting that some genres that convey semiotic natures are subjected to linguistic and spatial constraints due to its limited format (Bhatia, 2014). Then textual examples are provided in two categories: “*Why is it bad - Trash on the streets causes floods*”, and “*Take action now - Help your community become a better place*”, where we can observe a semantic issue that, although it partly wanders off the sphere of this research, is worth noticing as it might appear to be a barrier in the completion of the exercise: The activity does not suggest any real action to be taken. Helping “*your community become a better place*” is a consequence, not a cause or action to be taken. One can help his/her community become a better place by planting trees, for instance, which can actually be categorized as an “action”. Ergo, the lack of a consistent semantic pattern in the example provided may be an obstacle in the accomplishment of the task.

The next rubric requires the students to “*Design and write your flyer. Remember to use images and titles.*” However, both the textbook and the Teacher’s Manual fail to mention the source of the images and the means to produce the genre required. Are the pictures used printed or digital copies? Should they resort to physical tools, such as magazines, scissors and glue? If so, who provides them? Do all students have access to pictures of their choice, printed or digital? Does the class take place in a multimedia lab where students can elaborate their flyers and print out their final work? Regrettably, such questions are left unanswered.

Students are then required to revise their text and observe the four questions mentioned in the analysis of the previous Unit. In the Teacher’s Manual, the next rubric - “*Publish your flyer*”- suggests that, if viable, students should reproduce their flyers to be handed out in school or posted on the main notice board. Given the usually high number of students in Brazilian public school classrooms and the space required to accommodate every student’s flyer, it seems the target reader(s) suggested – the community where they live – will hardly ever be reached, thus failing to establish a link between language as an interactive tool and its function in a social setting, as suggested by Hyon (1996).

The next written genre production activity of the textbook is *Put it in Writing* (fig. 16), found in Unit 6. Unlike the previous activities, where the genre was mentioned in the instructional introduction, here the activity starts out by commanding the students to write “tips for successful learning”.

Figure 19 – Put it in Writing, Unit 6, High Up.

Put It in Writing

Plan your writing.

What to write: Tips for successful learning.

Purpose: To come up with strategies that can help you learn English.

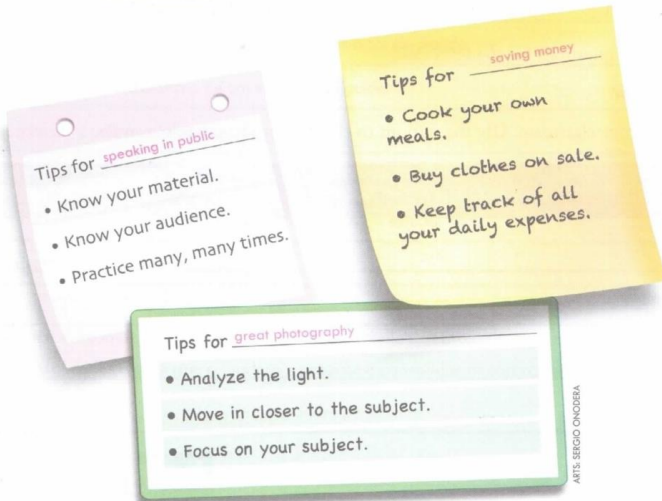
Audience: Your classmates.

Complete the titles of the tips with the expressions below.

great photography

saving money

speaking in public



Brainstorm some ideas and make a list with the title “Tips for effective English learning.” *Brainstorming funciona bem como trabalho em grupo.*

Use the checklist below to revise your list.

Yes	No
-----	----

- 1 It respects the characteristics of the genre.
 - 2 It meets my writing objectives.
 - 3 The language is appropriate to my audience.
 - 4 The text uses good grammar and punctuation.
- If you checked *no* in any topic above, rewrite your email.

Publish your tips.

- Post your tips on the class bulletin board.

Although the genre “list” is not mentioned in the rubric, the characteristics of the genre, to which they have already been exposed in the second Unit, are clearly observable in the examples given: lists of tips which students have to match to their respective titles: “Speaking in public”, “saving money” and “great photography”.

As students are supposedly familiar with the genre to be produced, the same can be said of the rhetorical structure, that can be visibly observed in the examples provided and whose purpose is to remind the students of the appropriate level of linguistic complexity of the genre to be produced (Swales, 1990). In this case, itemized syntactically elementary structures comprised of sentences beginning with a verb, as opposed to the list elaborated in the second Unit, when all sentences started with the pronoun “I”. The list in Unit 2 focuses on personal traditional customs, which suggests the centralization of the subject, whereas the list in Unit 6 requires students to describe actions that, in this activity, can be more efficiently expressed by sentences starting with verbs. Therefore, in this section students can also observe that subgenres may present different syntax according to the purpose and recipient of the text.

The communicative purpose is also established in the introductory rubric: “*To come up with strategies that can help you learn English*”. Even though the strategy that will be used for the interpersonal interaction has not yet been determined, the Teacher’s Manual suggests a group activity in the brainstorming subsection that follows the examples and will enable students to reach the target audience: Their classmates. It is at this point of the text production activity that intracultural and social discourse entities produced by the collective takes place (Bazerman, 2009) as a way of exchanging ideas and information.

After the completion of the list, students should analyze their production anchored on the four questions cited in the “*checklist*” previously discussed in order to determine if the text respects the characteristic of the genre, if the objectives are met, the language is appropriate and if the composition presents “*good grammar and punctuation*”. If any of these qualifications is not met, the student is suppose to rewrite the list observing the items in the checklist, which will lead students to analytically restructure their texts according to the parameters given, thus promoting and reinforcing their awareness concerning textual genres and their characteristics, which, according to Bhatia, are rhetorical units that are responsible for the “typical cognitive structure” of the genre (p. 30). Additionally, this reviewing activity is

significantly important, as students can then view the text as a process.

The closing subsection establishes that students post their lists in the class bulletin board, which not only results in a more lingering interpersonal interaction, but also seems more feasible than posting on the school bulletin board, as suggested in the previous exercises. Therefore, the means used for sharing their texts in this activity may better promote the achievement of the communicative purpose, if compared to the previous activity, as the target readers are more likely to be really exposed to their peers' production.

The activity *Put it in Writing* presented in Unit 8 (fig. 17) establishes the genre to be produced in the introductory instruction: A formal e-mail.

Figure 20 – Put it in Writing, Unit 8, High Up.

Put It in Writing

Plan your writing.

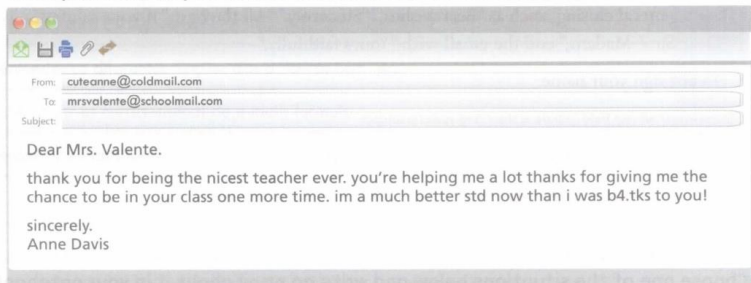
What to write: A formal email.

Purpose: To thank a teacher for his or her help. / To get information about a course in an English-speaking country.

Audience: Your teacher. / The school registration officer.

Emails are used in formal and informal situations. It is important to follow some tips to guarantee your emails are adequate for the situation.

What problems do you find in the email below? Fill in the chart.



Problem	Email	Correction / explanation
Address	cuteanne	"Cute" is not a good word to appear as a user name in email addresses, especially in formal situations.
Subject	No subject.	Without the subject the receiver may not open the email.
Capitalization	thank, you're; i; thanks; sincerely	Thank; You are; I; Thanks; Sincerely
Punctuation	a lot thanks; b4. tks; sincerely.	a lot. Thanks; b4, tks; Sincerely,
Acronyms/abbreviations	std; b4; tks	student; before; thanks
Level of formality	extremely informal	It should be more formal, because it is directed to a teacher, not a friend.

Source: High Up

Figure 21 – Put it in Writing, Unit 4, High Up.

Cross out the wrong information in the sentences below. Rewrite them when necessary.

- Avoid having email addresses that are inappropriate for formal contexts.
- In the email subject field, include a ~~long and~~ specific subject.
- Use a proper greeting at the start. Use “Dear” followed by the person’s title and name. When you do not know the addressee’s name, use “Dear Sir / Madam.” If it is addressed to a colleague, you can use “Hi” or “Hello” and the person’s ~~last~~ name.
- In the main body, be concise and stick to the subject – say who you are and why you are writing.
- If there is an attachment, ~~do not~~ inform what it is and what needs to be done with it.
- Use a general closing, such as “Best wishes,” “Sincerely,” “All the best.” If your salutation is “Dear Sir / Madam,” end the email with “Yours faithfully.”
- ~~Do not~~ sign your name.

* In the email subject field include a ~~short~~ and specific subject.

* If it is addressed to a colleague, use “hi” or “hello” and the person’s ~~first~~ name.

* If there is an attachment, ~~inform~~ what you have attached and what needs to be done with it.

* ~~Sign~~ your name.

Incentivar os alunos a consultarem a subseção Genre Analysis antes, durante e ao final da produção de texto.

Choose one of the situations below and write an email about it in your notebook.

Situation 1

Write your English teacher a thank-you email for helping you during the year.

Situation 2

You would like to take a short English course in an English-speaking country. Write to a school asking for information on dates, times, duration of course, and fees.

Use the checklist below to revise your text.

- | Yes | No |
|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> | <input type="checkbox"/> |
- 1 It respects the characteristics of the genre.
 - 2 It meets my writing objectives.
 - 3 The language is appropriate to my audience.
 - 4 The text uses good grammar and punctuation.
- If you checked *no* in any topic above, rewrite your email.

Exchange your email with a classmate and proofread each other’s email. Is it logical? Check grammar, spelling, punctuation, and make comments.

Rewrite your email according to your classmate’s suggestions and send it.

By determining the degree of formality of the genre, the exercise raises in the students the awareness that they are dealing with a subgenre that will require them to resort to different strategies so as to accomplish their purpose (Bhatia, 1993), which is also specified in the rubric fittingly named *Purpose*. Unlike the previous Units, where only one communicative purpose was suggested, here students have two choices: “*To thank a teacher for his or her help*” or “*To get information about a course in an English-speaking country*”. As the book offers two alternatives concerning the purpose of their composition, there are also two distinct audiences that imply different levels of formality: “*Your teacher*” for the first choice and “*The school registration officer*” for the second one. It is relevant to point out that providing different options gives more room for creativity once students can pick out the communicative purpose that meets their more realistic needs, thus performing the use of language as a social practice (Andrade, 2011).

The next step of the activity reinforces the idea that e-mails are used in both formal and informal situations. In order to promote a critical analysis and develop awareness as to the level of structural, lexical and grammatical appropriateness in the students, a formal e-mail with some inadequacies is provided as an example. The e-mail presented has issues regarding the e-mail address of the sender, the subject, word capitalization, punctuation, the use of acronyms and abbreviations, and the level of formality, which students are to identify. Such itemized analysis leads students to infer the standard rhetorical structure of a formal e-mail by identifying inappropriate traits in the example provided, thus establishing contact with the genre’s real characteristics, which will enable them to establish a fitting rhetorical situation in their writing process (Swales, 1990b).

As a complementary subsection that is also focused on the awareness of the genre used, the next step of this exercise requires students to read a thorough list covering the characteristics of the rhetorical structure of the genre. Some of the items on the list, however, have mistakes that students are required to spot and then rewrite the sentences accordingly. Presenting two subsections dedicated to genre awareness prior to the writing process, this task seems to highlight genre awareness in the students more visibly if compared to the previous written production activities, revealing that it is more aligned with the ESP approach to genre suggested by Hyon (1996), which prioritizes “attention to detailing the formal characteristics of genres while focusing less on the specialized functions of texts and their surrounding social contexts” (p. 695).

After a thorough observation and analysis of the characteristics of the genre, students choose one of the purposes of their e-mails cited in the introduction: To thank their teacher or get information about courses in a school from an English-speaking country. As the first choice does not imply an answer that conveys relevant exchange of information or feedback, therefore lacking the interactive socio-cultural purpose suggested by Swales (1990a), the second options suggests inquiries related to dates, times, fees and duration of courses, whose reply can be deemed more informative as it provides the receiver with real and updated data concerning studying abroad, a topic that could be of the student's interest.

After choosing one of the purposes suggested, the rubric that introduces the writing activity per se requires students to "*write an e-mail about it in your workbook.*" By writing what is supposed to be a digital text in their workbooks, the activity fails to provide an authentic opportunity to write an actual e-mail, thus restricting the exercise to the handwritten form. As nowadays students are used to writing e-mails frequently, the activity might compromise the accomplishment of the task and the establishment of a communicative purpose via e-mail, that is the purpose of the task, and may prevent the students from producing a textual digital genre that is materialized and embedded in their daily culture, as genre studies suggest (Marcushi, 2004). Such lack of the necessary equipment for the effective realization of this activity might force educators to resort to other more feasible alternatives, such as handwritten texts.

A multimedia lab could be a solution in such cases, if the school can provide one. However, that implies lesson plan changes and other logistic measures, such as booking the lab and checking the equipment, among other changes in class preparation.

After the completion of the written text, students are to revise their productions observing the four aspects analyzed in all previous activities and concern adequate characteristics of the genre, objectives, language appropriateness and suitable grammar. The revised texts should be then sent to a classmate, who will proofread them and return them with their observations, then showing a positive aspect, as students get used to peer-review their productions. Students should then rewrite their texts according to their classmates' suggestions and finally send them to their respective recipients. It is clearly observed that the activity does not mention a reply of the e-mails, thus neglecting the infinite capabilities of a potential tool for personal interaction as the internet.

It can be said that this chapter showed us that *High Up* triggers genre awareness in the students more visibly than *Interchange*, probably due to the fact that the book underwent scrutinized requirements that include the idea of genres as objects of study in EFL textbooks. This is likely to be a result of the requirements presented by the PNLD for the approval of the textbook, as the notion that students are working with genre is highly emphasized in the textbook selection process.

After analyzing the books *Interchange* and *High Up* from the standpoint of genre studies concerning how evident the genre is in each written production exercise and if the communicative purpose and rhetorical structure are clearly established in the written tasks, the next section will present the final remarks of this study.

5.FINAL REMARKS

This chapter aims at presenting the general conclusions of the current research, whose general objective is to scrutinize how genres are approached in text production activities from ESL textbooks used in different scenarios in my neighborhood: *Interchange* is used in the extra-curricular language courses at the two main Universities in my state, whereas *High Up* is distributed to public schools by the government and is used in the first year of high school.

As previously stated, the specific objectives of this analysis are to verify if the reference to the genre is explicit in the activity and to assess the way the communicative purpose and rhetorical structure of the genres are approached. In order to reach my general and specific objectives, two research questions were raised to establish the basis of this study:

1. Does the genre to be produced explicitly appear in the writing activity?
2. To what extent are the communicative purpose and rhetorical structure established?

The following subsection displays the conclusions reached after the analysis of the individual textual productions in both *Interchange's Writing* and *High Up's Put it in Writing* sections.

Subsection 7.1 portrays the conclusions obtained concerning the clear identification of genres in the text production exercises in both books, whereas subsection 7.2 analyzes how the communicative purpose is approached and subsection 7.3 determines if the rhetorical structure to be produced is clear enough to enable students to identify its features.

It is relevant to point out that the *Interchange* textbook has a writing activity in every Unit, whereas *High Up* presents such activities in every other Unit. The PCN's, however, does not emphasize the writing process per se. Rather, it focuses more on reading and identification of the characteristics of the genre, which shows that, in this case, the number of exercises is not related to the efficiency in raising genre awareness in the students.

5.1 – DOES THE GENRE TO BE PRODUCED EXPLICITLY APPEAR IN THE WRITING ACTIVITY?

The purpose of this subsection is to analyze the explicitness of the genre to be produced in each textbook and present the arguments and

comments that are deemed relevant in this categorization. The book *Interchange* will be analyzed first and will be followed by the evaluation of *High Up*.

5.1.1 - Interchange

As the explicitness of the genre to be produced was one of the prerequisites of the inclusion of the activity in this analysis, 3 exercises did not make into the corpus of this study due to the lack of clarity concerning the genre of their texts. Even though the book contains 16 Units, the first Unit, as previously mentioned, does not present an activity focused on writing, which provides us a corpus comprised of 12 activities from the *Interchange* textbook. Thus, activities with a clear genre represent 80% of the written production exercises.

It is important to note that, although the genres to be produced are clear in 80% of the activities analyzed, *Interchange* does not, at any point of the textbook or the Teacher's Manual, show any concern about the consciousness of the use of genre by the students or even by educators. This lack of awareness has been identified by researchers in other ESL textbooks. As Lähdesmäki (2009) claims, most textbooks do not feature the notion of genre in their content.

5.1.2. High Up

With the inclusion of a chapter in the Unit that deals exclusively with the features of genres prior to the written production activity, *High Up* is many steps ahead of *Interchange* when it comes to genre awareness. As *High Up* students have been previously concluded through analyses that different genres present different traits (Swales, 2004; Bhatia, 1993), it makes it easier for them to identify the genre from the examples and rubrics given.

Furthermore, the *Put it in Writing* sections themselves, which are considerably lengthier than *Interchange*'s *Writing* activities, also include pre and post-writing analyses of the adequacy of the features of the genre produced, reinforcing the notion of genre awareness. All the revision analyses that follow the text production activities in *High Up* require students to reflect if their writings respect the features of the genre. The topics of the Units also promote the discussion of local traditions and social issues with which they are familiar, thus enabling students to adopt a critical standpoint and stimulate the elaboration of scenarios where speech and text can lead to the understanding of its

social purposes (PNLD, 2015).

The book contains 8 Units and the *Put it in Writing* sections are present in the even numbered ones, which add up to 4 exercises. As all four activities establish the genre and the communicative purpose of the text, which will be discussed later in this chapter, 100% of all textual production exercises from *High Up* were considered part of the corpus of this research.

5.2 - TO WHAT EXTENT ARE THE COMMUNICATIVE PURPOSES ESTABLISHED?

This section aims at determining if the communicative purposes of the activities were clearly established in the writing production activities in both *Interchange* and *High Up*. This investigation is anchored on the concept that a communicative purpose comprises of an event that involves oral and social interaction materialized as a discourse where participants engage interactively and has a meaningful mutual goal (Swales, 1990).

5.2.1. Interchange

By observing the uniform format of the *Writing* activities, it can be noted that its standardized structure does not establish a communicative purpose until after the text is elaborated. Besides not mentioning the use of genre in their texts, the emphasis initially lies in the writing process, which does not present an interactive communicative purpose for the text.

Even though all the activities analyzed present clear communicative purposes in the second part of the task, these seems to lie on the oral production section of the activities rather than in the text production activity per se. As the purpose of the text production is omitted and only surfaces in the oral section, which invariably consists of discussions and readings, students are initially led to write a text without a specific purpose or determined audience. However, the writer should know why and to whom he/she is writing so as to be aware of the importance of language for interaction. As Bazerman (2010) points out, “to converse effectively you need to know what is on the other people’s minds, how you want to affect other people, and how you plan to achieve that effect.” (p. 1).

5.2.2. – High Up

As it has been previously indicated, all *Put it in Writing* sections unequivocally determine the communicative purpose of the activity in the rubric that precedes the writing process per se, where the specifications are clear and give no room for misinterpretations. As if to reinforce the notion that the texts to be written have a mutual goal that should be reached through social interaction (Swales, 1990a; Bakhtin, 1997; Bazerman, 2009; Bhatia, 1993), the communicative purposes designated in the introductory instructions initiate with verbs in the infinitive, which are indicative of actions to be taken in order to achieve their objectives, e. g., “to show”, “to thank”.

Furthermore, one of the four questions of the analytical post-writing revision inquiries if the language is appropriate to the audience of the text and if it meets the objectives of the composition, as if reminding the students that their productions have a purpose and a target audience.

5.3 - TO WHAT EXTENT IS THE RHETORICAL STRUCTURE OF THE GENRE ESTABLISHED IN THE ACTIVITIES?

This section attempts at the identifying if the text production activities in both *Interchange* and *High Up* provide the students with the proper features of the genre they are supposed to produce, considering the lexical and grammatical generic appropriateness, as well as the awareness of the steps and other facultative textual elements that are inherent to that genre, as suggested by Swales (1990).

5.3.1 – Interchange

In all *Writing* activities that made into the corpus of this study, the examples provided to students prior to the text production task are the only reference to the traits of the rhetorical structure of the genre they should produce. Such examples seem to emphasize the form they are presented in detriment to their content and are never explicit concerning its rhetorical structure. It can be observed that some examples are unfinished and/or omit pertinent and defining steps that determine the genre, leaving the students no clue as to how they are supposed to end their texts. Even though the genres are identifiable in most of the exercises, as previously shown, in some cases the examples lack the required input concerning the rhetorical structure of the genre

and the students are led to produce texts following an example.

Moreover, unlike *High Up*, *Interchange* does not seem to show any concern in promoting the awareness of genre in the students, which does not contribute to their understanding of the specific features of a genre and the rhetorical units that determine its typical structural organization (Bhatia, 1993).

5.3.2- High Up

As the *High Up* student's textbook provides an entire section dedicated to the analysis of genre concerning their characteristic lexical, grammatical and structural features, students are aware that the genre of the current textual production activity has its own traits that help define its categorization (Swales, 1990).

Such sections are called *Genre Analysis*, as mentioned in the subchapter *Corpus and Procedures for data Collection* of this study, and provide enough input to enable students to fully assimilate the notion of the importance of rhetorical structure adequateness, thus promoting linguistic awareness, which, according to Andrade (2002) results in more efficient social interaction among themselves.

The post-writing revision section also emphasizes the importance of the characteristics, objective, language and grammar appropriateness of the genre produced. Moreover, the Teacher's Manual provides plenty of reminders for teachers to reinforce in the students the notion of the feature of genres and the relevance of the establishments of mutual goals, thus covering a variety of verbal and non-verbal discourse genres, as required by the PNLD (2015).

Therefore, it can be said that the combination of the sections *Genre Analysis* and *Put it in Writing* in the textbook *High Up* trigger the awareness of the students concerning the rhetorical structure of the genre and its features.

Based on the analyses carried out in this study, it can be observed that the *High Up* textbook plays a better role at promoting genre awareness in the learners by presenting exercises, examples and rubrics that enable them to identify and achieve the communicative purpose and rhetorical structure suggested, among other characteristic of distinct genres. Moreover, the pre and post-writing self-evaluating activities emphasize the features of the genre, which emphasize generic perception through comprehensive question-based analytical textual revisions. As previously mentioned, the combination of the sections *Genre Analysis* and *Put it in Writing* also plays a relevant role

concerning genre awareness. Additionally, the PNLD (2015) repeatedly highlights the relevance of genre awareness in its stipulations for the approval of ESL textbooks, which cannot be said about *Interchange*.

Even though *Interchange* attempts at the innovation of its content in its latest editions by presenting contemporary topics, usually involving internet-based tasks, the text production activities fail to promote genre awareness in many ways. Neither the book nor the Teacher's Guide mentions the term "genre". This means that even teachers may not be aware of the importance of the positive implications of genre-based text production activities.

The communicative purpose of the texts students are supposed to produce in *Interchange* is only made clear after the text is produced. As students do not know who the recipient is or the purpose of their writings, at first they are not able to infer that there is a mutual objective to be achieved via interpersonal interaction (Bazerman, 2009; Bhatia, 1993).

5.4 PEDAGOGICAL IMPLICATIONS

Considering the findings of this study, I could observe that some exercises that focus on writing, especially those found in *Interchange*, should give more emphasis on the awareness of genres and their characteristics in these activities, as the textbook does not even mention the concept, typical features and the particular structure of genres. Instead, the exercises seem to lead students to write solely for the improvement of grammar and accuracy, where more attention should be given to the purpose of the students' productions, which is not always clear and sometimes vague.

Schools should also provide more in-depth training to teachers concerning the importance of the awareness of genre use and usage so that the relevance of the conscious production of genre becomes more visible in both educators and students. As a researcher and educator, I can state that my involvement in this study raised in me the importance of the awareness of three highly relevant aspects that should be emphasized in textual production activities from the standpoint of genre studies: Their purpose, suitable syntax and the identification of a receiver. By identifying the shortcomings that some writing activities present concerning the basic elements in textual genre analysis considered in this study (purpose, structure and recipient), the educator has the opportunity to aptly adapt the activity in order to make it more socially and interactively meaningful.

Furthermore, students should be able to identify the receiver of the text and produce a text that is appropriate to its recipient so as to promote a more realistic and purposeful interaction that includes aspects of their culture by resorting to lexis and grammatical structures that are suitable to their social reality, thus promoting a more meaningful interpersonal data exchange.

As an educator, this study has also triggered in me the importance of the consciousness students and teachers should be concerning mainly four aspects: a) Why am I writing this text? b) Who is going to read this text? c) Is the text adequate to the recipient? and d) What means can be used to share the text? Such questions are highly relevant as students should be aware of the purpose of their writings, identify the receiver, use language and structures that are appropriate for that receiver and determine how the text will reach the reader. The more students and educators take these questions into consideration, the more purposeful and realistic the writing activities will turn.

Lastly, considering my knowledge on genre analysis prior to this study, I concluded that the concept of genre and its awareness should be given more focus in the professionalization process of educators worldwide, as one of the books analyzed is used in several countries and does not contain any reference to genres.

5.5 – LIMITATIONS OF THE STUDY AND SUGGESTIONS FOR FURTHER RESEARCH

One of the limitations faced in the accomplishment of this study was the fact that I was dealing with two books that present different contexts and are elaborated under distinct parameters. *High Up* was produced to be used exclusively in Brazilian high schools and underwent an analysis that claims that genres should be objects of study in textbooks, whereas the requirements for the approval of *Interchange* is not made public, making it more difficult to determine which stipulations were used for its approval.

Nonetheless, this study can be a reference to further investigation concerning the notion of genre and its features in textual production activities in EFL textbooks from Brazil and other countries.

As this research suggests that the PNLD played an important role in the inclusion of genre awareness in the *High Up* textbook due to the approval requirements previously discussed, it is interesting to investigate if other countries also have an equivalent governmental department that is composed of experts and regulates the norms for the

nomination of EFL textbooks. If so, to what extent do such departments focus on genre awareness in both learners and educators?

Hopefully, this study will also trigger interest in educators as to the importance of genre-based activities for historical, cultural, linguistic and social interpersonal and interactional activities in ESL classrooms.

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