REPUBLIC OF TURKEY
ÇUKUROVA UNIVERSITY
THE INSTITUTE OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE TEACHING

GENRE-BASED APPROACH TO WRITING INSTRUCTION FOR STUDENTS AT ENGLISH LANGUAGE AND LITERATURE DEPARTMENT

Gamze ALMACIOĞLU

PhD. DISSERTATION

ADANA / 2017

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PhD. DISSERTATION

ADANA / 2017

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Gamze ALMACIOĞLU

ÖZET

İNGİLİZ DİLİ VE EDEBİYATI ÖĞRENCİLERİ İÇİN METİN TÜRÜ-ODAKLI YAZMA ÖĞRETİMİ

Gamze ALMACIOĞLU

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Danışman: Prof. Dr. Zuhal OKAN
Ocak 2017, 189 sayfa

Öğrenciler kendi alanları ve bu alanlarla ilgili konular çerçevesinde çalışmalarını yerine getirmek ihtiyacında oldukları için öğrenci gereksinimlerinin farkında olmak öğretmenler için çok önemlidir. Metin türü-odaklı pedagoji, her seviyeden öğrencinin başarılı bir şekilde okumasını ve yazmasını amaçlamaktadır. Bu nedenle, öğrencilerin akademik çalışmalarında ihtiyaç duyacakları yazım türlerini ve yazma becerilerini bilmek öğretmenler için büyük önem taşımaktadır. Metin türü-odaklı yazma öğretimi, bu amacı gerçekleştirebilmek için sistematik ve net olan bir yol sunar.

Öğrenci ihtiyaçlarının analizi ile metin türü-odaklı pedagoji, yazma eğitiminden etkin ve pozitif sonuçlar elde etmek için müfredat tasarımında kullanılabilir. Öğrenci ihtiyaç ve görüşlerinin analizi uygun ders tasarımı ve içeriği geliştirmede genellikle çok önemli olarak kabul edilir. Özel amaçlı İngilizce eğitimine (ESP) dayalı ders tasarımı ile metin türü-odaklı yazma öğretimini temel alarak yapılan ihtiyaç analizi, yazma öğretiminin yapı taşlarından biri olarak görülmelidir. Özel amaçlı İngilizce eğitimine (ESP) dayalı metin türü-odaklı yazma öğretimi ile öğretme ve öğrenmenin, hem öğrenciler hem de öğretmenler için birçok açıdan fayda ve rahatlık sağladığı savunulabilir. Örnek olarak, yazma uygulamalarının eleştirel farkındalığı, öğrencilerin çalışma alanlarına uygun özgün metinler ve yazarların metinleri nasıl düzenledikleri, bu tür bir yazma öğretimini uygulamak ve desteklemek ve de "istenilen hedef ve amacı karşılamak" (Kay & Dudley-Evans, 1998) sıralanabilir.

Bu çalışma, metin türü-odaklı akademik yazma öğretimi çerçevesinde üst bilişsel tür-farkındalığı oluşturma sürecini ve bu farkındalığın, İngiliz Dili ve Edebiyatı öğrencilerinin akademik metinleri yorumlama ve oluşturma becerilerini nasıl etkilediğini araştırmayı amaçlamaktadır. Buna ek olarak, edebiyat öğrencileri için bu tür

bir ders içeriği uygulayarak bu yaklaşımın, öğrenci-öğretmen ilişkisi, öğrencilerin yazmaya karşı tutum ve motivasyonları ve akademik yazma alanındaki başarıları üzerindeki etkilerine odaklanma da amaçlanmaktadır. Bu çalışma, olgu incelemesi türünde tasarlanmıştır. Çalışmanın veri toplama ve analizinde hem nitel hem de nicel yaklaşımlar uygulanmıştır. Bu nedenle, çalışmada, birden çok veri toplama aracı kullanılmıştır (Silverman, 2000): sınıf içi gözlem, öğrencilerin yazılı metinleri (yazım dosyaları), öğrencilerle söyleşi, öğretmen ve öğrenci günlükleri, anketler ve öğrencilerin yazma dersi sınav notları. Çalışma, 2014 – 2015 akademik yılı süresince Gaziantep Üniversitesi, İngiliz Dili ve Edebiyatı Bölümü birinci sınıfında eğitim gören 110 öğrenci ile gerçekleştirilmiştir. Çalışmanın sonunda, metin türü-odaklı akademik yazma öğretiminin, İngiliz Dili ve Edebiyatı öğrencilerinin üst bilişsel tür-farkındalığı geliştirebilmelerine katkıda bulunup bulunmadığının; bu üst bilişsel tür-farkındalığının öğrencilerin akademik ve edebi metin analizlerini ve de yazma başarılarını nasıl etkilediğinin ortaya konulması amaçlanmaktadır.

Anahtar kelimeler: Metin türü-odaklı akademik yazma, üst bilişsel tür-farkındalığı, akademik ve edebi metin analizi, öğrenci motivasyon ve tutumları

ABSTRACT

GENRE-BASED APPROACH TO WRITING INSTRUCTION FOR STUDENTS AT ENGLISH LANGUAGE AND LITERATURE DEPARTMENT

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PhD. Dissertation, English Language Teaching Department
Supervisor: Prof. Dr. Zuhal OKAN
January 2017, 189 pages

Being aware of their students' needs is very crucial for teachers because students need to accomplish tasks within their respective disciplines and subject areas. The aim of the genre-based pedagogy is to focus on students' academic needs and enable them to read and write successfully (Martin, 1993, 2009). Therefore, it is imperative for teachers to understand the range of written genres and other writing skills that students need to use in their academic studies. In order to achieve this aim genre-based writing instruction suggests a systematic and explicit way of teaching writing.

Genre-based pedagogy together with the analysis of students' needs might function as a basis for curriculum design to have effective and positive results from writing education. An analysis of student needs is generally considered crucial in developing appropriate course design and content; such an analysis using genre-based writing instruction in ESP based course design should also be regarded as a building block of teaching writing. Learning and teaching in ESP genre-oriented writing pedagogy can provide a lot of advantages and convenience to both students and teachers in many ways. For instance, critical awareness of writing practices, suitable discipline-specific texts for students and how writers organize texts can be listed to employ and manipulate this type of writing instruction and "to meet the anticipated goal and purpose" (Kay & Dudley-Evans, 1998).

The present study attempts to investigate the process of building metacognitive genre-awareness within genre-based academic writing instruction and show how it influences English Language and Literature students' ability to interpret and compose academic texts. Moreover, by applying a genre-based writing syllabus for literature students, the researcher aims to focus on the effects of this approach on students'

interpersonal relationship with the teacher, their attitudes and motivation towards writing and achievement in academic writing. The present study is designed as a case study and both qualitative and quantitative approaches to data collection and analysis have been adopted. For this reason, multiple tools of data collection have been employed in this study (Silverman, 2000): classroom observation, students' written texts (portfolios), interview with the students, teacher's journal, students' diaries, questionnaires and students' writing exam scores. Research has been conducted with 110 undergraduate students who have attended the first year of English Language and Literature Department at Gaziantep University during 2014 – 2015 academic year. It aims to reveal whether genre-based academic writing instruction contributes raising metacognitive genre awareness in English Language and Literature students, how this metacognitive genre awareness affects the students' analysis of academic and literary texts and how it affects their writing performance.

Keywords: Genre-based academic writing instruction, metacognitive genre awareness, analysis of academic and literary texts, and motivation and attitudes towards writing

ACKNOWLEDGEMENTS

It has been a period of intense learning for me, not only in the scientific arena, but also on a personal level. Writing this thesis has had a big impact on me. I would like to reflect on the people who have supported and helped me so much throughout this period.

Firstly, I would like to express my sincere gratitude to my advisor Prof. Dr. Zuhal OKAN for the continuous support for my Ph.D. study and related research, for her patience, motivation, and immense knowledge. Her guidance helped me throughout the research and writing of this thesis.

In addition, I would like to thank my thesis committee: Prof. Dr. Ergun SERİNDAĞ, Assoc. Prof. Dr. Şehnaz ŞAHİNKARAKAŞ, Asst. Prof. Dr. Gülden İLİN and Asst. Prof. Dr. Duygu İŞPINAR AKÇAYOĞLU, for their insightful comments and encouragement.

My sincere thanks also go to Assoc. Prof. Dr. Zekiye ANTAKYALIOĞLU, who provided me with precious support. Without her encouragement it would not be possible to conduct this research.

I also thank Inst. Emel ÖZTAŞ, Inst. Kyriaki KAPUDERE and Asst. Prof. Dr. Meltem MUŞLU for enlightening me with their ideas and for their spiritual support throughout writing this thesis.

Last but not the least, I would like to thank my parents, Mehmet Nuri KÜLEKÇİ and Zekiye KÜLEKÇİ, whose love and guidance are with me in whatever I pursue. You are always there for me. Words cannot express how grateful I am to my father and mother for all of the sacrifices that they've made on my behalf.

Most importantly, I wish to thank my loving and supportive husband, Mehmet, and my two wonderful children, Berke and Batu, for their unending inspiration.

Gamze ALMACIOĞLU

Adana / 2017

TABLE OF CONTENTS

Page

ÖZET ..... **iv**

ABSTRACT ..... **vi**

ACKNOWLEDGEMENTS ..... **viii**

LIST OF ABBREVIATIONS ..... **xii**

LIST OF TABLES ..... Hata! Yer işareti tanımlanmamış.

LIST OF FIGURES ..... **xiv**

LIST OF APPENDICES ..... **xv**

CHAPTER I

INTRODUCTION

1.1. Introduction 1

1.2. Background to the Study 2

1.3. Statement of the Problem 6

1.4. Aim of the Study 8

1.5. Research Questions of the Study 8

1.6. Significance of the Study 9

1.7. Assumptions and Limitations 10

1.8. Operational Definitions 11

CHAPTER II

REVIEW OF LITERATURE

2.0. Introduction 13

2.1. The Importance of Writing 13

2.2. Approaches to Teaching Academic Writing 16

2.2.1. The Controlled-to-Free Approach 17

2.2.2. The Free-Writing Approach 18

2.2.3. The Paragraph-Pattern Approach 18

2.2.4. The Grammar-Syntax-Organization Approach 19

2.2.5. The Communicative Approach 19

2.2.6. The Process Approach 19

2.3. What is Genre? 20

2.4. The Naming of Genre 22

2.5. Genre Pedagogy 27

2.6. Genre and Writing Instruction 28

CHAPTER III

METHODOLOGY

3.0. Introduction 35
3.1. Research Design 35
3.2. Participants 36
3.3. Instruments 36
3.3.1. Classroom Observation and Teacher's Journal 37
3.3.2. Students' Written Texts (Portfolios) 38
3.3.3. Students' Diaries 39
3.3.4. Interview with the Students 40
3.3.5. Questionnaires 40
3.3.6. Students' Writing Exam Scores 41
3.4. Context 41
3.5. Data Collection and Analysis 43

CHAPTER IV

FINDINGS

4.0. Introduction 45
4.1. Genre and Metacognitive Awareness 45
4.2. Effects of Metacognitive Genre Awareness on Students' Analysis of Academic and Literary Texts 53
4.3. Effects of Metacognitive Genre Awareness on Students' Writing Performance 59
4.4. Students' Interpersonal Relationship with the Teacher 61
4.4.1. College and University Classroom Environment Inventory (CUCEI) 61
4.4.2. The Questionnaire on Teacher Interaction (QTI) 68
4.5. Students' Motivation towards Writing: The Academic Writing Motivation Questionnaire (AWMQ) 76
4.6. Students' Attitudes towards Writing: University of Florida Writing Centre: Writing Attitude Questionnaire 81
4.7. Students' Achievement in Academic Writing: Students' Writing Exam Results 90

CHAPTER V

DISCUSSION

5.0. Introduction 93
5.1. Discussion 93

CHAPTER VI

CONCLUSION

6.0. Introduction 109
6.1. Pedagogical Implications 109
6.2. Recommendations for Further Studies 114

REFERENCES 116
APPENDICES 130
CURRICILUM VITAE 187

LIST OF ABBREVIATIONS

AWMQ **:** Academic Writing Motivation Questionnaire

EAP **:** English for Academic Purposes

ESP **:** English for Specific Purposes

SFL **:** Systemic-Functional Linguistics

ESL **:** English as a Second Language

ZPD **:** Zone of Proximal Development

CUCEI **:** College and University Classroom Environment Inventory

QTI **:** The Questionnaire on Teacher Interaction

MITB **:** The Model for Interpersonal Teacher Behaviour

FL **:** Foreign Language

SL **:** Second Language

LIST OF TABLES

Page

Table 1. Continuum of Academic Knowledge 24
Table 2. Text Genres 25
Table 3. Elements of a Text-based Syllabus 29
Table 4. Development of Metacognitive Genre Awareness based on Shraw & Dennison (1994) Framework of Metacognitive Knowledge 49
Table 5. The Differences (within the frame of the related genre) between the Students' First and Last Essays 57
Table 6. Descriptive Information for each Scale in CUCEI 63
Table 7. Percentages and Means of each Scale of CUCEI 65
Table 8. Description of the Scales and a Sample Item for each Scale of the QTI 70
Table 9. Percentages and Means of each Scale of the QTI 71
Table 10. Means and Standard Deviations of each Item of the AWMQ 78
Table 11. Students' Motivation Scores 81
Table 12. Means and Standard Deviations of each Item of University of Florida Writing Centre: Writing Attitude Questionnaire 83
Table 13. The Items which State Positive Attitudes toward Writing with the Mean Scores above M= 3.5 85
Table 14. The Items which State Negative Attitudes toward Writing with the Mean Scores below M= 3.0 87
Table 15. Students' Attitude Scores according to the Scale 88
Table 16. Students' General Attitude Scores 89
Table 17. Students' Exam Results 90
Table 18. Comparison of Portfolios and Students' First Term Exam Results 91
Table 19. Comparison of Portfolios and Students' Second Term Exam Results..... 92

LIST OF FIGURES

Page

Figure 1. The Teaching-Learning Cycle 3
Figure 2. Producing a Piece of Writing 17
Figure 3. Levels of Generic Description 23
Figure 4. A Map of Genres in School 26
Figure 5. Five General Elements of a Learning Activity 30
Figure 6. Learning Activity Cycle 31
Figure 7. The Spiral Curriculum of Learning Cycles 31
Figure 8. Learning Activities in Reading to Learn 33
Figure 9. Sequence of Reading Activities 34
Figure 10. Detailed Reading Interaction Cycle 34
Figure 11. Percentages of each Scale in the First Term 66
Figure 12. Percentages of each Scale in the Second Term 67
Figure 13. The Model for Interpersonal Teacher Behaviour (MITB) 69
Figure 14. Percentages of each Scale in the First Term (QTI) 73
Figure 15. Percentages of each Scale in the Second Term (QTI) 74

LIST OF APPENDICES

Page

Appendix 1. Consent Form 130
Appendix 2. Syllabus of the First Term 132
Appendix 3. Sample Lesson Plan for the First Term 134
Appendix 4. Syllabus of the Second Term 142
Appendix 5. Sample Lesson Plan for the Second Term 143
Appendix 6. Week Prompts for the First Term 153
Appendix 7. Week Prompts for the Second Term 155
Appendix 8. ESL Composition Profile 157
Appendix 9. Interview Questions for the First and Second Terms 158
Appendix 10. CUCEI 160
Appendix 11. QTI 166
Appendix 12. AWMQ 167
Appendix 13. Attitude Questionnaire 169
Appendix 14. Analysis of Attitude Questionnaire (University of Florida Writing Center: Writing Attitude Questionnaire) 171
Appendix 15. Exam Results 173
Appendix 16. Percentages and Means of each Item of the CUCEI 177
Appendix 17. Percentages and Means of each Item of the QTI 182

CHAPTER I

INTRODUCTION

1.1. Introduction

Among the four language skills (listening, speaking, reading, and writing), writing is perhaps one of the most difficult and important one for students with non-native English background. Traditional methods have usually been preferred in the teaching of writing skill for years. As a result, although students have been working on how to develop their writing skills, they turn out to be poor writers. The problem for students who are supposed to deal with academic writing has been even more complicated. The shortcomings of writing instruction at university level has negatively affected students' ability to use the English language, express their toughts, feelings, opinions in English and their attitudes, motivation and achievement in general. This problem has led to a change in the way of teaching writing differently at university level. Instead of teacher-directed, product oriented practice a more process oriented writing instruction has come to be preferred and implemented by the teachers. This finding has also given rise to a direction towards a genre-based approach to writing instruction. It can be suggested that for the university education, where students specialise in their discipline, genre-based approaches, which analyse language varieties in particular disciplines, are very suitable and effective. In that sense, the analysis of discipline-specific texts and learning to write about these texts is very important for students to take a critical perspective into writing process and activities when they are able to understand and control disciplinary discourses (Wingate, 2012).

The argument to be dealt with in this research is the examination of the process of building metacognitive genre awareness within genre-based academic writing instruction and show how it influences English Language and Literature students' ability to interpret and compose academic texts. In addition, by applying such a genre-based writing syllabus for literature students, the researcher aims to focus on the effects of this approach on students' interpersonal relationship with the teacher, their attitudes and motivation towards writing and their achievement in academic writing.

1.2. Background to the Study

Genre refers to abstract, socially recognised ways of using language. It is based on the idea that "members of a community usually have little difficulty in recognising similarities in the texts they use frequently and are able to draw on their repeated experiences with such texts to read, understand, and perhaps write them relatively easily" (Hyland, 2007, p. 149).

Genre-based pedagogies employ the ideas of Russian psychologist Vygotsky (1978) and the American educational psychologist Bruner (1990). For these writers, the notion of scaffolding emphasises the role of interaction with peers and it suggests moving learners from their existing level of performance, what they can do now, to a level of ''potential performance,'' what they are able to do without assistance. Research (e.g. Donato, 2000; Ohta, 2000) shows that students are able to reach much higher levels of performance by working together and with an expert than what they might achieve working on their own.

The concept of scaffolding has been turned into an explicit methodological model, represented by the teaching-learning cycle shown in Figure 1 (Feez, 1998). The cycle informs the planning of classroom activities by showing the process of learning a genre as a series of linked stages. The teacher provides initial explicit knowledge and guided practice, then, moves to sharing responsibility for developing texts, and gradually withdraws support until the learner can work alone (Hyland, 2004). The cycle is one way of understanding the Five E's concept: helping learners to engage, explore, explain, extend, and evaluate (Trowbridge & Bybee, 1990).

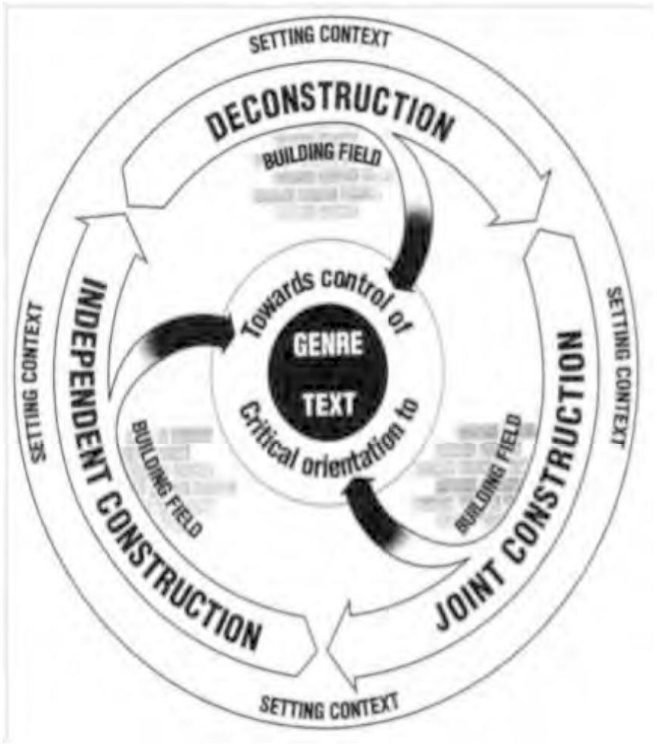


Figure 1. The teaching-learning cycle
Source: Feez, 1998, p. 28

The cycle can be used flexibly according to students' existing or previous knowledge of genres. A key purpose of the cycle is "to ensure repeated opportunities for students to engage in activities which require them to reflect on and critique their learning by developing understandings of texts" (Hyland, 2007, p. 160).

Beside the common characteristic of the genre pedagogies mentioned as the concept of scaffolding above, another issue to deal with here is the naming of genres. Firstly, we need to mention a context-driven approach coming from the work of the ''Sydney School'' and based on Systemic Functional Linguistics (SFL), first outlined in Halliday's (1978) Language as a Social Semiotic. Much of the SFL research and curriculum is devoted "to providing diverse students at a number of educational levels with access to the identified genres of the dominant culture, thus empowering students to participate effectively in that culture" (Kress, 1991). SFL practitioners note that text structures and language vary from context to context, but, more importantly, ''within that variation, [there are] relatively stable underlying patterns or 'shapes' that organize texts so that they are culturally and socially functional'' (Feez, 2002, p. 53). The Sydney School researchers and curriculum designers have identified eight Key Genres.

These Key Genres are

- recount
- information report
- explanation
- exposition
- discussion
- procedure
- narrative
- news story (Macken-Horarik, 2002).

In addition, above mentioned Teaching Learning Cycle (Feez, 1998, p. 28) has been developed to facilitate student comprehension and practice as they work towards competency. As Bawarshi & Reiff (2010) note:

> ...the research and debates within SFL genre approaches have been crucial in establishing how genres systematically link social motives and purposes to social and linguistic actions. By arguing for genres (and thus certain text types) as a centrepiece of literacy teaching, SFL scholars have debated ways in which genres can be used to help students gain access to and select more effectively from the systems of choices available to language users for the realization of meaning in specific contexts (p. 37).

Another approach to the naming is the work of some of the North American New Rhetoric theorists. They resist arguments for textual stability and a primary focus on text structures. Prior (2007), for example, objects to the fact that ‘‘there remains a tendency [among genre theorists and researchers] to freeze writing, as though it entered the world from some other realm, to see writing as a noun rather than a verb’’ (p. 281). According to New Rhetoricians there is no prototypical scene or context for a particular genre and because of this reason, ‘‘freezing writing’’ is a problem for them. In commenting on one theorist (Linell, 1998), Prior (2007, p. 282) notes that this writer ‘‘imagines a culturally prototypical scene of writing rather than studying the actual scenes. In [some theorists’] scenes, the writer is always alone, the text is always permanent, the reader is always somewhere else, making meaning on her own.’’

For these theorists, all writing should be accepted as a process, ‘‘a stream within

the broader flows of semiotic activity" (Prior, 2007, p. 282). Prior (2007) and others (e.g. Russell, 1997) contend that genres should be seen as multi-modal, process-based and ‘‘fundamentally constituted in varied activities and artefacts involved in trajectories of mediated activities’’ (Prior, 2007, p. 283).

At that point, naming of genres and their application can be comprehended problematical. Johns (2011) suggests a compromise and he claims that this "takes into consideration writer processes, systems of texts, and the varied contextual influences upon them as well as the need expressed by L2 instructors to give students confidence through teaching them text formats" (p. 60). According to him, practitioners can turn to the English for Specific Purposes (ESP) movement, which, by its very nature, is designed be pragmatic and to ‘‘explicit[ly] address specific target needs’’ (Belcher, 2009, p. 3). In ESP genre teaching, the aim of the writing practices is to provide learners with the means to understand and then create new texts by a process of ‘‘gradual approximation’’ (Widdowson, 1978, p. 91-93). In EAP classrooms, representative samples of the target discourse are studied and rhetorical consciousness rising activities have been practised. Bhatia (2002)'s study is one of the pioneering works in this area. In this model, entitled ‘‘Levels of genre description’’, Bhatia (2002, p. 281) accounts for the ‘‘rhetorical modes’’ that are so often linked with the paragraph or essay structures, calling these modes ‘‘generic values,’’ that is, methods for developing ideas and arguments within larger texts from a genre. The concept of "genre colonies" can also be suggested as one of the useful characteristics of this model: "the view that genres are related to each other through their purposes, intertextually and contextually, a notion central to the work of many genre theorists, particularly in the ESP and New Rhetoric Schools" (Bawarshi & Reiff, 2010, p. 50).

Another instructional decision, closely related to naming and its relationships to text structures and conceptions of genre, is whether students should be required to learn text types; or instead, whether they should be encouraged to develop genre awareness. The present study is supporting the idea that the analysis and learning of genres can be introduced to students in the beginning phases of writing practices and then criticism, reflection and analysis of the relationship between texts can be studied with more experienced students to have the concept of genre awareness. The genres selected for analysis, evaluation or reflection should be related to the student's specific needs or, for this study, to their academic context.

Research (Ding Eng Na, 2009; Tangpermpoon, 2008; Kongpetch, 2006; Burns,

2001 and Badger & White, 2000) presents the advantages of following a genre-based approach in many ways. Moreover, for teacher educators, genre-based pedagogies offer a valuable resource for assisting both pre- and in-service writing instructors to assist their students to produce effective and relevant texts (Hyland, 2007).

On the other hand, genre approaches have not been uncritically adopted in L2 writing classrooms. Proponents of the ‘‘New Rhetoric’’ approach to genre (e.g. Dias & Pare, 2000; Freedman & Medway, 1994), as it is mentioned previously, argue, “writing is always part of the goals and occasions that bring it about, and it cannot be learnt in the inauthentic context of the classroom” (Hyland, 2007, p. 151). Critical theorists have also attacked genre teaching; both for “accommodating learners to existing modes of practice and to the values and ideologies of the dominant culture that valued genres embody” (Benesch, 2001). Genre proponents, however, contend that this argument can be levelled at almost all teaching approaches. Learning about genres does not preclude critical analysis but, in fact, provides a necessary basis for critical engagement with cultural and textual practices.

Finally, genre teachers have had to defend themselves against process adherents and the charge that “genre instruction inhibits writers’ self expression and straightjackets creativity through conformity and prescriptivism” (Dixon, 1987, p. 12). Obviously the dangers of a static, decontextualized pedagogy are very real if teachers fail to acknowledge variation and apply what Freedman (1994, p. 46) calls ‘‘a recipe theory of genre.’’ However, there is nothing inherently prescriptive in a genre approach.

1.3. Statement of the Problem

From Halliday, McIntosh, & Strevens’s (1964) seminal work in register analysis, genre-based approaches have been developed and turned into successful educational practices. There have been two main branches of genre analysis: Swales’ (1990) defines genre as “a specific type of communicative event with a specific communicative purpose which is recognised by the specific discourse community”. This definition emphasises the interrelationship between text and context. In addition, it is central to the discipline of English for Academic Purposes (EAP). The Sydney School (Hyon, 1996) is the second main branch of genre analysis and it recognises the role of the social context as ‘predictive of text’ (Halliday, 1978). It described genre as a ‘staged, goal-oriented social process’ (Martin, 1993). The Sydney School uses systemic-functional linguistics (SFL)

as an analytical tool (Halliday & Hasan, 1985; Martin, 1993). The text in context is at the centre of the both approaches, but they have followed different pedagogic routes.

For instance, the Sydney School usually focuses on the presentation of different genres to students and practicing these genres in the classroom or as homework. Students are supposed to learn these genres and they are expected to apply these text types into their own writing effectively. Although the implementation of genre-based approaches to writing practices is very favourable and preferable, some shortcomings of these approaches could emerge only if the learning or acquisition of these text types memorized as rigid formats by students was to be the main aim of writing practices. Such ‘‘low road” transfer may only encourage students to learn fixed text formats and lead them to a limited point of view. This type of transfer is described by Salomon & Perkins (1989), as ‘‘[involving] the spontaneous, automatic, transfer of highly practiced skills, with little need for reflective thinking’’ (p. 118). Also some other research such as Macbeth (2009) supports Salomon & Perkins (1989) stating that although the models ‘‘provided relief’’ to her novice L2 students, they were problematic for instruction and transfer to other learning situations because ‘‘they offer formal, generic representations of practices that are far from generic or formally structured. [Unfortunately], they convey these practices as stable, reliable, and vividly so’’ (p. 45).

Instead of genre acquisition/learning, if students manage to develop genre awareness through pedagogies providing ‘‘guidance to structure specific problems and learnings into more abstract principles that can be applied to new situations’’ (Beaufort, 2007, p. 151) then they are able to improve ‘‘high road’’ or ‘‘far’’ transfer of learning. In other words, they can ‘‘successfully apply old knowledge to a new problem’’ (Willingham, 2009, p. 74). Thus, there is a distinction between pedagogies that support genre learning/acquisition with the repeated analysis and practice of fixed text formats and those that support genre awareness.

With this kind of a genre-based writing instruction whereby teachers and students manage to go beyond a prescriptive initiation into disciplinary conventions (Tribble, 1996) they will be enabled to take a critical view of the context of these conventions. Moreover, critical awareness of writing practices, suitable discipline-specific texts for students and how writers organize texts can be listed to employ and manipulate this type of writing instruction and “to meet the anticipated goal and purpose” (Kay & Dudley-Evans, 1998, p. 310).

Therefore, what we like to pursue in this research is the examination of the

process of building metacognitive genre-awareness within genre-based academic writing instruction and see how it influences English Language and Literature students' ability to interpret and compose academic texts. In addition, by applying such a genre-based writing syllabus for literature students, the researcher aims to focus on the effects of this approach on students' interpersonal relationship with the teacher, their attitudes and motivation towards writing and their achievement in academic writing.

1.4. Aim of the Study

The aim of this study is to provide a detailed analysis about the application of genre-based approaches to writing practice by examining the process of building metacognitive genre-awareness within genre-based academic writing instruction and show how it influences English Language and Literature students' ability to interpret and compose academic texts. Moreover, by applying a genre-based writing syllabus for literature students, the researcher aims to focus on the effects of this approach on students' interpersonal relationship with the teacher, their attitudes and motivation towards writing and achievement in academic writing. In the light of these points four research questions were formulated to guide the study.

1.5. Research Questions of the Study

The concept of metacognitive genre awareness (see section 1.7. Operational Definitions) is used to answer the following research questions:

1. To what extent does genre-based academic writing instruction contribute to raising metacognitive genre awareness in English Language and Literature students?
2. If so, how does this metacognitive genre awareness affect English Language and Literature students' analysis of academic and literary texts?
3. How does, if any, this metacognitive genre awareness affect English Language and Literature students' writing performance?
4. How do genre-based academic writing instruction and probable metacognitive genre awareness affect English Language and Literature students'
   4.1. interpersonal relationship with the teacher,
   4.2. attitudes and motivation towards writing,

4.3. achievement in academic writing?

1.6. Significance of the Study

Genre-based pedagogies are very common in writing classes and its value to writing teachers cannot be ignored. Genre-based pedagogies offer a valuable resource for assisting students' ability to both comprehend and produce texts. The distinctive features and benefits of this model are "(i) its focus on grammar as a meaning-making resource and (ii) its focus on text as semantic choice in social context" (Martin, 2009, p. 11). Genre-based pedagogies put language, content and contexts together with explicit explanations in a systematic way "instead of focusing on the process of composition, the content of texts, or the abstract prescriptions of disembodied grammars" (Hyland, 2007 p. 150). The main advantages of genre pedagogy can be listed as:

1. Explicit
2. Systematic
3. Needs-based
4. Supportive
5. Empowering
6. Critical
7. Consciousness-raising (Hyland, 2004)

However, to benefit from its positive sides, genre learning should also be applied carefully according to the students' needs in writing classrooms. A general understanding about genre learning is "essays or paragraphs with strict formats in the rhetorical modes are central and structure is often taught as fixed and almost universally transferable" (Johns, 2011, p. 57). In these kinds of genre-based pedagogies, students are supposed to learn text types and use these texts in the related prototypical contexts. According to the students' needs, this kind of genre learning can be sufficient and effective for beginner students or in the preparatory writing classrooms. On the other hand, a more sophisticated and detailed approach should be put into use with advanced students or for students who use English language for academic purposes. In that sense, they should be encouraged to develop genre awareness instead of memorization of text types. In this research, the genre-based pedagogy which supports genre awareness,

described by Beafort (2007, p. 151) as providing "guidance to structure specific problems and learnings into more abstract principles that can be applied to new situations" will be followed within a genre-based academic writing instruction. When the literature on students' academic needs is taken into consideration, their language knowledge, discourse competence and reflective thinking abilities should be enhanced with real samples of language through a conscious analysis of genres.

1.7. Assumptions and Limitations

Genre pedagogies promise very real benefits for both teachers and learners. Firstly, it is assumed that they put together language, content, and contexts for learners. At the same time, they offer explicit and systematic explanations of the ways writing works to communicate (Christie & Martin, 1997). How target texts are structured and why they are written in the ways they are can be the most important features of genre-based writing instruction. This explicitness provides teachers and learners with much clear understanding of the writing process itself and its outcomes instead of relying on the methods whereby learners are expected to acquire the genres through repeated writing exercises (Hyland, 2003a). Genre-based writing instruction makes clear that "the ways in which patterns of language work for the shaping of meanings'' empowers both writers and teachers (Christie, 1987, p. 45). Another assumption accepted by the present study is that knowledge of genres has an important "consciousness-raising potential for teachers, with significant implications for both their understanding of writing and their professional development" (Hyland, 2007, p. 151). Teachers become more familiar with different types of writing and they are much more aware of their students' specific needs by analysing various kinds of genres. Teachers who follow genre-based writing instruction can reflect on their own writing and that of their students because they have the opportunity of understanding, deconstructing and challenging the texts. A reflective teacher is therefore also a more effective teacher. Understanding how texts are typically structured and using them effectively make teachers much more successful in providing more informed feedback on writings of their students and making decisions about the teaching methods and materials to use.

This study is limited to a sample of first year students from English Language and Literature Department at Gaziantep University and their writing skills during the first and second terms. Students' age, sex and educational background were not taken

into consideration because convenient sampling had to be used in this research. Activities were suited to the objectives of genre-based writing instruction and they were geared to serve the literature students' academic needs. Beside these limitations, there seems to be some criticism to genre-based writing instruction. For instance, it is claimed "it inhibits writers' self expression and creativity through conformity and prescriptivism" (Dixon, 1987, p. 15). Obviously the dangers of a static, decontextualized pedagogy are very real if teachers fail to acknowledge variation and apply what Freedman (1994) calls ''a recipe theory of genre'' (p. 46). Therefore, the present study follows a kind of genre-based writing instruction, which was formed according to the students' academic needs and focuses on developing students' genre- awareness.

1.8. Operational Definitions

This study investigates how a genre-based approach can foster metacognitive genre awareness, and how this awareness influences English Language and Literature students' ability to interpret and compose academic texts that are rhetorically and stylistically situated in disciplinary discourses. As in the study of Negretti & Kuteeva (2011), in this study, the constructs and variables such as genre analysis, metacognitive genre awareness, students' analyses of academic texts and students' own writing given below were employed in the design, analysis and discussion of the study with some differences. Moreover, Schraw & Dennison's (1994) definitions used for the description of *knowledge of cognition* (declarative knowledge, procedural knowledge and conditional knowledge) are considered as definitive concepts in this study.

Genre Analysis: It is an approach to studying ''written discourse for applied ends'' (Swales, 1990, p. 1), which contemplates concepts such as intended discourse community, purpose, and rhetorical features of written texts.

Metacognitive Genre Awareness: "It indicates metacognitive processes that have as students' object knowledge of genre, discourse, and rhetorical aspects of academic texts" (Negretti & Kuteeva, 2011, p.98).

Students' Analysis of Academic Texts: "It refers to learning tasks in which students use concepts of genre to analyze target academic texts" (Negretti & Kuteeva, 2011, p.98).

Students' Own Writing: It refers to the essays produced for their portfolios.

Declarative Knowledge: “Knowledge about one’s skills, intellectual resources, and abilities as a learner” (Schraw & Dennison, 1994, p. 474).

Procedural Knowledge: “Kowledge about *how* to implement learning procedures (e.g., strategies)” (Schraw & Dennison, 1994, p. 474).

Conditional Knowledge: “Knowledge about *when* and *why* to use learning procedures” (Schraw & Dennison, 1994, p. 474).

CHAPTER II

REVIEW OF LITERATURE

2.0. Introduction

This study focuses on how English Language and Literature students develop their genre awareness and writing competence in a genre-based writing environment. This chapter begins with an overview of the importance of writing and some basic approaches to teaching academic writing and it leads the way to Genre-based Approach, the main tenet of the study. Then, the naming of genre and genre pedagogy are presented together with relationship between genre and writing instruction.

2.1. The Importance of Writing

As both teachers and students often argue, the writing is one of the hardest skills among the other four skills in learning any foreign or second languages. Sometimes it is neglected due to time constraints or grammar being the most important area focused in the curriculum.

In fact, as Nunan (2003) points out, writing is the realization of thoughts and it is the presentation of these thoughts in the form of sentences and paragraphs to the reader. In addition, Meyers (2006) states that writing can be improved through practice and it is a process which includes related research, gathering ideas on a piece of paper and reorganization of them. In other words, the main factors, which should be known for an efficient writing piece, can be given as the appropriate usage of words, sentence patterns, grammar, and having the knowledge of necessary parts of a writing product in order to form a coherent design and so on.

One of the main reasons why writing is mostly considered as a skill, which is difficult to learn and perform, is the approach, which is followed to teach writing in language classrooms. In fact, the crucial place of writing in the teaching of English language cannot be ignored and thus the different implications for the role of writing and writing instruction are suggested for specific purposes, levels, student needs and so on. All of the approaches should promote the importance of writing and communicating effectively with audiences situated both within and beyond particular fields of academic specialization. It is a difficult and time taking process to gain the ability to write

effectively during the foreign language learning period as it is almost the same in writing in the native language. It is a necessity to be able to write in target language for completing the learning task of a foreign language and this situation directly affects the students' motivation and achievement. Students who think that they have enough knowledge or opinion about the subject matter but not able to write and express it in target language will be expected to develop negative attitudes toward writing activity and relatively to the foreign language itself.

To Akpınar (2007), writing skill is very important to detect the students' deficiencies and to cover these shortcomings. It is argued that writing skill helps to acquire the objectives, which are given below.

It helps

1. to control the learning process,
2. to determine the students' levels,
3. to reinforce the structures and words which have been taught,
4. to recognize the language mistakes and errors,
5. to teach punctuation,
6. to develop students' language abilities,
7. students think creatively,
8. to pass the learned subjects from short-term memory to long-term memory,
9. students turn their competence into performance (Çakır, 2010).

To be able to reach these aims the first thing to do is to provide students with eligible reasons to write something. There are many reasons to write inside and outside of the class for students (Harmer, 2007). Some of them can be listed as writing e-mails, sending messages, filling application forms, note taking, writing letters, making a shopping list, keeping diary etc. (Harmer, 2004). While the writer is performing these tasks, s/he has a purpose such as asking a question, having or giving information, asking for something, expressing the ideas, following a process and so on. In addition, the role of the reader should not be forgotten in the writing process. Having the knowledge of writing to what, how and when is very important for reorganization of the related text and appropriate vocabulary selection. The structures and forms of formal and informal texts are naturally different. However, three basic steps generally cover the whole process:

1. Preparation: on this stage, the target population (reader) is considered and accordingly the content of the text and the appropriate strategies are determined.
2. Drafting: thoughts are planned. Some strategies such as listing and brainstorming are used and an outline is formed.
3. Editing and Reviewing: the text is written and it is read for many times; the necessary corrections are made, it can be read to the others and the final form is composed (Hedge, 1988).

These three basic steps are the main requirements for all kinds of writing procedures. Beside these common characteristics of writing process, some other points should also be kept in mind while teaching the writing skill. Writing skill is one of the four basic skills in foreign language teaching and it is accepted that it is a very crucial opportunity to observe the students' ability to practice what they know about language. On the other hand, most of the students have difficulties to perform this ability during the process of language learning. Byrne (1982) focuses on the importance of communication in writing instead of just focusing on the language structures. Çakır (2010) offers some suggestions for preparing an effective writing course and its successful application:

1. Writing courses should be joyful for the students, and the activities, which affect the students' motivation positively, should be focused
2. Writing skill should not be thought without the other skills (reading, listening and speaking). It should be taught together with the others
3. Activities performed in the classroom should be varied
4. The importance should be given to the group work
5. The students' thoughts should also be considered while choosing the subject matter
6. The teacher-student writing conference should be realized frequently during the teaching period
7. Keeping portfolios should be supported
8. Fluency should be focused as much as the accuracy
9. It should be given importance to using technology in the classroom (internet, over-head projection etc.).

In brief, the acquisition of writing ability is very important in understanding and using the target language completely. Effective writing is central to the work of language education especially in higher levels. The first message any writing requirement should convey to students is that successful writing and communication—not only in the first year but also throughout their undergraduate careers and after—depends on the development of multiple literacies. A coherent and vertically integrated approach to teaching writing will thus not defer the task of situating and attending to the work of writing within the disciplines until the students' second year. Instead, it should be offered at the beginning of their academic study. For this reason, in the present study, instead of following a more general writing syllabus, which has already been used during the students' prep-class, a more specific genre-based writing instruction was prepared considering their academic needs for their success within or beyond the university. This approach conveys the important message that, once they have begun college-level work in writing, students have also begun, in earnest, the work of the university. It conveys the message that, rather than a remedial or ancillary concern, writing is integral to the learning students will engage and pursue from the first semester of their first year through their senior years and beyond.

2.2. Approaches to Teaching Academic Writing

Finding a unique answer to the question of "How to teach writing in ESL classes?" is impossible. There is no one answer to the question. There are many different teachers, teaching styles, or learners and learning styles. Ann Raimes provides a diagram, which shows what writers deal with while writing.

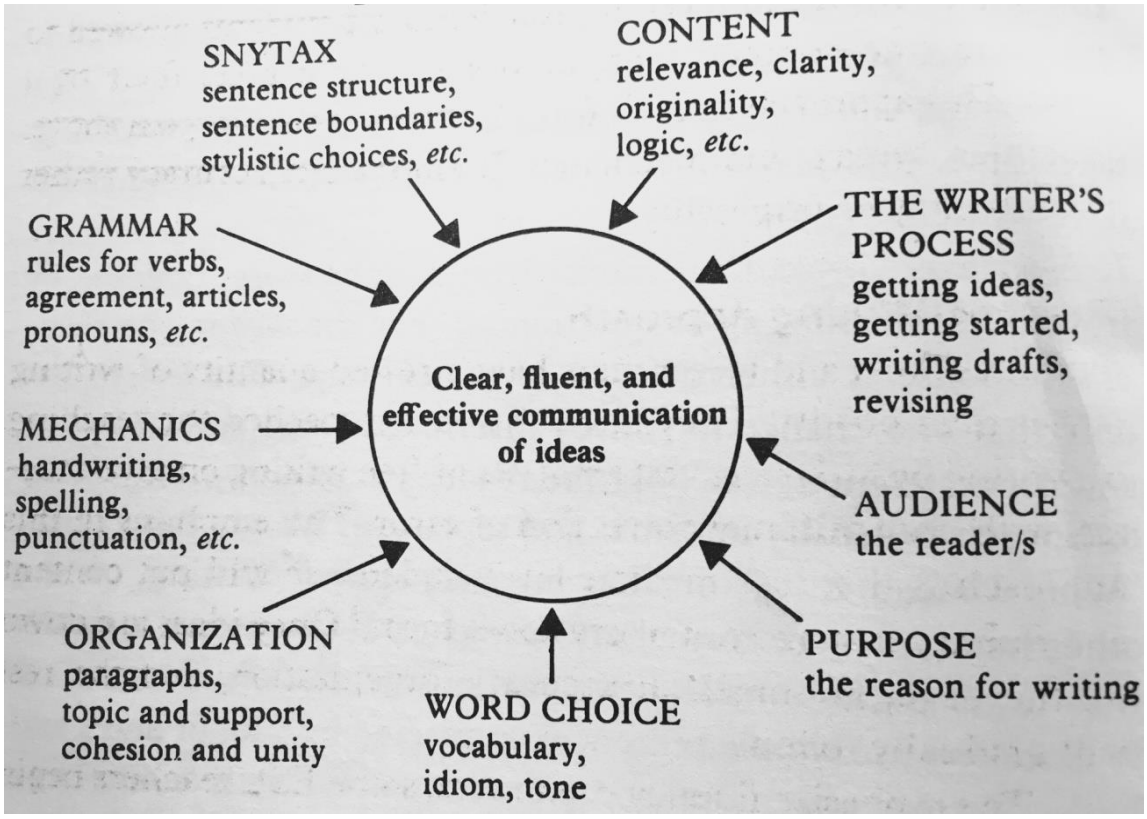


Figure 2. Producing a piece of writing

Source: Raimes, 1983, p.6

Depending on the features of the diagram teachers emphasize, several approaches for teaching writing have been developed. To have a general opinion, Raimes' terminology for these approaches has been adopted for the purposes of the present study.

2.2.1. The Controlled-to-Free Approach

The audio-lingual approach was dominant in the 1950s and early 1960s in the field of language learning. Speech had the first place and writing skill was the supporter of the speech in that it stressed mastery of grammatical and syntactic forms. One technique, which was developed by ESL teachers, was the controlled-to-free approach during this period. Raimes (1983, p. 6) suggested that this "approach in writing is sequential: students are first given sentence exercises, then paragraphs to copy or manipulate grammatically by, for instance, changing questions to statements, present to past, or plural to singular". They might also change words or clauses or combine sentences. Students have little opportunity to make mistakes with the writing of these controlled compositions. They can try some free compositions after they reach a high

intermediate or advanced level of proficiency. Raimes (1983) also states that this approach emphasizes accuracy rather than fluency or originality; and grammar, syntax, and mechanics, the three features of the diagram above, are stressed in it. The content, process, audience, and purpose of writing are ignored by the controlled-to-free approach and it can mean that presenting formal patterns as short fragments is not authentic and can make it difficult to develop writing skills beyond a sentence level.

2.2.2. The Free-Writing Approach

Within this approach, instead of quality of writing, the quantity of the work matters. Students are supposed to produce vast amounts of free writing on given topics and there was only minimal correction of error. The students should develop content and fluency of the text in the first place and they can focus on the form in the further stages of their language progress. Putting the ideas on the page is the most important thing rather than the grammatical accuracy and organization. It is assumed that they would improve gradually.

Raimes (1983) suggests that at the very beginning stages, most of the students would see this kind of an application as a frightening activity, without an explicit guidance in writing process. However, some of them might find that they write more fluently and that putting words down on paper is not so frightening after all. Since this approach gives importance to the content and the audience, teachers only comment on the ideas the writer expressed.

2.2.3. The Paragraph-Pattern Approach

This approach mainly focuses on one feature of the diagram, shown in Figure 2, *organization*. Raimes (1983) suggests that the accuracy of grammar or fluency of content are not stressed a lot by this approach. There are different activities for students to deal with the writing process in this approach such as copying paragraphs, analyzing the form of model paragraphs, and imitating model passages or putting scrambled sentences into paragraph order and so on. According to this approach, people in different cultures construct and organize their communication with each other according to the specific features of their own community. For that reason, even if students are able to write good writing pieces in their own language and culture it does not mean that they can also produce effective writings in their second language. For example, in the

case of English, they need to be aware of particularly “English” features of a piece of writing.

2.2.4. The Grammar-Syntax-Organization Approach

In this approach, the importance of the simultaneous work on more than one of the features in the composition diagram is emphasized: grammar, syntax and organization. Raimes (1983) states that “writing, some teachers say, cannot be seen as composed of separate skills which are learned one by one. So they devise writing tasks that lead students pay attention to organization while they also work on the necessary grammar and syntax” (p. 8). In short, students can see the connection between what they are trying to write and what they need to write it. It focuses on the link between “the purpose of a piece of writing and the forms that are needed to convey the passage” (Raimes, 1983, p. 8).

2.2.5. The Communicative Approach

The communicative approach gives importance to the purpose of a piece of writing and the audience for it. For that reason, students ask themselves questions about purpose and audience such as “Why am I writing this?” and “Who will read it?” In traditional writing classrooms, the teacher has been the only reader for the students. However, students can do their best when writing is truly a communicative act if it is for a real reader. With a context in which to select appropriate content, language and levels of formality, teachers have attempt to create real-life situations for the students in the classroom. Most of the tasks in teaching writing are designed with that purpose in mind.

2.2.6. The Process Approach

With this approach toward writing, instead of focusing on the writing pieces as a product, writing is seen as a process. In addition to purpose, audience, grammar and other structural features, questions such as “how”: “How do I write this?” or “How do I get started?” has come to the fore.

The most important message, in this approach, is that the first ideas, which are put on the paper by the students, are not the final form of their writings. Their first writings are just a kind of beginning. The writing process is divided into three basic phases: pre-writing (brainstorming, listing, reading etc.), during writing and post-

writing (editing and revising). In addition, feedback (not correction) is the incontrovertible part of the process writing.

Thus, in the process approach, Raimes (1983) suggests that three main conceptions are time, feedback and discovery: "time for students to try out ideas, feedback on the content of what they write in their drafts" and "… discovery of new ideas and new language forms to express those ideas" (p. 10-11).

2.3. What is Genre?

The concept genre is defined in various ways. Hyland (2008) states that

> … It is a term for grouping texts together, representing how writers typically use language to respond to recurring situations. It is, in other words, both a social and cognitive concept. It helps us to theorise the common-sense labels we use to categorise texts and the situations where they occur. Essentially, it is based on the idea that members of a community usually have little difficulty in recognising similarities in the texts they use frequently and are able to draw on their repeated experiences with such texts to read, understand and perhaps write them relatively easily (p. 545).

Also, Hammond & Derewianka (2001) agree that genre refers not only to types of literary texts but also to the predictable and recurring patterns of everyday, academic and literary texts occurring within a particular culture.

These definitions suggest that writing is a practice based on expectations. While a writer is writing a text, s/he postulates to be recognised and understood by the reader. In addition, the reading process involves assumptions about what the writer is trying to express (Hyland, 2008). Hoey (2001) likens the relationship between a writer and a reader to the relationship between two dancers following each other's steps.

Writing, like dancing, allows for creativity and the unexpected, established patterns often form the basis of any variations. We can easily understand whether a text is a recipe, a joke or a love letter. Moreover, if it is expected we can respond to it and even construct a similar one. A schema of prior knowledge, which we share with others, exists in our minds and we can use it in our writings to express the ideas efficiently and effectively (Hyland, 2014).

Swales (1990) also provided a very detailed definition of a genre stating key elements for identification/ grouping of a genre: social purpose, communicative events exemplars/ instances and conventions. He suggests that

> A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. Communicative purpose is both a privileged criterion and one that operates to keep the scope of a genre as here conceived narrowly focused on comparable rhetorical action. In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience. If all high probability expectations are realized, the exemplar will be viewed as prototypical by the parent discourse community. The genre names inherited and produced by discourse communities and imported by others constitute valuable ethnographic communication, but typically need further validation (1990, p.58).

Even though the definition is rather long and contains several additional explanations, Swales' definition is an applicable and useful one to to clarify the concept of genre. The conclusion to all this will be that genre as a notion is not easy to define with just one simple expression.

On the other hand, a few other comments on the genre phenomenon will be included in order to view the subject in a broader perspective. For instance, Berkenkotter & Huckin (1995, p.1) describe their view on genres stating that they perceive genres as media and continue with the following elaboration: "Genres are intimately linked to a discipline's methodology, and they package information in ways that conform to a discipline's norms, values, and ideology. Understanding the genres of written communication in one's field is, therefore, essential to professional success."

When compared with previous definitions, we see new notions such as norm, value and ideology being emphasized in this quotation. According to this view, a genre must be rooted very deeply within its discipline since the ideology forms the very basis of any discipline. Indeed, Bhatia (2004, p. 22), in his later work, accepts the perception of Berkenkotter & Huckin (1995). As he states "In more recent years, genre analysis has

developed further in the direction of a more comprehensive exploration of social space to raise a number of other interesting issues, in particular those that question some of the basic assumptions about the integrity of generic descriptions".

2.4. The Naming of Genre

There is a long history in L2 writing of naming texts based upon discourse structures, or ‘‘rhetorical modes’’ that can be readily identified (see, e.g., Bander, 1971). Johns (2011) suggests that there are three reasons of linking text names to their structures as well as providing structural models in L2 writing. First reason is that effective reading and writing in second/ foreign language can be realized by recognizing and exploiting text structures (Grabe, 2009). The second one is the common usage of L2 textbooks and curricular materials which are prepared according to ‘‘rhetorical modes,’’ e.g., comparison–contrast or cause and effect, and some L2 instructors' understanding of contrastive rhetoric forms the third reason (Johns, 2011). For these reasons, both practitioners and students cannot ignore the place of text structure in second / foreign language writing curriculum.

Three main traditions of genre studies have given different amount of emphasis to text or context when they are compared to other insightful descriptions of genre suggested for the last twenty years (Martin, 1984, 1992, 1998; Bazerman, 1988; Bhatia, 1993, 2004; Eggins, 1994; Orlikowski & Yates, 1994; Freedman & Medway, 1994; Swales, 1990, 2004 and others). Two well-known approaches which indicate the relation between genre naming and text structures are: the work of the ‘‘Sydney School’’ and is based on Systemic Functional Linguistics (SFL), first outlined in Halliday's (1978) "Language as a Social Semiotic" and the work of some of the North American New Rhetoric theorists (see e.g., Russell, 1997; Coe, Lingard & Teslenko 2002, Bawarshi, 2003; Devitt, Reiff & Bawarshi, 2004) a number of whom resist arguments for textual stability and a primary focus on text structures. Another important alternate approach is English for Specific Purposes (ESP) school (see Swales 1990, 2004; Bhatia 1993, 2004; Berkenkotter & Huckin 1995), a movement devoted to research and the development of materials for diverse adult students and whose needs and genres can be specifically identified (Johns & Price-Machado, 2001).

Bhatia (2004) distinguishes between these two types of naming by referring to common pedagogical discourses, e.g., ‘narration’, ‘description’, and ‘instruction’ as

'rhetorical or generic values' that 'give shape' to the actual community-named genres such as 'book reviews' or 'job applications' (see Figure 3, adapted from Bhatia, 2004, p. 59). According to this figure, Bhatia distinguishes between what he calls 'rhetorical or generic values' and what the New Rhetoricians call 'rhetorical strategies' (narration, description, definition, cause and effect, comparison) that can be exploited as organizational patterns within genres and the named genres of those in power in communities.

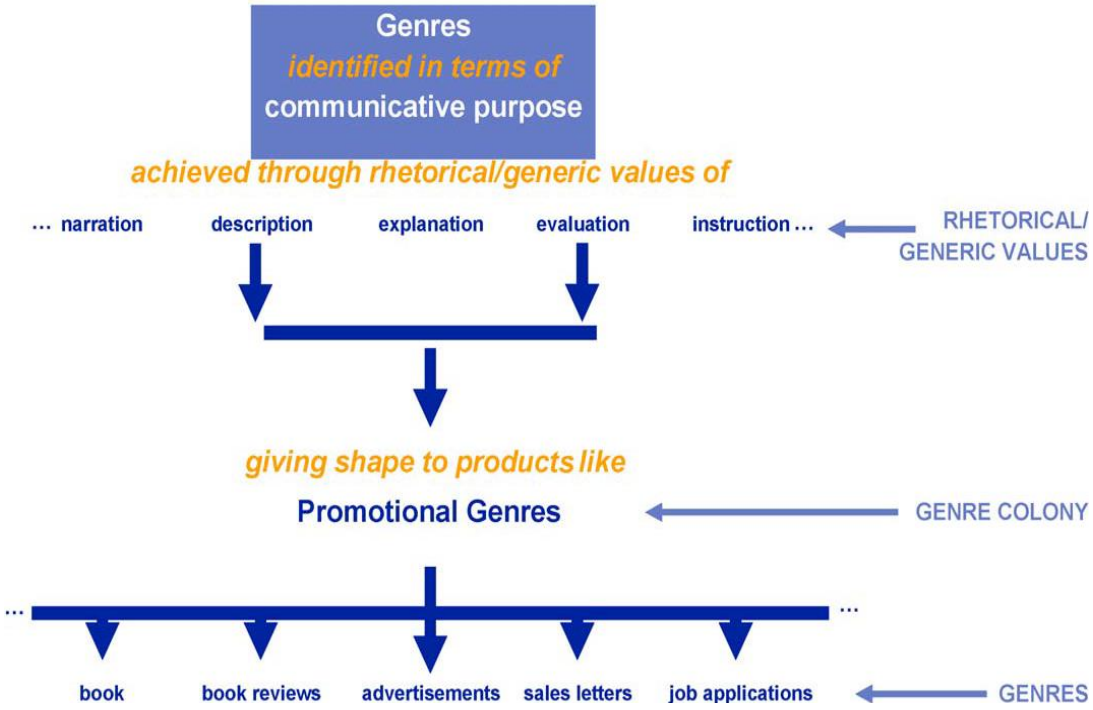


Figure 3. Levels of generic description

Source: Bhatia, 2004, p. 59

Bhatia (2004) proposes that students wishing to participate in the discourses of a particular academic or professional community need to develop what he terms a "discursive competence", which includes the three sub-areas of "social competence, generic competence and contextual competence" (p. 59). Writers should familiarize themselves with the practices of their disciplines. Displaying familiarity with their academic or professional community can be managed, as Bhatia (2004) suggested, through improving their social, generic and contextual competence. The reason why they should be aware of the necessities of their disciplines in writing is that they can connect their texts with their disciplines through patterns of rhetorical choices. For instance,

physicians do not write like philosophers. Writers should have the knowledge of genres and analysis of genres since they help to show how disciplines create a view of the world through their genre conventions. According to Hyland (2008, p. 549) disciplines can be seen "as spread along a cline with the 'hard knowledge' sciences and 'softer' humanities at opposite ends". Details about the cline are analyzed in Table 1, below.

Table 1

Continuum of Academic Knowledge

SCIENCES	SOCIAL SCIENCES	HUMANITIES
←----------		----------→
Empirical and objective		Explicitly interpretive
Linear and cumulative growth		Dispersed knowledge
Experimental methods		Discursive argument
Quantitative		Qualitative
More concentrated readership		More varied readership
Highly structured genres		More fluid discourses

Source: Hyland, 2008, p.550

Form Table 1, it is clear that "different disciplines value different kinds of argument and different writing tasks" and "different fields require different genres, so that chemists tend to write lab reports, mathematicians write article surveys, computer scientists write program documentation and social scientists write project reports" (Hyland, 2008; p. 550). The reality of variation cannot be ignored and thus, in the genre-based writing syllabus implemented in the present study, some specific genres which have been thought to be related to the English Language and Literature students' academic disciplines have been preferred and selected according to the Martin's (2011) categorization as it is given in Table 2 below. The reason why Martin's categorization used for the selection of the genres was that it was a well-organized presentation of the main genres with their purposes and required stages for students'comprehension and study.

Table 2

Text Genres)

	genre	purpose	stages
Stories	recount	recounting events	Orientation Record of events
	narrative	resolving a complication in a story	Orientation Complication Resolution
	exemplum	judging character or behaviour in a story	Orientation Incident Interpretation
	anecdote	sharing an emotional reaction in a story	Orientation Remarkable event Reaction
Histories	autobiographical recount	recounting life events	Orientation Record of stages
	biographical recount	recounting life stages	Orientation Record of stages
	historical recount	recounting historical events	Background Record of stages
	historical account	explaining historical events	Background Account of stages
Explanations	sequential explanation	explaining a sequence	Phenomenon Explanation
	factorial explanation	explaining multiple causes	Phenomenon:outcome Explanation:factors
	consequential explanation	explaining multiple effects	Phenomenon:cause Explanation:consq.
Procedures	procedure	how to do experiments & observations	Purpose Equipment Steps
	procedural recount	recounting experiments & observations	Purpose Method Results
Reports	descriptive report	classifying & describing a phenomenon	Classification Description
	classifying report	classifying & describing types of phenomena	Classification Description:types
	compositional report	describing parts of wholes	Classification Description:parts
Arguments	exposition	arguing for a point of view	Thesis Arguments Reiteration
	discussion	discussing two or more points of view	Issue Sides Resolution
Text Responses	review	evaluating a literary, visual or musical text	Context Description of text Judgement
	interpretation	interpreting the message of a text	Evaluation Synopsis of text Reaffirmation
	critical response	challenging the message of a text	Evaluation Deconstruction Challenge

Souece: Martin, 2011

The generic structure is a useful way to demonstrate the importance of knowledge about language, since it makes connections between teachers and learners understanding of the beginning, middle and ends of a text (Martin, 1999; p. 132). Alternatively, genres are identified in terms of the types of knowledge they represent and organized by their key social purposes (see 2.3.). Martin & Rose (2011) developed a map of the key genres in school to illustrate connections between social purpose, contrasts in language features and names of genres (Figure 4 below):

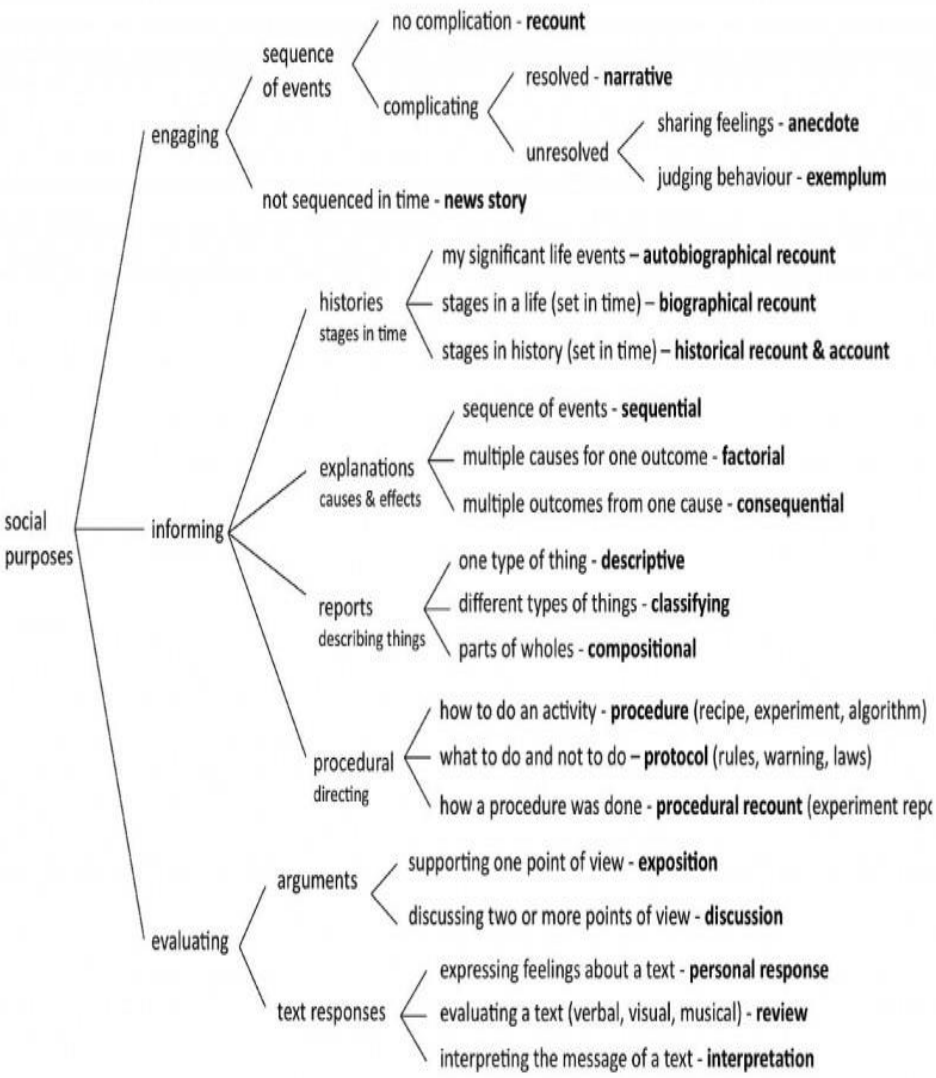


Figure 4. A map of genres in school
Source: Martin & Rose, 2011, p. 335

Both Table 2 and Figure 4 give some insights into the amount of knowledge about language in context, which a genre-based approach can offer learners. From a pedagogical perspective, this allows materials to be chosen and sequenced according to a social purpose.

2.5. Genre Pedagogy

As discussed before, the relationship between texts and their contexts cannot be minimized and a genre-based writing approach gives great emphasis on this relationship (Hyon, 1996). Students are helped to be effective participants in their academic and professional communities through this approach (Hammond & Derewianka, 2001). A genre-based approach has some specific characteristics.

The first characteristic is the social and cultural context of language used in a written text. The purpose, structure and features of a text are determined according to its context (Hammond & Derewianka, 2001; Hyon, 1996). For this reason, if students can understand and be aware of the context of a text while they are writing their own texts it means that they can produce a successful composition within the target community.

Second, this approach focuses on the importance of the linguistic conventions and the readers. It suggests that writers should follow these conventions in order to be successfully accepted by its readership (Muncie, 2002). In this way, writers are able to produce texts, which fulfil the expectations of its readers in regards to grammar, organization, and content (Tuan, 2011).

The third characteristic of the genre-based approach can be associated with Vygotsky's (1978) social-cultural theory. The genre-based writing approach to writing stresses that writing is a social activity.

The forth one can be summarized with the statement of Hyland (2003, p. 18) "we do not just to write, we write something to achieve some purpose". Genre-based writing approach focuses on mainly the social purposes of a text and it moves beyond the subject content. With genre-based approach to writing instruction, students can also communicate with readers through purposeful prose writing. Relatively, beside the social purposes, the interaction between writer and reader is emphasized in this approach. Both readers and the writer are supposed to be able to follow the appropriate content, language and levels of formality.

The fifth of them is the important role of the teacher. The role of the relationship between the writer and its readers, and the teacher's role in this approach is crucial. Rothery (1996) stated that the teacher is authoritative rather than authoritarian. The teacher is the expert in the classroom and the teacher's role is to provide guidance and support to students.

Lastly, the teacher focuses on the scaffolding process and follows the teaching-learning cycle, which includes three phases: deconstruction, joint construction and independent construction (Figure1 in 1.1.). The cycle informs the planning of classroom activities by showing the process of learning a genre as a series of linked stages. The teacher provides initial explicit knowledge and guided practice, then, moves to sharing responsibility for developing texts, and gradually withdraws support until the learner can work alone (Hyland, 2004). The cycle can be used flexibly according to students' existing or previous knowledge of genres. A key purpose of the cycle is "to ensure repeated opportunities for students to engage in activities which require them to reflect on and critique their learning by developing understandings of texts" (Hyland, 2007).

2.6. Genre and Writing Instruction

All writing instruction, which espoused the genre-based teaching, has some key principles expressing the common syllabus goals and teaching methodologies of this approach. To Hyland (2007), these are

1. Writing is a social activity
2. Learning to write is needs oriented
3. Learning to write requires explicit outcomes and expectations
4. Learning to write is a social activity
5. Learning to write involves learning to use language (p. 153).

Moreover, Hyland assumes that "genre pedagogies are more complex and demanding for teachers than earlier approaches to writing instruction; they also offer them more possibilities for informed intervention through greater direction and situational focus" (p. 155). In that sense, for example, the genre-based writing instruction, in terms of language development and content, can form a functional model.

Table 3 shows elements of a text which can be shaped in terms of its genre within a given context (Feez, 1998, p. 73-74).

Table 3

Elements of a Text-based Syllabus

Genre (context of culture)	- Genres and their social purposes - The staging of genres - Skills and strategies relating to the purposes for which language is used in the culture		
Register (context of situation)	*Field* (what) - Topics Social activities (includes settings, situations, language events) - Skills and strategies to do with the representation of reality e.g. recognising gist, identifying topic shifts	*Tenor* (who) - The relative status of those involved - The type and frequency of contact between people involved in the text - Interpersonal skills and strategies to do with roles and relationships e.g. politeness, increasing or decreasing interpersonal distance or emotion	*Mode* (how) - Distances in time between the language of the text and the social activity e.g. concrete language accompanying action, abstract language for reflection - Distance in space and time between interactants - Skills and strategies for using the channel of communication e.g. face-to-face, telephone etc.
Discourse (text)	- Strings of words which are related e.g. synonyms, antonyms, collocations, part/whole sets - Conjunctions which contribute to text cohesion and link clauses	- Attitude spread across the text by lexical items e.g. appraisal, graduation, etc. - Speech functions (statements, questions, commands) - Exchange structures (adjacency pairs and moves)	- Reference chains to keep track of participants across a text e.g. links made by definite articles and pronouns - Substitution and ellipsis to streamline language - Information flow using theme patterns to organise meanings across whole texts
Grammar (clauses) (phrases, groups) (words, morphemes)	The parts of the clause e.g. participants, processes, circumstances	The structure of the declarative, interrogative and imperative clauses e.g. finite, subject, finite/subject agreement	The ordering of the parts of the clause (theme)
	- The structure of groups e.g. noun group, verb group including tense, number polarity etc, adverb group etc. - The structure of prepositional phrases		
	- Non-technical and technical words - Neutral and attitudinal words - Concrete and abstract words including nominalization - Word-building (word stems, prefixes, suffixes etc.)		
Expression	- Aural, pronunciation and paralinguistic skills and strategies for effective expression if the text is spoken i.e. pitch, intonation, stress, rhythm, gesture etc. - Decoding, handwriting/typing and presentation skills and strategies for effective expression if the text is written i.e. phonic and word recognition skills, legibility, spelling, punctuation, layout etc.		

Aiton (2011) suggests that this map can be used to

1. Identify key features of a text type
2. Analyses and identify model texts
3. Analyses and assess student texts and identify learner need
4. Select syllabus elements
5. Plan developmental pathways across one or more dimension
6. Sequence syllabus elements

In addition, the place of the task is very crucial in a genre-based writing instruction. Martin & Rose (2011), in Figure 5 below, offer a five-step approach to a learning activity. As it is seen from the figure that the task is the central element.



Figure 5. Five general elements of a learning activity
Source: Martin & Rose, 2011, p. 10

This sequence of phases in a learning activity can also be modeled as a cycle (see Figure 6), with the elaboration phase forming the basis for preparing the next task.



Figure 6. Learning activity cycle
Source: Martin & Rose, 2011, p. 10

As each learning activity builds on previous cycles, teaching sequences are represented in a spiral curriculum as it is shown in Figure 7 (Martin & Rose, 2011, p. 11).

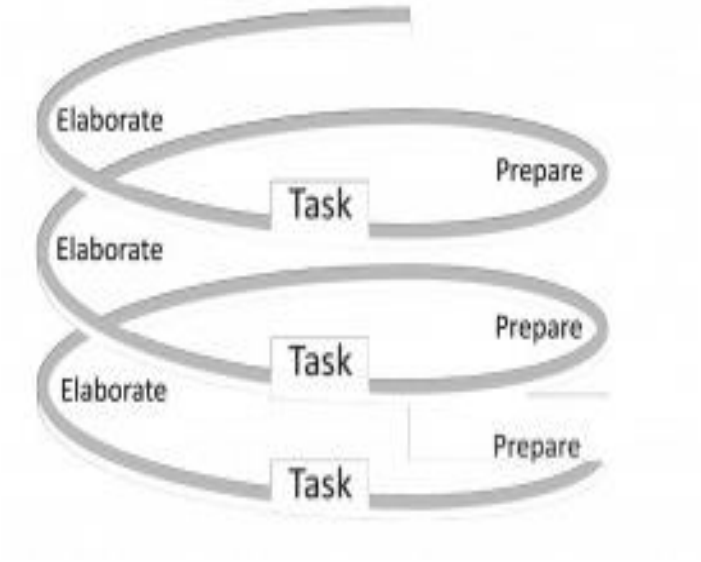


Figure 7. The spiral curriculum of learning cycles
Source: Martin & Rose, 2011, p. 11

The detailed description of learning activity with its general elements proposed by Martin & Rose (2011) is seen as the concrete presentation of the genre-based writing instruction. Moreover, the place of reading in the teaching of writing should be mentioned as well. In that sense, to Rose and his colleagues (see e.g. Rose 2006, 2009, Martin & Rose 2005, 2011), the pedagogy and teaching learning cycle have been extended and refined in order to teach both reading and writing. The methodology developed to achieve this purpose is known as "Learning to Read": Reading to Learn, in which the writing pedagogy is extended to integrate reading and writing with teaching at all levels. The focus is on preparing students to read texts and using what is learned in order to produce their own texts;

> The point of preparing for reading is to enable all students to read challenging texts. The strategy of preparing for reading enables the whole class to work with texts that challenge the top readers, with the teacher's guidance. Repeated preparation, joint reading and elaborating discussion eventually enables weaker readers to independently read the texts the class is working with, and ultimately others texts at the same level' (Martin & Rose, 2011, p. 132).

As shown in Figure 8, the program includes nine sets of learning activities providing three degrees of scaffolding support at the scale of texts, paragraphs, sentences, word groups and words (Martin & Rose, 2011, p, 269).



Figure 8. Learning activities in reading to learn
Source: Martin & Rose, 2011, p. 269

As in the teaching learning cycle, learners need to first recognise a text's genre and field as well as be able to interpret the meanings as they unfold through the text. Students' understanding of these overall meanings in a text allows students to recognise the more detailed meanings within each sentence, identifying and reading the wording themselves. Once students have identified a particular wording, they are prepared for an elaboration of its meaning. In this way, students 'are given access to the total complexity of language patterns in the text, but in manageable steps' (Martin & Rose 2005, p. 7). As illustrated in Figure 9 below, this results in a sequence of reading activities.

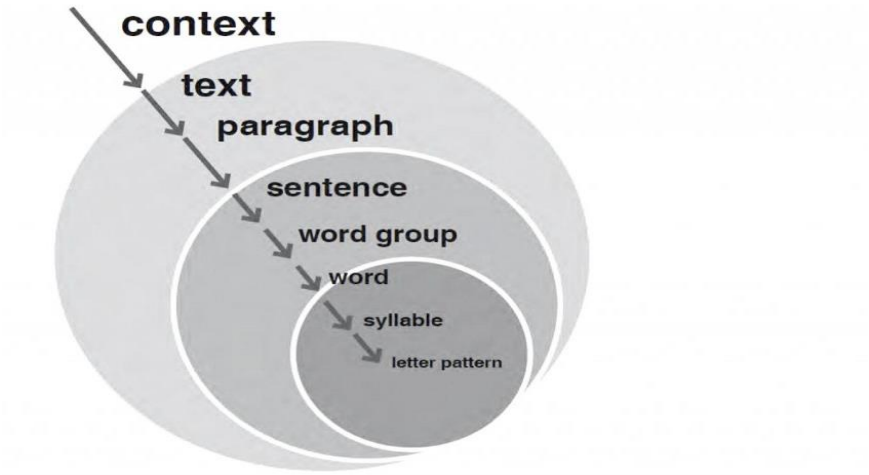


Figure 9. Sequence of reading activities
Source: Martin & Rose, 2011, p. 186

Found in the detailed reading stage of Reading to Learn, the scaffolding interaction cycle contains a three move cycle of Prepare, Identify and Elaborate, mirroring the nuclear elements of the learning task; Prepare, Task and Elaborate (Martin & Rose, 2005, p. 7).

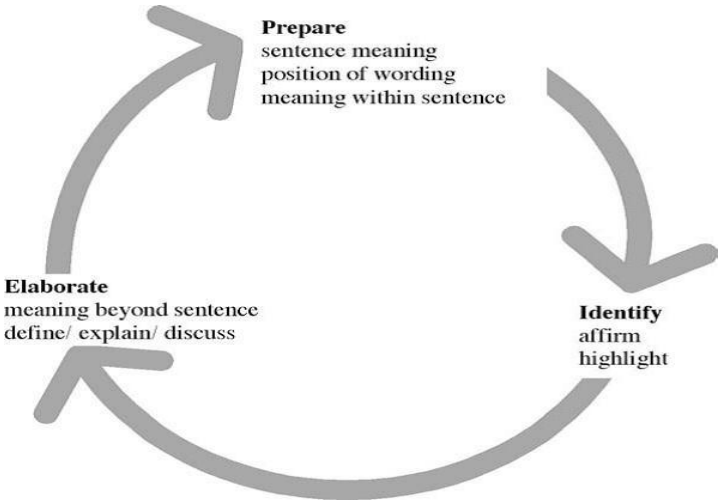


Figure 10. Detailed reading interaction cycle
Source: Martin & Rose, 2005, p. 7

After the detailed reading stage, students are better equipped to read a text accurately and can then be prepared to use the language features and patterns in the construction of their own texts.

CHAPTER III

METHODOLOGY

3.0. Introduction

This study aims to investigate the development of genre awareness of a group of students enrolled in the English Language and Literature Department at Gaziantep University in Turkey. This chapter presents the methodological framework of the study. First, the design, and the participants are described. Then, instruments, context, and data collection and analysis procedures are presented.

3.1. Research Design

The present study was designed as a case study (consisting of two steps each planned to last for a whole semester) because it sought to find out the developmental path the participants followed while they were taught writing with a genre-based approach. As Simons (2009, p. 21) defined, "Case study is an in-depth exploration from multiple perspectives of the complexity and uniqueness of a particular project, policy, institution, program or system in a 'real life' context." Likewise, this study explored a specific situation within a specific context, what Creswell (2007) calls a bounded system, and involved data collection through multiple sources. The lack of a priori assumptions about the results characterizes the research as an exploratory case study.

As Simons put it, case study should not be seen as a method in and of itself. Rather, it is a design frame that may incorporate a number of methods. Stake (2005, p. 443) explains in the following manner:

> Case study is not a methodological choice but a choice of what is to be studied. By whatever methods we choose to study *the case*. We could study it analytically or holistically, entirely by repeated measures or hermeneutically, organically or culturally, and by mixed methods—but we concentrate, at least for the time being, on the case. Regardless of the practical approach for studying it, a case is an opportunity of relating facts and concepts, reality and hypotheses. But do not make the mistake of thinking that it is, in itself, a concept.

In the present study, parallel to Stake (2005), both qualitative and quantitative approaches to data collection and analysis were adopted. For this reason, multiple tools of data collection were employed in this study (Silverman, 2000): classroom observation, students' written texts (portfolios), interview with the students, teacher's journal, students' diaries, questionnaires and students' writing exam scores. By using multiple data collection tools, the researcher was better able to gather and analyze considerably more and different kinds of data than they would be able to use just one approach. Also, feedback from colleagues ensured that data collection, analysis, and course design provided trustworthiness of the research as well as a learning experience for the participants.

3.2. Participants

The target population of the study was the first year English Language and Literature undergraduate students from Gaziantep University during 2014 - 2015 academic year. They took part in the writing class taught by the researcher. After their consent was affirmed (for the consent form see Appendix 1), they were instructed through genre-based writing pedagogy and its teaching-learning cycle. The total number of the students in the department was around 300 students and 110 of them were the first year students who were the target population of this study (for the first semester, 115 students registered but 104 of them attended; for the second semester, 108 students registered but 93 of them attended). The number of males was 26 and 78 for the females for the first semester; the numbers for the second semester were 24 males and 69 females. Their ages ranged between 17 and 25.

3.3. Instruments

The present study is based on several sources of data coming from both the teacher herself and the students so that a deeper understanding of the process of genre-based writing instruction can be reached. The following tools are used for collecting data in this study:

1. Classroom observation and teacher's journal
2. Students' written texts (portfolios)
3. Students' diaries

4. Interview with the students
5. Questionnaires
    5.1. College and University Classroom Environment Inventory (CUCEI)
    5.2. The Questionnaire on Teacher Interaction (QTI)
    5.3. Academic Writing Motivation Questionnaire (AWMQ)
    5.4. University of Florida Writing Centre: Writing Attitude Questionnaire
6. Students' Writing Exam Scores

3.3.1. Classroom Observation and Teacher's Journal

Systematic classroom observation is a qualitative method of measuring classroom behaviours from direct observations. Some of the major strengths of using classroom observation allow educators to do the following:

(1) permit researchers to study the processes of education in naturalistic settings;
(2) provide more detailed and precise evidence than other data sources; and
(3) stimulate change and verify that the change occurred (Waxman, 2010).

Waxman (1995) states that classroom observation provides the description of instructional events and for improving teaching, it serves more improved understanding and better models; and he adds, "the findings from these observational studies have provided a coherent, well-substantiated knowledge base about effective instruction". Walberg (1991; 1995) has found that a number of classroom behaviours significantly relate to students' academic achievement. Thus, research using systematic classroom observation provides teachers both a substantial knowledge base and helps them understand effective teaching (Waxman, 1995).

In this study, classroom observation was used as a research instrument, which provided the teacher's opinions and evaluations about the student's behaviours towards the teacher, course content, and classroom activities. Relevant comments under these themes were kept in a journal after each class. The teacher's observations and notes in the journal yielded regular and systematic data for the present study. The data in the journal were used to support the suggestions and results for the related parts of the study such as the students' metacognitive genre awareness, their attitudes toward the course and the classroom environment.

3.3.2. Students' Written Texts (Portfolios)

While writing, students cannot recognize their progress and improvement. That is why they feel desperate, and sometimes want to give up. Writing portfolios can be an effective method for helping students monitor their own development.

Vavrus (1990) defines a portfolio as "a systematic and organized collection of evidence used by the teacher and student to monitor growth of the student's knowledge, skills and attitudes" (as quoted in Cole et. al., 2000). Coombe & Barlow (2004) give a very explicit definition of a portfolio: "As far as portfolios are defined in writing assessment, a portfolio is a purposive collection of student writing over time that shows the stages in the writing process a text has gone through and the stages of the writer's growth" (Coombe & Barlow, 2004, p. 19). French (1992) gives a definition of a portfolio as "a purposeful, chronological collection of student work to reflect student development in one or more areas over time and student outcomes at one or more designated points in time".

In language learning settings, writing portfolios are typically viewed as alternative assessment tools but they can also be used as a self-assessment tool in writing classes. According to Song & August (2002, p. 51), "Portfolios can be used to examine progress over time, and can encourage students to take responsibility for their own writing". Hancock (1994, p. 2) provides a definition of portfolio assessment:

> Portfolio assessment is an ongoing process involving the student and the teacher in selecting samples of student work for inclusion in a collection, the main purpose of which is to show the student's progress. The use of this procedure is increasing in the language field, particularly with respect to the writing skill. It makes intuitive sense to involve students in decisions about which pieces of their work to assess and to assure that feedback is provided. Both teacher and peer reviews are important.

Chamot & O'Malley (1994, p. 24) emphasize the strength of using portfolios in classroom stating that "Portfolios are useful for monitoring student progress and for adapting instruction to student needs."

In the present study, all of the students were assigned to keep portfolios including six topics (genres) for the first semester and eight topics (genres) for the second semester

(see Appendix 2 and Appendix 4). Students got consistent feedback for their writings in the first semester; however, in the second semester, they worked more independently and received mostly dialogic input from tutors and in group-discussions. Portfolios were evaluated for both their achievement and progress in their own writings (portfolio usage as an alternative assessment tool and as a self-assessment tool). 14 students' essays in their portfolios (who were also keeping diaries) were analyzed and double checked by another colleague from the department to mentain more specific and elaborated information about the anticipated data for the study.

3.3.3. Students' Diaries

The use of diary writing as a tool for language practice and learning enhancement is a very practical and effective way for both student outcomes and for the accurate data collection.

Diary writing has a number of advantages. For example, it may turn the writing into a hobby because keeping diaries means writing daily and performing a daily activity. With this point of view, "it avoids the pressure one might feel when they are compelled to write" (White & Amdt, 1991, p. 63). Diary writing requires the permanence; and the more you write, the more natural the activity will be and the apprehension toward writing will be lower. According to Hamp & Heasley (2006), diary writing gives learners the opportunity to practice free writing about what they want and whenever they want to.

In addition, as it is experienced in this study, writers can share their own ideas or opinions, which they want to discuss, with others. Another advantage, as suggested by Fulwiler (1982) is that it can stimulate the memory when one decides to do other types of writing. Moreover, as Spanventa (2000) puts it, diary writing "helps writers develop their creativity" (p. 168).

14 students volunteered to write diaries throughout the composition of each essay with the guidance of the week prompts for the first and the second terms (see Appendix 6 and Appendix 7). Furthermore, the students wrote in their diaries about their own ideas or opinions, which they want to discuss, with others, their writing experiences, their opinions about the course and the teacher.

3.3.4. Interview with the Students

Five of the 14 participants in the diary group were interviewed once at the end of each semester. Five students were randomly chosen to illustrate the findings since this approach allowed a deeper understanding of the complexity of the case and ensured validity of interpretation (Creswell, 2007). The interviews were conducted in both Turkish and English to allow the students to express themselves more clearly and freely. The main purpose of the interviews was to learn the perceptions of the students about writing in general, the course content (genres, the sample and literary texts, etc.), the teacher, the classroom environment and the relationship with the other students and the teacher.

The researcher conducted interviews with five of the 14 students keeping diaries since the data gathered would reveal more about what students think about the writing course and the course implementation period. The students were mainly asked about their feelings and ideas related to the writing, course content, the teacher, classroom environment and changes which are provided by the course. The interviews were tape-recorded with the permission of the interviewees. Then, they were transcribed and translated into English when it was necessary (see Appendix 9 for the interview questions).

3.3.5. Questionnaires

Four different questionnaires were implemented to obtain data related to students' relationship with the teacher, the classroom environment, their motivation and attitude toward writing. These are:

1. College and University Classroom Environment Inventory (CUCEI)
2. The Questionnaire on Teacher Interaction (QTI)
3. Academic Writing Motivation Questionnaire (AWMQ)
4. University of Florida Writing Centre: Writing Attitude Questionnaire

The Questionnaire on Teacher Interaction and College and University Classroom Environment Inventory were applied twice (one at the end of the first semester and one at the end of the second semester). Academic Writing Motivation Questionnaire (AWMQ) and University of Florida Writing Centre: Writing Attitude Questionnaire, on

the other hand, were used three times (once in the beginning of the first semester, once at the end of the first semester and once at the end of the second semester). The reason for the repeated use of questionnaires is to see if there is any change (positive or negative) in these domains in time. The detailed information and descriptions related to each questionnaire are given in the findings section of the present study (see sections 4.2., 4.3. and 4.4.)

3.3.6. Students' Writing Exam Scores

Students' writing exam scores provide another information source about students' progress and success in academic writing. The exam results cover the midterms, portfolios and finals. For each semester, there is one midterm, one final exam and one portfolio (including six assignments for the first semester and eight assignments for the second semester).

3.4. Context

ELL 103 and ELL 104 Writing courses were conceived as intensive courses taught over a period of two semesters, with the total of three contact hours in a week (in total, 14 weeks for each semester). The course included both conceptual and strategic content. Students learned about notions such as genre, register, discourse, audience and purpose as well as reading and writing strategies.

The main aims of the course were to expose participants to reading based writing and to analyse the differences in the rhetorical organisation and style in these texts in light of the ESP genre approach (Swales, 1990). There was deliberately no specific textbook for the course; two packs of selected materials (sample and literary texts for genres and related activities) were prepared by the researcher with other colleagues, who work in the same department for two semesters. Students were supposed to read and study these materials to familiarise themselves with the main concepts of genre analysis and with professional academic prose within the literary context.

The underlying pedagogical rationale was that genre analysis with the sample and literary texts would contribute to raising the students' genre awareness and would better prepare them to write their own essays in literary contexts (parallel to their study field - English Language and Literature). The first semester of the course was more technical when it was compared to the second semester (from the point of genres, literary texts

and their activities). In the first semester, students focused on the analysis of the literary texts, which were also the examples of different genres. They had to analyze the texts from the aspects of both genre characteristics and their literary features in order to comprehend them in a very detailed way and thus, to be able to perform the related writing activity. On the other hand, they mostly paid attention to the genres and their characteristics while they were dealing with the texts rather than their literary features and analysis. The reason why they mostly studied the genres is that the primary aim of the course is to establish the genre knowledge and awareness, at the same time, as the additional purpose of the course; with literary analysis, they would prepare themselves for their future academic studies in the department or after the graduation (see Appendix 3).

In the second semester, students studied the sample texts for genres and they focused on the analysis of the different literary texts, which formed the background for the students' essay topics (parallel with the related genre). They also watched the short films of some of the literary texts at the end of the course. In that way, they concentrated on the text analysis in two ways: reading through genres and through a detailed literary text analysis (with pre-reading, while-reading and post-reading activities) (see Appendix 5). Obviously, these two kinds of text analysis are not very different from each other; they are interrelated and support one another. The aim of this study is to provide a detailed analysis on the application of genre-based approaches to writing practice by examining the process of building metacognitive genre-awareness within genre-based academic writing instruction and show how it influences English Language and Literature students' ability to interpret and compose academic texts. For realizing this aim, a sophisticated and detailed approach should be put into use for students who use English language for academic purposes. In that sense, they should be encouraged to develop genre awareness instead of memorization of text types. When the literature on students' academic needs is taken into consideration, their language knowledge, discourse competence and reflective thinking abilities should be enhanced with real samples of language through a conscious analysis of genres (Appendix 2 and Appendix 4 give a complete overview of the contents of each semester and the learning tasks assigned in class and for homework; Appendix 3 and Appendix 5 show sample lesson plans for each semester).

3.5. Data Collection and Analysis

Data collected for this research were in both qualitative and quantitative nature. The triangulation method was used to obtain data from different perspectives. For instance, the student interviews and questionnaires provided details related to the students' opinions about the genre-based approach and its effects on their interaction with the teacher, their attitudes, motivation and achievement. The data related to the classroom environment were obtained from the researcher's journal, students' diaries, and College and University Classroom Environment Inventory (CUCEI). The students' written texts (portfolios) were collected with the aim of tracing the students' development of their writing. The written texts were analyzed in two phases: after the first and the second teaching cycles of using the genre-based approach.

Data from questionnaires came from two questionnaires (University of Florida Writing Centre: Writing Attitude Questionnaire and Academic Writing Motivation Questionnaire (AWMQ) at the beginning of the first term. The aim of giving these questionnaires at the beginning was to have some general information about the students' attitudes and motivation towards writing. After the collection of the questionnaires, genre-based writing instruction was implemented by the researcher and students kept portfolios. Furthermore, 14 voluntary students also wrote diaries about their writing experiences and their opinions about the course and the teacher. Detailed feedback was provided by the researcher to see if the students' observations could suggest metacognitive awareness in relation to genre, and if so, what aspects of their analyses of academic texts and their essays supported these observations, and why. At the same time, the researcher herself kept a journal including her observation and impressions about students' reactions towards the course, writing practices and the teacher. These comments were then compared to glean common themes and significant differences among students in light of the three categories of 1) metacognitive awareness (Schraw & Dennison, 1994, p. 460), declarative awareness; 2) procedural awareness; and 3) conditional awareness. After connecting the preliminary findings to the theoretical framework developed by Schraw & Dennison (1994), the researcher returned to the data to verify to what extent the findings could be supported by actual examples in the data.

Two examinations, in the middle and at the end of the term, were given and students' exam scores in academic writing were obtained for the first semester. Writing exam scores of all students were taken into consideration for this study. Collection of

portfolios and diaries, interview with the students, and evaluation of the teacher's journal were finalized at the end of the first semester. In addition to these data collection tools, distribution and collection of four questionnaires (The Questionnaire on Teacher Interaction (QTI); College and University Classroom Environment Inventory (CUCEI); University of Florida Writing Centre: Writing Attitude Questionnaire and Academic Writing Motivation Questionnaire (AWMQ) were completed. Questionnaires were given to the whole class. The same procedures were also followed in the second semester.

In the analysis of the data obtained from four questionnaires, SPSS 15 was used. Students' interaction with the teacher, their attitudes towards writing and their academic writing motivations were analyzed using means and percentages. The qualitative data gotten from students' diaries, interviews and the teacher's journal were evaluated by the researcher considering their relation with the anticipated findings of the present study.

The findings are the outcome of discussion, reflection, and questioning. The interactive nature of data analysis provided the opportunity to explicitly articulate assumptions, question interpretations, and reflect possible different avenues of explanation, the kind of collaborative ''reflexivity'' that is so important for the trustworthiness of qualitative research (Jones, Torres, & Arminio, 2006) and the validity of the interpretation (Guba & Lincoln, 2005, p. 205).

CHAPTER IV

FINDINGS

4.0. Introduction

This chapter deals with the results related to implementation of genre-based writing syllabus: genre and metacognitive awareness, and its effects on students' analysis of academic and literary texts and their writing performance. Descriptive results of the questionnaires on students' interpersonal relationship with the teacher, motivations and attitudes towards writing, and achievement in academic writing are also given.

4.1. Genre and Metacognitive Awareness

As given in the introduction part of this study, genre can be defined as ''abstract, socially recognized ways of using language'' (Hyland, 2007, p. 149) and it has become ''one of the most important and influential concepts in language education'' (Hyland, 2004). We need to consider that there are several genre theories and pedagogies; however, in the context of L2 academic writing, the ESP School has been very influential, particularly in teaching specialist varieties of English to graduate students (e.g. Swales, 1990, 2004; Swales & Feak, 2000, 2004). Shortly, for these reasons, the present study has focused on the learner in ESP genre-based instruction in an academic writing course.

In order to understand whether this kind of an approach toward teaching writing is really beneficial and successful to reach the aimed objectives of the course not only in theory but also in practice, questions such as what students think and feel about genre-based writing tasks, what they learn from them, and how they incorporate the insights gained through genre-based instruction into their own writing need to be answered. With this sense, how to build metacognitive awareness within ESP genre-based academic writing instruction is addressed in this part of the study.

Metacognition, the ability to reflect upon one's knowledge and control one's thinking (Flavell, 1979), is thought to support learners in perceiving relevant aspects of a task and therefore influences their ability to make strategic choices. Metacognitive strategies regulate their learning across disciplinary areas and learning situations

(Azevedo & Whiterspoon, 2009; Veenman, Wilhelm, & Beishuizen, 2004; Zimmerman & Schunk, 2001). Schraw & Dennison (1994) have defined metacognitive awareness as the ability to know when and how/ why cognitive strategies should be applied. Also, in Shraw's study (1998), it is argued that students who have metacognitive abilities can adapt their learning strategies to different contexts. The distinction between two components of metacognition is accepted by most of the researchers: knowledge of cognition and regulation of cognition (Dunlosky & Metcalfe, 2009; Serra & Metcalfe, 2009; although see Flavell (1987) for an alternative view).

Knowledge of cognition or metacognitive awareness refers to learners' awareness of their knowledge, of the task, and their thinking/ learning strategies; and it includes three different kinds of metacognitive awareness: declarative, procedural, and conditional knowledge (Brown, 1987; Jacobs & Paris, 1987; Schraw & Moshman, 1995). Shraw (1998, p. 114) states that "declarative knowledge refers to knowing 'about' things. Procedural knowledge refers to knowing 'how' to do things. Conditional knowledge refers to knowing the 'why' and 'when' aspects of cognition." Effective learners can manage to organize their own learning and all of these components of metacognition have very crucial role in organizing their learning process and adapting themselves to different learning situations. For example, conditional knowledge is important because it helps students selectively allocate their resources and use strategies more effectively (Reynolds, 1992). Conditional knowledge also enables students to adjust to the changing situational demands of each learning task (Shraw, 1998).

On the other hand, metacognitive regulation refers to how learners use metacognitive awareness to monitor and control their own thinking and learning or in another way, it refers to a set of activities that help students control their learning (Shraw, 1998). Although a number of regulatory skills have been described in the literature, three essential skills are included in all accounts: planning, monitoring, and evaluation (Jacobs & Paris, 1987). Most of the research indicates that metacognitively aware learners are more strategic and perform better than unaware learners (Garner & Alexander, 1989; Pressley & Ghatala, 1990; Artzt & Armour- Thomas, 1992; Corkill & Koshida (1993)).

Academic writing combines individual, cognitive-oriented facets and social, communicative, and discourse oriented features. A cognitive theory of writing was put forward by Flower & Hayes (1980, 1981) and it identifies cognitive behaviours occurring at any time in the production process. Two aspects of their theory are

1. rhetorical situation (or ‘task environment’)
2. writers’ understanding of the rhetorical situation conditions (1981).

They also suggest the words ‘‘rhetorical problem’’ and explain the situation in the way that the writers’ ability to solve this problem was affected by their perceptions of the rhetorical and contextual elements of the writing situation and it influences every choice they make. Negretti & Kuteeva (2011) connects these two points stating

> These two points invoke metacognitive aspects of writing, suggesting that interpreting and composing academic texts, directed towards specific discourse communities, entails metacognitive knowledge of genre-relevant features of the ‘‘rhetorical problem’’ and metacognitive decisions in terms of content, organization, and style (p. 97).

For a deeper understanding of the relationship between metacognition and writing, Gombert’s (1993) definition of meta-pragmatics is regarded as the key concept because he underlines the special nature of metacognition with regard to verbal communication. The pragmatic aspects of language use are covered by metacognitive knowledge of language and the pragmatic aspects of language use are arranged according to the different communicative contexts, in the case of writing, to different genres.

For this reason, students reading and writing strategies (what they notice as readers and what choices they make as writers) can be developed by fostering their metacognitive knowledge of the rhetorical situation and of genre-relevant aspect to diverse contexts of academic communication (Negretti & Kuteeva, 2011). Metacognition plays a role in every stage of the writing process. Learners need it from the analysis of the task to the linguistic choices while they are putting thoughts into words and to the revising and editing processes, which take place during and after the writing activity (Bereiter & Scardamalia, 1987; Breetvelt et al., 1994; Hacker, Keener & Kircher, 2009; Kellogg, 1994; Myhill & Jones, 2007).

Negretti (2009) mentions the importance of metacognitive awareness of rhetorical and genre-relevant aspects. In her study, she states that these aspects such as appropriateness of topic, purpose of the text, audience expectations and effectiveness of argumentation imbue every moment of the writing experience. Moreover, it is suggested that novice students can develop a “personal and agentive approach to writing academic

papers" (Negretti, 2009). Some other studies (Baker & Boonkit, 2004; Hong-Nam and Leavell, 2006) also stressed the crucial role of metacognition in students' ability to develop language proficiency in both reading and writing.

Negretti & Kuteeva (2011, p. 97) claim that

> A genre-based approach may foster metacognitive development in ways that help students self regulate in reading and writing academic texts: Genre analysis points to students which elements of the ''problem'' (the academic text) they should direct their attention to, and why. A genre-based approach can also encourage students to develop metacognitive habits that focus on relevant aspects, such as the target discourse community, the rhetorical motives of stylistic choices, and the underlying purpose of the written text: ''Genres help unite the social and the cognitive because they are central to how writers understand, construct, and reproduce their social realities. (Hyland, 2003, p. 24)"

In their study, Negretti & Kuteeva (2011) also state that "genre awareness ties closely with metacognitive knowledge" (p. 96). They tried to "trace the development of students' genre awareness (Devitt, 2004; Johns, 2008) of research-based writing and interpret this process using the framework of metacognition theory" (2011, p. 96). They suggest that "the body of research on metacognition, its underlying processes, and its relevance for students' ability to learn and gauge performance" can provide knowledge about "how awareness of genre, discourse, and rhetoric comes into play when students read and write texts that are situated in different contexts" (p. 96).

As in the study of Negretti & Kuteeva (2011), in this study, the constructs and variables such as metacognitive genre awareness, students' analyses of academic texts and students' own writing were employed in the design, analysis and discussion of the study with some differences (see 1.7. Operational Definitions section for details).

Table 4 below demonstrates the development of metacognitive genre awareness based on Schraw & Dennison (1994) framework of metacognitive knowledge (Knowledge of Cognition: declarative knowledge, procedural knowledge and conditional knowledge). This table is a kind of summary of the students' expressions related to metacognitive genre awareness. The table shows that students have developed a general awareness and, relatively, they have acquired metacognitive awareness of genre-relevant concepts because these two cannot be separated; actually, they are inter-related.

Table 4

Development of Metacognitive Genre Awareness based on Schraw & Dennison (1994) Framework of Metacognitive Knowledge

Student	Declarative knowledge (what)	Procedural knowledge (how)	Conditional knowledge (when)
Student 1	**Week 2:** parts of introduction	**Week 3:** Genres provide the ways of being professional in writing (importance of techniques, sections of a text, rhetorical concepts).	
Student 2	**Week 3:** specific relevance: genre and introduction understanding **Week 10:** genre types techniques, styles	**Week 15:** Knowing the genres makes the writing process much clear. **Week 17:** Genres provide the details about academic writing. **Week 21:** Writing through genre is the analysis of an analysis because attention should be paid on the different techniques, styles and accordingly audience.	**Week 18:** While reading something, genres can provide detailed and analysis: features, and content. **Week 20:** Being eager to write can depend on learning new things (genres). **Week 21:** Argumentative type of writing can change the point of view when the author has some prejudice about a topic.
Student 3	**Week 3:** characteristics of introduction **Week 5:** genres, language, structure	**Week 14:** Genres are the ways which show how we write and what we write about. **Week 15**: Knowing genres make writing introduction and organizing essay easier.	**Week 21:** In other courses, it can be used (like research methods). **Week 22:** When it is understood that genres provide different ways for writing something, more effective writing can be performed.
Student 4	**Week 4:** purpose, structure, language	**Week 15:** Reading through genres improves the ability to write in English and the way of thinking toward English in a positive manner.	**Week 17:** Different features of genres force to think while writing about something. **Week 20:** Having categories are better for learning and practising writing because this provides variety.
Student 5	**Week 4:** relevance between genre and audience		

Table 4 (Continued)

Student	Declarative knowledge (what)	Procedural knowledge (how)	Conditional knowledge (when)
Student 6	**Week 5:** features of introduction		
Student 7	**Week 5:** relevance between social purposes and language		
Student 8	**Week 10:** features of genres **Week 12:** genres and their social purposes	**Week 14:** Knowing genres make you feel adequate and much confident in academic writing. **Week 22:** Knowing details force to think a lot and deeper: How to write, according to what, how to limit and how to develop.	**Week 16:** When the topic is not exciting, detailed information of genres can make the writing activity easier. **Week 22:** In other courses such as research methods and ethics, genres make the process easier. **Week 22:** They can be used for text analysis to recognize the hidden messages and meanings.
Student 9	**Week 10:** language: adjectives, structure	**Week 18:** Writing and making analysis through genres are useful to have a clear pattern to express and comprehend strong feelings or opinions.	
Student 10	**Week 10:** language and structure	**Week 15:** Genres can be used to express feelings in a proper and structured way. **Week 19:** Dealing with genres develops the ability of understanding, analysing and presenting.	
Student 11	**Week 12**: relevance between genres and topics		**Week 20:** The knowledge of genres is useful when confusion is felt about how to write about something (the answer of in which topic I should do what?)
Student 12	**Week 10:** definitions of genres and examples **Week 20:** different styles (subjectivity vs objectivity)	**Week 15:** Describing the importance of pronouns and how the appropriate usage of them are related to genre types **Week 16:** Being aware of the importance of language and its components (like conjunctions)	**Week 16:** Experiencing and practicing the different genres are necessary for being aware of their details and for the future career (example from biography and autobiography writing).

Table 4 (Continued)

Student	Declarative knowledge (what)	Procedural knowledge (how)	Conditional knowledge (when)
		according to genres are useful for text organization. **Week 20:** Knowledge of genres can be used in reading, interpreting and analyzing something related to literature. **Week 22:** Knowing features of argumentative essays can improve how you tell something about what you feel and this awareness can be used while supporting an idea and taking a stand.	**Week 17:** Knowledge of genres works very well in analyzing academic and literary texts (for example in the "Beginnings of the Novel" course).
Student 13	**Week 5:** learning strategies related to each genre	**Week 10:** Being aware of genres is useful in expressing and reflecting yourself easily. **Week 15:** It improves your English: grammar, sentence structure, vocabulary selection and conjunction usage. **Week 17:** It provides the knowledge of how to start writing and how to cover the topic in the light of features of genres. **Week 22:** Genre knowledge provides both to understand/ accept and have different point of views .	**Week 15:** Details of genres are able to stop myself in order not to be remote from the main idea. **Week 18:** Variance gives opportunity to be aware of details of writing and text analysis. **Week 20:** While writing about a topic the genre awareness provide me to understand and cover the writing process.
Student 14	**Week 10:** genre structures, style and features	**Week 10:** Knowing genres gives the feeling of being right place (not studying general topics but dealing with the own field: literature and related genres).	
	Week 22: language, vocabulary and audience	**Week 22:** It can be helpful to change the way of thinking (first plan then act).	**Week 22:** Being guided and knowing the ways of thinking and writing provide the ability of expressing own ideas and make me feel much comfortable and less stressed (exp.: Argumentative essay)

The comparison of students' reflections across two semesters provides that they all acquired metacognitive awareness of genre-relevant concepts, at least of the declarative type, for example, which genre-related concepts they think are important to understand and to write academic texts.

At the beginning of the course, notions such as parts of an essay (introduction), genre, purpose, language, and structure were mentioned by the students without specific connections. Towards the end of the course, however, students' metacognitive awareness (declarative) seemed to have focused on more specific features of academic communication, such as the relevance between genre and audience (Student 5 and Student 14), genres and their social purposes, their influence on language (Student 4, Student 7, Student 8, Student 9 and Student 10), genres and topics (Student 11), genre structures and different styles (Student 12 and Student 14). Similarly, most of the students showed metacognitive procedural awareness: In various ways, they attempted to think about how this knowledge could be applied to the analysis and the writing of academic texts. For instance, Students 3 mentioned how genre-relevant concepts could be used to think in a certain way when writing: "Knowing details force to think a lot and deeper: how to write, according to what, how to limit and how to develop". Furthermore, Student 14 mentioned: "It can be helpful to change the way of thinking (first plan then act)". Other students reflected on how some genre-relevant concepts could be applied stating that "Writing through genre is the analysis of an analysis because attention should be paid on the different techniques, styles and accordingly audience" (Student 2). For example, Student 9 and Student 10, reflecting on how to express feelings and opinions in their writings, said: "Writing and making analysis through genres are useful to have a clear pattern to express and comprehend strong feelings or opinions" (Student 9) and "Genres can be used to express feelings in a proper and structured way" (Student 10). In addition, Student 12 mentioned how the knowledge of a specific genre can be useful for supporting an idea: "Knowing fetures of argumentative essays can improve how you tell something about what you feel and this awareness can be used while supporting an idea and taking a stand". These examples showed that most of the students could move form declarative knowledge (what) to procedural knowledge (how) and they showed the metacognitive ability to apply the notions such as genre, social purpose and structure in different ways for different texts (conditional knowledge). For instance, Student 8 displayed knowledge of relevant notions such as the features of genres, and genres and their social purposes (Week 10

and Week 12). She understood the value of transferring this knowledge into specific strategies: ‘‘Knowing genres make you feel adequate and much confident in academic writing’’ (Week 14) and her second reflection in procedural knowledge shows a metacognitive shift. Concepts are now perceived through the questioning about their applications. For instance, she started to ask questions in the light of related notions about her writing (strategic aspects of writing) “Knowing details force to think a lot and deeper: how to write, according to what, how to limit and how to develop” (Week 22). Her reflections, in weeks 16 and 22, represent conditional metacognitive genre awareness elaborating on the strategic significance of genre knowledge to deal with the writing in different contexts and interpret different types of academic texts (conditional awareness). We may put more light to our findings voicing her:

Excerpt 1:

“When the topic is not exciting, detailed information of genres can make the writing activity easier” (Week 16) and

Excerpt 2:

“In other courses, such as research methods and ethics, genres make the process easier” (Week 22);

Excerpt 3:

“They can be used for text analysis to recognize the hidden messages and meanings” (Week 22).

These examples show the change in both general and genre related awareness as displayed in Table 4.

4.2. Effects of Metacognitive Genre Awareness on Students’ Analysis of Academic and Literary Texts

Adequate information related to effects of metacognitive genre awareness on students’ analysis of academic and literary texts is provided through the students’ diaries, portfolios, interviews and teacher’s classroom observation (notes in the journal).

Firstly, students' expressions produced during the interviews and in their diaries are examined to see the effects of metacognitive awareness of genre-relevant concepts on students' analysis of academic and literary texts. For instance, one student stated that

Excerpt 4:

"Making genre analysis while reading a text showed me how to deal something about literature, help me how to interpret it and how to review and analyze it."

Excerpt 4 above explains the change of students' way of thinking about reading a piece of literature or an academic text. Other two excerpts below are also related to the changes in students' points of view as a result of the metacognitive awareness of genre-relevant concepts in analysis of academic and literary texts:

Excerpt 5:

"Making text analysis and thinking in a detailed way changed me. I am searching for the hidden messages. While I am reading something, I ask questions to myself and I think about them. I don't just read it. Not knowing is happiness" (with an ironic tone).

Excerpt 6:

"Text analysis is changed my point of view; learning new things (genres, stories...) make me eager to write". "..... By detailed analysis, I could develop my thinking and decrease my prejudice. I had to consider different ways and different styles, and we experienced both different techniques and emotions. Interpreting about the texts was my favorite."

The following two excerpts depicts the student's improvement in understanding that writing is a process requiring specific knowledge and not only including reading but also necessitating analysis:

Excerpt 7:

"...learning technical knowledge about genres and making literary analysis are very helpful to understand the process as a whole."

Excerpt 8:

"I can manage to make comparisons between genres, and this helps me in both writing and analyzing something. For example, in argumentation, I have learned to take

a stand and before having it I try to understand and evaluate the both sides. In text responses, I had difficulties (especially film review: you shouldn't tell the whole story but you have to get the reader's attention. It is hard to keep it on balance)."

The structure of the design generated with the genre-based writing instruction was also appreciated by the students in affecting their reading habits as indicated in the following two excerpts:

Excerpt 9:

"*Short stories that we studied provided background information (mostly on feelings and understanding of the topic). Reading literary texts with genres is perfect; it is like using an elevator instead of the stairs"*

Excerpt 10:

"... the most favourite thing for me was the processing way of the course: reading, writing, literature, detailed analysis, interpretation, etc."

The teacher's observation and notes also indicated that students could make more specific and detailed analysis while they were dealing with the reading of the texts in the second semester. For example:

Excerpt 11:

"During this term, the teacher asked the related analysis questions to the students as guidance for them, and most of the time, the teacher started the discussion for making the analysis more clear for the students" uttered by the teacher at the end of the first semester, and she mentioned about the change in students' responsiveness in the third week of the second semester as follows:

Excerpt 12:

"Students are very eager to perform the pre-reading activities, this situation make them much more motivated and ready for the rest of the activities (analysis and writing)"; and the teacher wrote the following note related to the students' performances in analysis of texts in the seventh week of the second semester:

Excerpt 13:

"The students' answers to the comprehension and analysis questions and their interpretations related to the both reading texts and the texts which they will write about are much sophisticated and creative."

Secondly, after discussing both the students' and teacher's comments on the effect of metacognitive genre awareness on students' analysis of academic and literary texts, it is time to look at students' portfolios.

All students kept two portfolios for two semesters: one for the first semester and one for the second semester. Portfolio analysis was conducted on writing samples of 14 students. In order to understand the effect of metacognitive genre awareness on students' text analysis and writing performance, at the end of the second semester, the researcher analayzed the students' first and last essays in their portfolios. The researcher and another instructor from the department graded the students' essays. They were evaluated by using "ESL Composition Profile" (Muşlu, 2007, p. 129) (see Appendix 8) composed of eight categories. Each category has its own criteria in order to determine the students' levels in writing in English. These eight categories are content, organization, discourse markers, vocabulary, sentence variety, language use, spelling and mechanics.

Table 5 below shows the differences related to the content, organization, discourse markers, vocabulary, sentence variety, language use, spelling and mechanics (within the frame of the related genre) between the students' first and last essays.

Table 5

The Differences (within the frame of the related genre) between the Students' First and Last Essays

Student	Essays	Content				Organization				Discourse Markers				Vocabulary				Sentence Variety				Language Use				Spelling				Mechanics				Total
		30	26	21	16	10	8	5	2	15	12	8	4	15	12	8	4	10	8	5	2	10	8	5	2	5	4	3	2	5	4	3	2	100
1	1		26			9					12				12				8				8				4				4			**83**
	2		24				8				10				11				7				8				4				4			**76**
2	1	27				9				13				13				9				9					4				4			**92**
	2	29				9				13				13				9				9					4				4			**94**
3	1		24				6				9				10				7				6					3				3		**68**
	2		23					5				8				8				5			6					3				3		**61**
4	1		26				8				12			13					8				8				4				3			**82**
	2	27				9				13				13				9				9					4				4			**88**
5	1			20				5			12					8				5			8				4				3			**65**
	2		26				8				12					8				6				7			4				4			**75**
6	1		24				6				9				9				6				6					3				3		**66**
	2	28					8				10				12				7				7					3				3		**78**
7	1				16			5				8				8				5				5				3				3		**53**
	2		23				6					8			9				6				6					3				3		**64**
8	1	**The essay does not include his own words and ideas.**																																**0**
	2		25				7				10				11				7				7				4				4			**75**
9	1		24				7				10				10				7				8				4					3		**73**
	2	27					8				11				11				8				8				4				4			**81**

Student	Essays	Content				Organization				Discourse Markers				Vocabulary				Sentence Variety				Language Use				Spelling				Mechanics				Total
		30	**26**	**21**	**16**	**10**	**8**	**5**	**2**	**15**	**12**	**8**	**4**	**15**	**12**	**8**	**4**	**10**	**8**	**5**	**2**	**10**	**8**	**5**	**2**	**5**	**4**	**3**	**2**	**5**	**4**	**3**	**2**	
10	**1**		26				8				11				10				7				7				3				3			**74**
	2	27					8				11				12				8				8				4				4			**82**
11	**1**		26				6				10				9				7				7				4				3			**72**
	2	27				9					10				11				8				8				4				3			**80**
12	**1**		26				8				11				11				7				8				3				3			**77**
	2	28				9				13				13				9				9				4				4				**89**
13	**1**				16		8				10				10				7				6				4				3			**64**
	2	27					8				12				12				8				8				4				4			**83**
14	**1**			18				5				5				8				3				3				3				2		**47**
	2		23				7				9				9				6				7				3				2			**67**

When the students' scores are analyzed considering each category of the "ESL Composition Profile", most of the students seem to move their ability up in the scale, especially in the content category. The positive manner in the content category of the scale is very meaningful from the aspect of genre analysis and producing appropriate writing pieces for two reasons: first, it is the backbone of the essay writing in general and thus, it covers the biggest part and includes everything, which is also necessary for a proper essay (introduction, development and conclusion). Second, while analysing a text, students should understand the content and its related genre and while they are writing they should also arrange their essay content according to the related genre. In order to be able to comprehend and write appropriately they should both analyze and compose contents, which carry the specific features of the supposed genre. The course content in particular, in this study, requires adequate and efficient text analysis (reading and analysis of the course materials) because if the students can be successful in understanding and analyzing the text then they can manage to perform appropriate writing pieces within the frame of targeted genre. This is how the portfolio analysis provides data for the students' progress both in their text analysis and writing performance.

4.3. Effects of Metacognitive Genre Awareness on Students' Writing Performance

Table 5 above presents the comparison of the 14 students' first and last essays according to the ESL Composition Profile (Appendix 8). During the evaluation of the students' texts (midterms, finals and portfolios) all of the categories of the scale were taken into consideration according to the characteristics of each genre. For example, students' first essays were written in the form of recount writing and the last ones were written in text responses (interpretation). Students' essay scores show that 12 students out of 14 succeeded to increase their ability in writing based on a genre acquisition. Even if writing text responses (interpretation) are generally seen more difficult than writing recounts, they were able to get higher scores from the last essays. When the students' scores are analyzed considering each category of the scale, they indicate that most of the students moved their ability up in the scale especially in the content category.

In addition, the teacher's notes related to the essays in the portfolios present explanatory data for students' development in writing performance. The first essays do

not have sufficient introductions or thesis statements and most of them do not have effective conclusions. Beginning an essay and finishing it are the most difficult parts of essay writing. They have to know the specific features of how to start an essay within norms of the specific genre and how to end it in a parallel manner. In the first essays, it was observed that students had difficulties in composing introductions and conclusions, and they were not really aware of how important these sections were. With a specific emphasis on these sections, in general essay writing and genre related writing, they came to be more aware of and paid attention to these parts. In the last examples, the difference and progress can be observed in that sense and the teacher's notes also support this change. Some examples from the teacher's notes are given below:

Excerpt 14:

"an insufficient introduction and conclusion (with very superficial thoughts and opinions about the text)" for the first and the last essay of the student, the teacher mentioned:

Excerpt 15:

"More effective introduction with enough information about the story and her own feelings and a much more effective conclusion."

Two notes indicating another student's improvement in producing well-written texts are as follows:

Excerpt 16:

"Good introduction but it can be developed. It is a bit inconsistent" stated by the teacher for the first essay of the student, and for her last essay, the teacher mentioned:

Excerpt 17:

"It is a very good essay with the telling of the story and giving his own feelings. Also, he gives some examples and quotes from some other fictional stories."

The next excerpt is the note related to Student 8 in Table 5. It is seen in Table 5 that "The essay does not include his own words and ideas". The student has made use of other sources when writing, instead of creating his authentic work.

Excerpt 18:

"The essay does not include his own words and ideas."

However, the second note related to his last essay displayed that the student developed the writing ability in using others' work without making plagiarism during the writing activity and adding appropriately his own feelings and ideas to his writing.

Excerpt 19:

"There are some quotations from other sources, but for this time they are limited and with references. He also added his own feelings and opinions."

To sum up, in a genre-based writing instruction, the positive results in the content category of the essay evaluation (also in the other related categories) and the general increase in students' essay scores can be considered as the evidence for the students' improvement in writing performance.

4.4. Students' Interpersonal Relationship with the Teacher

In this section, the findings related to the students' interpersonal relationship with the teacher are to be presented under two titles: College and University Classroom Environment Inventory (CUCEI) and The Questionnaire on Teacher Interaction (QTI).

4.4.1. College and University Classroom Environment Inventory (CUCEI)

The CUCEI instrument was developed in 1987 by Fraser, Treagust, Williamson & Tobin under four criteria: consistency with secondary school instruments, coverage of Moos' (1974) general categories (Relationship Dimension, Personal Development Dimension, System Maintenance and System Change Dimension), salience to higher education teachers and students, and economy (Fraser, Treagust, Williamson & Tobin, 1987). It was administrated in 10 classes with 127 students in order to achieve the preliminary validation (Fraser, Treagust & Dennis, 1986), and with a larger study involving a further 372 participants (Fraser, Treagust, Williamson & Tobin, 1987). The reliability of the instrument was established by statistical analyses (computation of Cronbach reliability coefficients and discriminant validity). The statistical results indicated that the scales were measuring distinct but somewhat overlapping aspects of classroom environment. The CUCEI instrument comprises seven scales

Personalization, Involvement, Student Cohesiveness, Satisfaction, Task Orientation, Innovation and *Individualization* with each scale containing seven questions (Table 6). A four-point scale with the alternatives, *Strongly Agree*, *Agree*, *Disagree* and *Strongly Disagree* is used for the responses. Items designated (+) are scored 4, 3, 2 and 1 respectively, for the responses Strongly Agree, Agree, Disagree and Strongly Disagree. Items designated (-) are scored in the reverse manner.

Classroom environment instruments can be good materials to evaluate the teaching methods or curriculum innovations in the part of process criteria (Walberg, 1976; Fraser, 1981b). A number of evaluation studies at the secondary school level demonstrate that classroom environment measures can represent the differences between alternative teaching approaches or curricula (Anderson et al., 1969; Fraser, 1979; Levin, 1980). The equal tendency toward socio-psychological classroom processes and standard achievement can be much beneficial in the field of evaluation in higher education. The present study made use of both the CUCEI instrument and standard achievement with other measurement instruments such as interviews, diaries and other questionnaires (both qualitative and quantitative).

Table 6 clarifies the meaning of each CUCEI scale by providing its classification according to Moos' scheme (1974), a scale description and a sample item.

Table 6

Descriptive Information for each Scale in CUCEI (Fraser, Treagust & Dennis, 1986)

Scale name	Moos category	Scale description	Sample item
Personalisation	R	Emphasis on opportunities for individual students to interact with the instructor and on concern for students' personal welfare	The instructor goes out of his/her way to help students(+)
Involvement	R	Extent to which students participate actively and attentively in class discussions and activities	The instructor dominates class discussions (-)
Student Cohesiveness	R	Extent to which students know, help and are friendly towards each other	Students in this class get to know each other well (+)
Satisfaction	R	Extent of enjoyment of classes	Classes are boring (-)
Task Orientation	P	Extent to which class activities are clear and well organised	Students know exactly what has to be done in our class (+)
Innovation	S	Extent to which the instructor plans new, unusual class activities, teaching techniques and assignments	New and different ways of teaching are seldom used in this class (-)
Individualisation	S	Extent to which students are allowed to make decisions and are treated differentially according to ability, interest or rate of working	Students are allowed to choose activities and how they will work (+)

R: Relationship Dimension, P: Personal Development Dimension, S: System Maintenance and System Change Dimension.

Table 7 below displays the percentages and means of each scale of the CUCEI and the findings show that in this study, the personalization, involvement, satisfaction, task orientation, innovation and individualization scales have a value of more than 50% in a positive manner except student cohesiveness. In addition, most of these six scales have a tendency of rising in the second term. The reason why the student cohesiveness scale has lower percentages might be the crowded nature of the classroom. Fraser & Treagust (1986) stated that the CUCEI was designed specifically for small classes, which can be seminars or tutorials. Whereas, in our study, the number of students who are taught in the writing class is 104 in the first term and 93 in the second term. Despite these numbers, the CUCEI instrument was applied to this research group in order to show and prove that the number of students in the classroom plays an important role in the teaching of writing, in fact, in every field of language teaching. While the other six scales produced higher and satisfactory statistical results about the classroom environment, the student cohesiveness scale did not.

Table 7

Percentages and Means of each Scale of the CUCEI

Scale	Strongly Disagree (%)		Disagree (%)		S. Disagree + Disagree (%)		Agree (%)		Strongly Agree (%)		Agree + S. Agree (%)		Mean	
	1st Term	2nd Term	1st Term	2nd Term	1st Term	2nd Term	1st Term	2nd Term	1st Term	2nd Term	1st Term	2nd Term	1st Term	2nd Term
Personalization	5,1	6,6	17,9	15,6	23	22,2	49	46,3	27,9	33,5	76,9	76,8	2.99	3,08
Involvement	9,8	10	36,5	31,7	46,3	41,7	45,8	43,3	7,9	14,9	53,7	58,2	2,51	2,63
Student Cohesiveness	26,7	18,4	47,5	43,3	74,2	61,7	21,7	29,5	3,8	8,7	25,5	38,2	2,04	2,28
Satisfaction	15,8	11,9	32,8	27.8	48,6	39,7	41,6	41,4	9,8	18,9	51,4	60,3	2,45	2,67
Task Orientation	9,2	8,6	29,9	29,5	39,1	38,1	46,7	43,5	14,3	18,4	61	61,9	2,66	2,71
Innovation	6,8	10,3	39	38,4	45,8	48,7	43,9	38,7	10,2	12,5	54,1	51,2	2,57	2,53
Individualization	4,7	4,8	27,7	30,2	32,4	35	57,6	48,9	10	16,2	67,6	65,1	2,72	2,76

The students have also frequently complained about the number of the students in the classroom in their diaries and during the interviews as a negative part of the classroom environment. The following two are examples of this dissatisfaction:

Excerpt 20:

"I didn't see anything negative except from the crowd during the semester" and the other student stated that

Excerpt 21:

"The course was much better for me today because it was not that much crowded."

Figure 11 and Figure 12 below show the general distribution of each scale in the CUCEI instrument as a factor affecting the classroom environment during two semesters. The statistical results were given in the form of percentages to see the differences between the terms clearly.

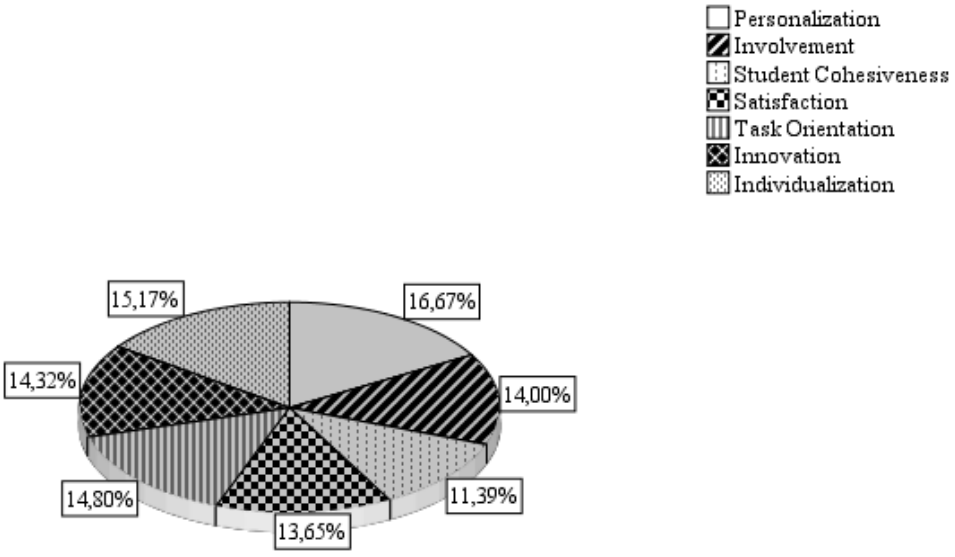


Figure 11. Percentages of each scale in the first term (CUCEI)

Figure 11 shows the sequence of the scales according to percentages in the first term as follows:

1. Personalization (16,67%)

2. Individualization (15,17%)
3. Task Orientation (14,80%)
4. Innovation (14,32%)
5. Involvement (14%)
6. Satisfaction (13,65%)
7. Student Cohesiveness (11,39%)

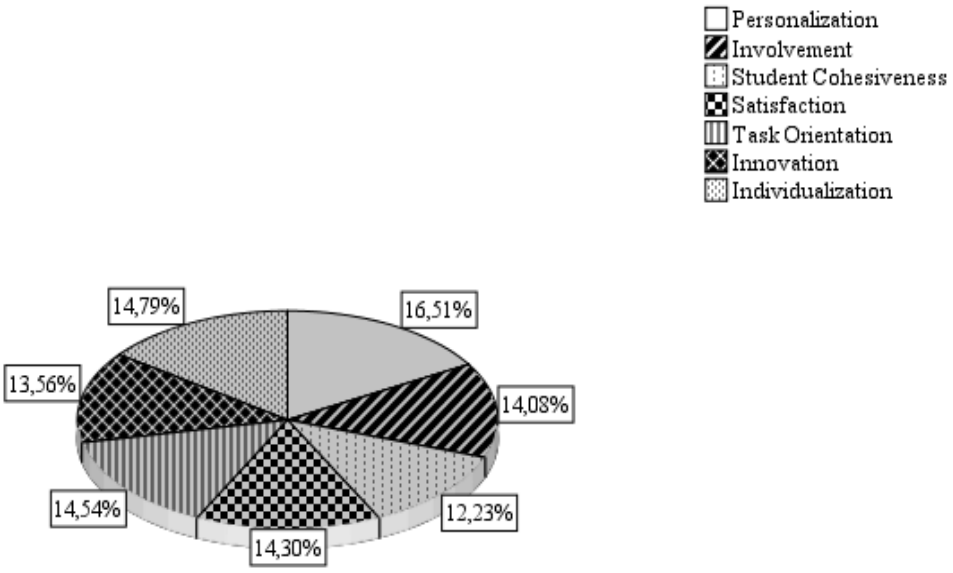


Figure 12. Percentages of each scale in the second term (CUCEI)

When Figure 12 is analyzed, the sequence of the scales in the second term is

1. Personalization (16,51%)
2. Individualization (14,79%)
3. Task Orientation (14,54%)
4. Satisfaction (14,30%)
5. Involvement (14,08%)
6. Innovation (13,56%)
7. Student Cohesiveness (12,23%)

Results show that the sequences of scales are similar in both terms except for the innovation and satisfaction scales. The satisfaction scale has a higher percentage in the second term. In addition, an increase in the involvement and student cohesiveness scales in the second semester is observed. On the other hand, personalization, individualization and task orientation scales show little decrease in percentages; however, these changes do not create a significant difference in their sequence.

4.4.2. The Questionnaire on Teacher Interaction (QTI)

Classroom environment is seen as a thriving field of research considering the conceptualisation, assessment and investigation of psychological aspects of it (Fraser, 1994; Fraser & Walberg, 1991). Some researchers (Wubbels, Creton & Holvast, 1988) investigated teacher behaviour in classrooms from a systems perspective, adapting a theory on communication processes developed by Watzlawick, Beavin and Jackson (1967). Within the systems perspective on communication, it is assumed that the behaviours of participants influence each other mutually. The behaviour of the teacher is influenced by the behaviour of the students and in turn influences student behaviour. Circular communication processes develop which not only consist of behaviour, but determine behaviour as well.

The questionnaire on teacher interaction (QTI) was developed in the Netherlands and based on thought that individuals (e.g., teachers and students) mutually influence each other (Brekelmans, Holvast & Van Tartwijk, 1992; Brekelmans, Wubbels & Creton, 1990; Fisher, Rickards & Fraser, 1996; Wubbels 1993; Wubbels, Brekelmans & Hooymayers, 1991, Wubbels, Creton & Hooymayers, 1985; 1992). The QTI measures the perceptions of teachers and students of teacher-students relationship according to a two-dimensional model first described by Leary. In addition to these two dimensions – Control and Affiliation – the instrument assesses the following eight teacher behaviour types based on dimensional ratings: *Leadership, Helping/Friendly, Understanding, Student Responsibility/ Freedom, Uncertain, Dissatisfied*, *Admonishing* and *Strict*. The QTI items are divided into eight scales that correspond to the eight behaviour types (Wubbels et al., 1985; 2006).

The original instrument contained 77 items and is not particularly economical to use. Consequently, there have been a number of studies in which the instrument was shortened and modified slightly for particular educational situations (see, e.g., Kremer-

Hayon & Wubbels, 1992; Levy, Wubbels & Brekelmans, 1992). A shorter 48-question version of the QTI instrument was recently developed for the Australian science education scene (Fisher, Rickards & Fraser, 1996), and this is the version used in the present study. The short form of the QTI contains eight scales with four items per scale (Figure 13).

Responses are indicated on a five-point scale where '0' represents lack of agreement with the proposition, and '4' represents agreement: the higher the score, the more prominent the behaviour. Each sector describes different behaviour aspects appropriate to a Proximity dimension: co-operation (C), opposition (O), dominance (D), and submission (S) (Fisher, Rickards & Fraser, 1996; Wubbels, Brekelmans & Hooymayers, 1991; Wubbels, 1993).

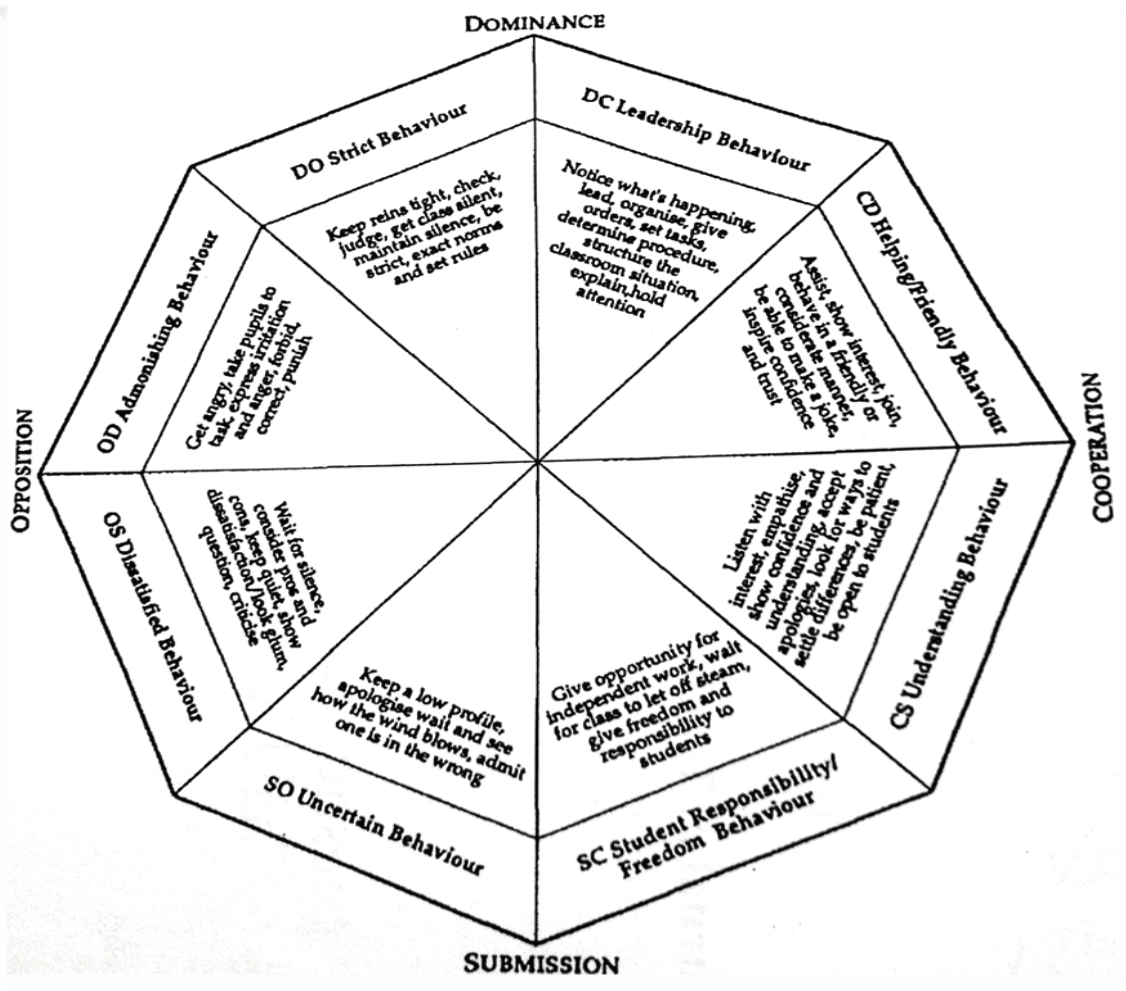


Figure 13. The model for interpersonal teacher behaviour (MITB)
Source: Wubbels & Brekelmans, 2005, p. 9

Table 8 below presents description of each QTI scale and a sample item.

Table 8

Description of the Scales and a Sample Item for each Scale of the QTI

Scale Name	Description of scale (The extent to which the teacher …)	Sample Item
Leadership	… leads, organises, gives orders, determines procedure and structures the classroom situation.	This teacher talks enthusiastically about his/her subject.
Helping/Friendly	… shows interest, behaves in a friendly or considerate manner and inspires confidence and trust.	This teacher helps us with our work.
Understanding	… listens with interest, empathises, shows confidence and is open with students.	This teacher trusts and understanding us.
Student Responsibility/ Freedom	… gives opportunity for independent work, gives freedom and responsibility to students.	We can decide some things in this teacher's class.
Uncertain	… behaves in an uncertain manner and keeps a low profile.	This teacher seems uncertain.
Dissatisfied	… expresses dissatisfaction, looks unhappy, criticises and waits for silence.	This teacher thinks that we cheat.
Admonishing	… gets angry, expresses irritation and anger, forbids and punishes.	This teacher gets angry unexpectedly.
Strict	… checks, maintains silence and strictly enforces the rules.	This teacher is strict.

Souece: Coll, Taylor & Fisher, 2010, p. 170

After giving the description of the scales and a sample item for each scale of the QTI in Table 8, the percentages and means of each scale of the questionnaire are presented in Table 9 below.

Table 9

Percentages and Means of each Scale of the QTI

Scale	Never (%)		Rarely (%)		Never + Rarely (%)		Sometimes (%)		Usually (%)		Always (%)		Usually + Always (%)		Mean	
	1st Term	2nd Term	1st Term	2nd Term	1st Term	2nd Term	1st Term	2nd Term	1st Term	2nd Term	1st Term	2nd Term	1st Term	2nd Term	1st Term	2nd Term
DC Leadership	2,8	0,2	5,8	0,7	8,6	0,9	10,6	8,7	31,6	38,7	49,2	51,7	80,8	90,4	3,18	3,40
CD Helping/ Friendly	3	1,1	5,3	3,1	8,3	4,2	16,9	10,4	27,5	28,1	47,2	57,2	74,7	85,3	3,10	3,37
CS Understanding	2,5	0,7	4	1,9	6,5	2,6	10,6	6,3	23,5	29,3	59,3	61,9	82,8	91,2	3,33	3,49
SC Student Responsibility/ Freedom	21,7	11,3	11,9	10,2	33,6	21,5	24	26,7	18,7	22,8	23,7	29,1	42,4	51,9	2,10	2,48
SO Uncertain	46,7	35,4	20,7	20,7	67,4	56,1	14,4	22,2	12,9	13,7	5,3	8	18,2	21,7	1,09	1,38
OS Dissatisfied	46,5	41,5	25	25	71,5	66,5	16,2	18,9	8,6	10,4	3,8	4,3	12,4	14,7	0,98	1,10
OD Admonishing	51,3	47,4	17,2	18,9	68,5	66,3	16,2	15,2	9,6	12,8	5,8	5,7	15,4	18,5	1,01	1,16
DO Strict	28	23,7	17,9	17	45,9	40,7	21,5	27,4	19,9	20,2	12,6	11,7	32,5	31,9	1,71	1,79

Table 9 above displays the percentages and means of each scale of the QTI. Most of the students seem to agree on the leadership (80,8% - 90,4%), helping/ friendly (74,7% - 85,3%), understanding (82,8% - 91,2%) and student responsibility/ freedom (42,4% - 51,9%) scales of the questionnaire related to the teacher interaction. In addition, all of these four scales have a tendency of rising in the second term. Considering uncertain, dissatisfied, admonishing and strict scales of the questionnaire, these scales have low percentages, as is preferred. It seems that students perceive more dominance than submissiveness and more cooperation than opposition in their writing class.

Figure 14 and Figure 15 below show the general distribution of each scale in the QTI as a sector defining teacher - student interpersonal relationships (teacher interaction) during two semesters. The statistical results were given in the form of percentages to see the differences between the academic terms clearly.

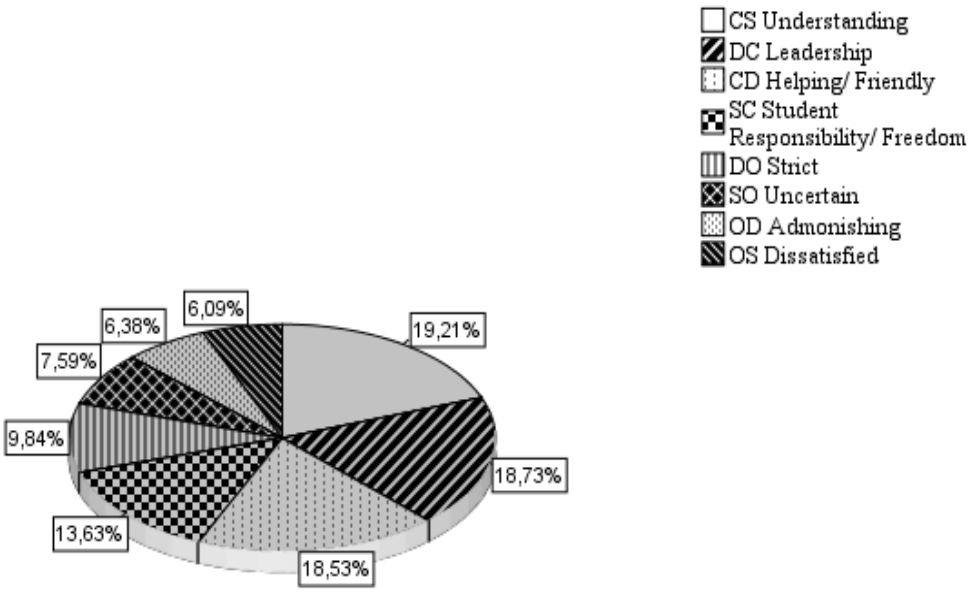


Figure 14. Percentages of each scale in the first term (QTI)

Figure 14 above shows the sequence of the scales according to percentages in the first term as follows:

1. CS Understanding (19,21%)
2. DC Leadership (18,73%)
3. CD Helping/ Friendly (18,53%)
4. SC Student Responsibility/ Freedom (13,63%)
5. DO Strict (9,84%)
6. SO Uncertain (7,59%)
7. OD Admonishing (6,38%)
8. OS Dissatisfied (6,09%)

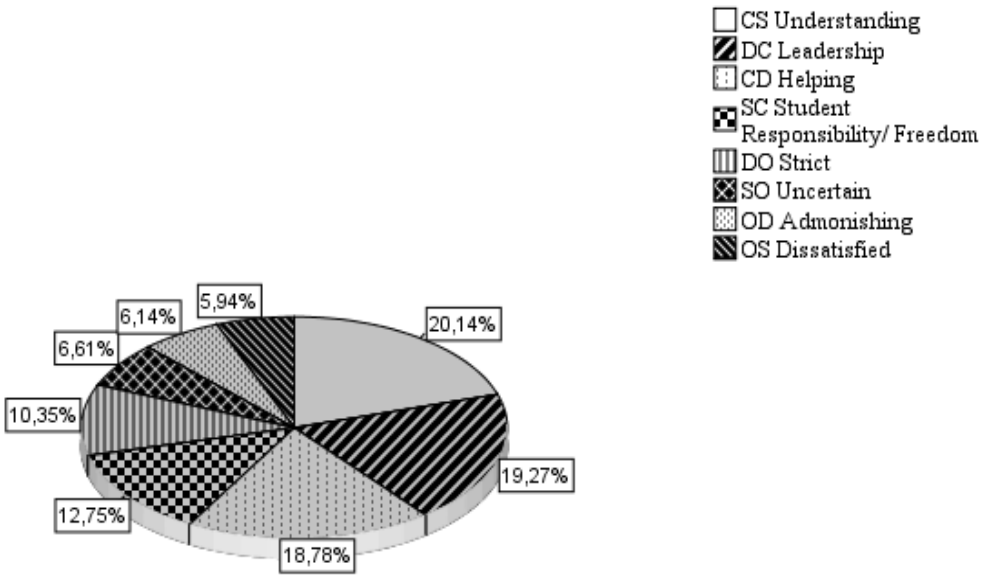


Figure 15. Percentages of each scale in the second term (QTI)

When Figure 15 is analyzed, the sequence of the scales in the second term is

1. CS Understanding (20,14%)
2. DC Leadership (19,27%)
3. CD Helping/ Friendly (18,78%)
4. SC Student Responsibility/ Freedom (12,75%)
5. DO Strict (10,35%)
6. SO Uncertain (6,61%)
7. OD Admonishing (6,14%)
8. OS Dissatisfied (5,94%)

Results show that the sequences of scales are almost the same in both terms. The first three scales, which form the predominant characteristics of student-teacher interpersonal relationship in the classroom, are understanding, leadership and helping/ friendly scales. The percentages related to these scales are more positive in the second term than the first. Another scale which shows an increase in percentage is strict scale (9,84% - 10,35%). However, we see descendent values in scales such as student responsibility/ freedom (13,63% - 12,75%), uncertain (7,59% - 6,61%), admonishing (6,38%- 6,14%) and dissatisfied (6,09% - 5,94%). When the relationship between these scales is considered, it is obvious that students have started to see the teacher as stricter

in the second semester and they feel less free but, at the same time, the feelings of uncertainty, admonishing behaviour and dissatisfaction of the teacher seem to have waned. We believe that cultural differences can affect the students' (and teachers') perceptions of the interpersonal relationship. In Western cultures, a strict teacher can be seen as an obstacle for the student independence, freedom and responsibility. The teacher can be regarded as unhappy, angry or irritating which are covered by the dissatisfied, uncertain and admonishing scales of the questionnaire. Turkish students, however, with the effect of their cultures, can perceive this characteristic (being strict) in a positive manner. Students can conceive that a teacher with this kind of an attitude is much successful in controlling herself, the subject matter and other students in the classroom. In fact, in their diaries, students mentioned the teacher's personality (being strict) and its positive effects on different concerns as follows:

Excerpt 22:

"The teacher looks serious, but at appropriate time, she makes jokes."

Excerpt 23:

"The teacher is really friendly. I thought that she was not very loquacious person when I first saw her but then I learnt that she was very loquacious. I love the way she follows. She has self-confidence. I think now if I will ever be like her. I hope I will!"

The teacher's being authoritive in the classroom was perceived positively by the students in controlling the classroom instead of perceiving this behaviour negatively as indicated in the following two statements:

Excerpt 24:

"The classroom is generally silent; it is not because of the fear but because of respect and the willingness to listen to the course. The relationship between the teacher and students is good. The teacher is very effective in controlling the classroom."

Excerpt 25:

"*The teacher has the authority in the classroom but it is not a kind of fear. Other students also have the same opinion."*

The teacher's personalty as a model and the course content were also regarded as facilitators of a positive relation in the classroom which is expressed by students as

follows:

Excerpt 26:

"The teacher is ready all the time. All of our courses are good but the writing course is full of information. The course content is very interesting for me. Both the teacher's personality and the course content are good." and

Excerpt 27:

"We are more motivated for the course because I think that the teacher is working hard and I say I have to study, too" and "... I don't hesitate about sharing my ideas, opinions or feelings with the teacher."

4.5. Students' Motivation towards Writing: The Academic Writing Motivation Questionnaire (AWMQ)

Pajares (1996) states that motivation to write is an important factor in gaining writing competence. Obviously, writing activities with the students who lack motivation or are less motivated to write will be difficult because they will not be eager to attend and perform the activities. As Payne (2012) mentions "these students may exhibit high anxiety about writing, low self-efficacy for writing, and a lack of self-regulation and self-determination when writing" (p. 1). In order to solve such motivation problems, a teacher should be aware of the students' motivation level about writing and then s/he should try to understand the reasons why the students are motivated or not to write. The teacher should also seek the ways of keeping the students' motivation levels up and try to implement strategies to do that.

Payne (2012) developed a questionnaire with the goal of assessing undergraduate students' motivation to write in writing-intensive classes in order to reach the aimed-point in the writing process as a whole. "The Academic Writing Motivation Questionnaire" was developed by Payne (2012) and it was based on some aspects of motivation which are writing apprehension, intrinsic and extrinsic goals (goal orientation), perceived value of writing, and self-efficacy for self-regulation (Pajares & Johnson, 1996; Pajares & Valiente, 1997; Zimmerman & Bandura, 1994).

In Payne's study (2012), it is stated that the instrument "was also influenced by existing instruments designed to assess aspects of writing motivation, such as the writing apprehension questionnaire developed by Daly and Miller (1975). Additionally,

five English and language arts instructors were consulted when developing the items for the questionnaire" (p. 10). In other words, content validity of "The Academic Writing Motivation Questionnaire" was confirmed by the researcher, literature, existing writing instruments, and five experts.

Besides content validity, questionnaire item correlations, reliability analysis and factor analysis of the questionnaire were measured and concluded that it provides dependable data. The Pearson product moment correlations were calculated for questionnaire item correlations. Even if Pearson product moment correlations are statistically significant, other criteria (Morgan, Leech, Gloeckner & Barrett, 2011) were adopted by Payne (2012) for interpreting the practical significance of correlations between items: below .30 (little relationship), .30 to .49 (moderate relationship), .50 to .69 (strong relationship), and .70 and above (very strong relationship).

It is stated in Payne's study (2012) that Cronbach's alpha was used to measure the internal consistency of the instrument. A coefficient alpha of .95 was yielded, and it is indicated that the exclusion of any given item would not significantly increase its reliability.

Moreover, Payne (2012) said that "an exploratory factor analysis—a principal component analysis with a Varimax rotation—was used to identify sets of items that have common characteristics that represent underlying latent variables (Pett, Lackey & Sullivan, 2003)" (p. 21).

The Academic Writing Motivation Questionnaire, in its final form, is a 37-item, Likert-type questionnaire. For each item, there is a statement that prompts participants to indicate their level of agreement. The response scale ranged from zero to four, and values for the scale are as follows: 0 = Strongly Disagree; 1 = Disagree; 2 = Uncertain; 3 = Agree; 4 = Strongly Agree.

The following table, Table 10, displays the means and standard deviations of each item of the AWMQ.

Table 10

Means and Standard Deviations of each Item of the AWMQ

Item	1st		2nd		3rd		Total
	M	**SD**	***M***	**SD**	**M**	**SD**	**Mean**
1. I enjoy writing.	2,63	0,88	2,81	0,99	2,74	1	2,72
2. I like to write down my thoughts.	2,92	0,83	3,01	0,81	3,04	0,77	2,99
3. I use correct grammar in my writing.	2,65	0,68	2,56	0,75	2,73	0,85	2,64
4. I complete a writing assignment even when it is difficult.	2,51	0,89	2,55	0,93	2,67	1,01	2,57
5. Being a good writer will help me do well academically.	3,43	0,79	3,38	0,82	3,22	0,93	3,34
6. I write as well as other students.	2,70	0,73	2,71	0,97	2,85	0,93	2,75
7. I write more than the minimum on writing assignments.	2,32	1,03	2,45	0,98	2,66	1,11	2,47
8. I put a lot of effort into my writing.	3,07	0,81	2,96	0,80	2,97	0,88	3
9. I like to participate in written online discussions.	2,16	1,02	2,33	1,08	2,21	1,10	2,23
10. I like to get feedback from an instructor on my writing.	3,08	0,86	2,86	0,94	2,74	1,03	2,89
11. I am able to clearly express my ideas in writing.	2,64	0,85	2,73	0,90	2,96	0,81	2,77
12. I easily focus on what I am writing.	2,60	0,83	2,61	1,03	2,67	1,10	2,62
13. I like my writing to be graded.	2,89	0,90	2,80	1,01	2,74	1,12	2,81
14. I am more likely to succeed if I can write well.	3,25	0,77	3,09	0,87	3,13	0,93	3,15
15. It is easy for me to write good essays.	2,08	0,90	2,58	0,95	2,64	1,05	2,43
16. I enjoy creative writing assignments.	2,54	0,95	2,68	1,04	2,71	1,01	2,64
17. I like classes that require a lot of writing.	2,17	0,89	2,48	1,04	2,50	1,11	2,38
18. I plan how I am going to write something before I write it.	3,25	0,75	2,96	0,88	2,92	1,08	3,04
19. Becoming a better writer is important to me.	3,33	0,74	2,98	0,93	3,14	0,90	3,15
20. Being a better writer will help me in my career.	3,53	0,65	3,16	0,90	3,32	0,80	3,33
21. It is important to me that I make an A on a writing assignment.	3,49	0,70	3,16	0,86	3,14	0,86	3,26
22. I enjoy writing assignments that challenge me.	2,46	0,92	2,72	1,05	2,67	0,99	2,61
23. I revise my writing before submitting an assignment.	2,80	0,79	2,77	0,78	2,74	1,01	2,77
24. Punctuation is easy for me.	2,46	0,99	2,51	1,05	2,74	0,95	2,57

25. I enjoy writing literary analysis papers.	2,01	0,91	2,21	1,13	2,32	1,09	2,18
26. I like to write even if my writing will not be graded.	2,32	0,94	2,36	1,08	2,33	1,16	2,33
27. I like others to read what I have written.	2,47	1,09	2,26	1,29	2,35	1,25	2,36
28. I enjoy writing research papers.	2,33	0,95	2,44	1,09	2,13	1,31	2,30
29. I would like to have more opportunities to write in classes.	2,65	0,91	2,36	1,07	2,41	1,11	2,47
30. Being a good writer is important in getting a good job.	3,29	0,86	2,91	1,02	3,11	1,02	3,10
31. I practice writing in order to improve my skills.	2,81	1,06	2,93	0,89	2,93	0,92	2,89
32. I want the highest grade in the class on a writing assignment.	3,18	0,84	2,83	1,10	2,92	1,14	2,97
33. I would rather write an essay than answer multiple-choice questions.	1,88	1,11	2,38	1,19	2,36	1,13	2,20
34. I want others to recognize me as a good writer.	2,69	0,96	2,77	1,06	2,86	1,08	2,77
35. Spelling is easy for me.	2,68	0,82	2,76	0,90	2,57	1,07	2,67
36. Choosing the right word is easy for me.	2,44	0,85	2,54	0,84	2,67	0,89	2,55
37. I am motivated to write in my classes.	2,33	0,94	2,44	1,02	2,43	1,19	2,40
Mean	**2,70**		**2,70**		**2,73**		**2,71**
Maximum	**3,53**		**3,38**		**3,32**		**3,34**
Minimum	**1,88**		**2,21**		**2,13**		**2,18**

The means and standard deviations of each item are displayed in Table 10 above. The mean score for all participants on the response scale of 0 to 4 ranged from 2,18 to 3,34. The mean score on the questionnaire was 2,71 (0 to 4 scale). This was (.71) higher than the mid-point of the response scale "2" that represented "sometimes motivated to write." This indicated that, overall, the students who participated in this study were motivated to write. There was no item out of 37 on the questionnaire on which the participants' means scores were lower than 2.

Of the three items, which have low mean scores (M= 2,18), one was "25. I enjoy writing literary analysis papers". It was not surprising that the participants reported low motivation to engage in writing literary analysis papers because it was their first year in the literature department and writing literary analysis papers is not a very easy endeavour for beginners. However, an increase can be observed when the three mean scores of the item are analysed (M^1= 2,01; M^2= 2,21; M^3= 2,32). This lowest mean

score can be even interpreted positively because both it is higher than 2 (0 to 4) and there is an increase in its mean scores during the academic year.

The next item which has a low mean score (M= 2,20) was "33. I would rather write an essay than answer multiple-choice questions". This finding is not surprising at all because, in Turkey, high school students are subjected to multiple-choice university examination. Not only during their high school years, but at all levels of education they need to be prepared for centrally organized and administered multiple choice exams. Despite that we still see an increase from the first mean score 1.88 to 2.36 at the end of the semester (M^1= 1,88; M^2= 2,38; M^3= 2,36).

Another item on which students scored particularly low (M= 2,23) was "9. I like to participate in written online discussions". This finding is not in parallel with several studies (e.g. De Bernardi & Antolini, 2007) showing that students enjoy using computer and the Internet to complete their writing assignments. Our findings suggest that most of the students do not prefer online or Internet-based learning or writing. Students seem to like the idea since their attitudes are very positive at the beginning. However, the implementation and sustainability of it end up with disappointment. For example, in previous years, a blog where students share their writings and get feedback from the teacher was put into practice for the writing course. For a few weeks, they kept following the blog and shared their writings, but then, the number of students attending the activity decreased day by day. Hidi, Ainley, Berndorff, & Favero (2007) suggested that students' interest in learning and writing online may have to do with the novelty of the medium and that interest is not necessarily maintained over time. Moreover, the high number of students in the classroom might also play a very important role. Yet, the increase in the mean scores during both semesters can be evaluated as a fulfilling outcome (M^1= 2,16; M^2= 2,33; M^3= 2,21).

The item on which students scored the highest (M= 3,34) was "5. Being a good writer will help me do well academically". The other two items on which students scored similarly are "20. Being a better writer will help me in my career." (M= 3,33) and "21. It is important to me that I make an A on a writing assignment" (M= 3,26). These responses imply that most of the students are aware of the importance of writing for their academic success and career in the field of English Language and Literature.

Table 11 below reflects the students' motivation scores according to the questionnaire findings.

Table 11

Students' Motivation Scores

	1st	2nd	3rd
Mean	100,20 / 148	100,22 / 148	101,40 / 148
Maximum	128 / 148	148 / 148	148 / 148
Minimum	53 / 0	46 / 0	47 / 0

The possible score range on the questionnaire for each participant is 0 to 148. The questionnaire was applied three times (at the very beginning of the 1st term; at the end of the 1st term; and at the end of the 2nd term) in this study in order to see and follow the motivation levels of the students who were taught in a genre-based writing instruction environment during the whole academic year. When the actual total scores of participants are considered, Table 11 displays that they ranged from 47 to 148 (M = 101,40).

4.6. Students' Attitudes towards Writing: University of Florida Writing Centre: Writing Attitude Questionnaire

Attitudes (affective domain) have a very important role with the knowledge (cognitive domain) during the learning experience because it can affect the motivation and performance of students. Therefore, attitudinal surveys are also crucial in the assessment of various educational programs. Assessing student progress in writing and the factors such as attitudes, which affect this progress and relatively the success in writing, is notoriously difficult. There is no single test which definitively tells us that a student is a "good" writer and the reasons and factors behind this success or vice versa.

The Writing Center at the University of Florida conducted a study to explore whether developmental students' attitudes toward writing is related to their actual writing performance. Wolcott & Buhr (1987) administrated a writing attitude questionnaire to developmental writing students to conduct an exploration of what influence attitude might have on writing. The questionnaire consists of three broad categories. These categories address students' apprehension about writing, their perceptions of its usefulness, and their understanding of the writing process as it has applied to their own practices (Wolcott & Buhr, 1987).

The apprehension subset of the questionnaire (items 8, 11, 12, 15, 19, 20, and 24) is very similar to the Daly & Miller's instrument (1975) and it explores students'

reactions toward completing writing assignments, having their work read by peers, and being graded by a teacher. Most researchers agree that the Daly & Miller's "Writing Apprehension Test" (1975) is an accurate tool in surveying writing apprehension. However, Wolcott & Buhr (1987) suggested that their instrument, the "Views about Writing Survey", "attempts to measure the students' attitudes to writing in general and how they see writing in the larger context of the university and their careers". Unlike the Daly & Miller's instrument (1975), this questionnaire includes "several items that required students to evaluate the importance of writing both in their previous school experiences and in their anticipated majors and careers" (Wolcott & Buhr, 1987). It is estimated, in the study, that these items (numbers 1, 2, 3, 4, 5, 6, 7, 9, 10, 13, 14, 16, 17, and 18) resemble those found in the "Writing Attitude Scale" by Reigstaad & McAndrew (1984) and they explore the students' perceptions of the usefulness of writing. Other items (numbers 21, 22, 23, 24, 25, 26, 27, 28, 29, and 30) assess students' understanding and use of prewriting and revising techniques. Wolcott & Buhr (1987) explains the reasons why they have followed a specific way while they are preparing the instrument as

> students' perceptions of the writing process itself might comprise an integral part of their general attitude toward writing, with those who viewed their writing problems as chiefly grammatical possibly having different attitudes toward writing from those students who recognized more fully the complexities of the composing process (p.5).

"University of Florida Writing Centre: Writing Attitude Questionnaire" is a 30-item, Likert-type questionnaire. For each item, there is a statement that prompts participants to indicate their level of agreement with the statement. There is a response scale for each item that participants use to indicate their level of agreement with each statement. The response scale ranged from one to four, and values for the scale are as follows: 1 = Strongly Disagree; 2 = Disagree; 3 = Uncertain; 4 = Agree; 5 = Strongly Agree.

In their study, to confirm the reliability of the instrument, the questionnaire was administered a week later to half of the group selected at random, and a satisfactory rating of .79 with the Pearson Product Moment Correlation was obtained. A worksheet

for tallying the subset scores is given in the related study (Wolcott & Buhr, 1987) and, accordingly, it is included in the Appendices in this study (Appendix 14).

The overall attitudes of the students who have participated in the present study toward writing is classified as "high," "medium," or "low" depending on the evaluations in Wolcott and Buhr's study (1987). The scores in terms of the three subsets of process, usefulness, and apprehension were also analyzed. Wolcott & Buhr (1987) stated that they evaluated, at the end of the second term, students' pre-post performance on two measures: multiple-choice tests of editing skills and timed expository essays to explore attitudes in relation to writing growth. However, in this study, "University of Florida Writing Centre: Writing Attitude Questionnaire" has been used as an instrument which helps to measure the students' overall attitudes toward writing and it is aimed to see its possible relations with students' motivation, teacher interaction, classroom environment and success.

Table 12 below gives the means and standard deviations of each item of the questionnaire.

Table 12

Means and Standard Deviations of each Item of University of Florida Writing Centre: Writing Attitude Questionnaire

Item	1st		2nd		3rd		Total
	M	**SD**	***M***	**SD**	**M**	**SD**	**Mean**
1. In the past, writing has not been a necessary skill for me to know.	2,73	1,21	2,90	1,23	3,26	1,13	2,96
2. Writing was never emphasized during my secondary school days.	3,10	1,24	4,16	1,20	2,90	1,06	3,38
3. Children should be required to write more in elementary school.	4,30	0,98	3	0,97	4,19	0,89	3,83
4. During high school I was required to write a report or a short paper almost every month.	2,73	1,27	2,75	1,30	3,06	1,32	2,84
5. My English classes in highschool should have required me to do more writing.	3,45	1,23	3,19	1,38	3,48	1,34	3,37
6. Until now I have never written much for personal reasons.	2,66	1,16	3,05	1,20	3,01	1,27	2,90
7. College students should be required to take at least two writing courses.	3,85	0,99	3,81	0,99	3,93	0,98	3,86
8. I would never willingly choose to take a writing course at college.	2,70	1,27	2,66	1,17	2,78	1,19	2,71
9. Writing is an essential skill that I should master.	4,26	0,82	3,95	0,85	4,07	0,79	4,09
10. My main goal in my writing course is to get a better grade.	3,77	1,21	3,78	1,12	3,80	1,12	3,78
11. I dislike having my writing graded.	2,96	1,08	2,75	1,02	2,76	1,07	2,82

12. I dislike writing, and I am always relieved to finish any writing assignments.	2,48	1,22	2,43	1,16	2,34	1,11	2,41
13. My chief objective in my writing course is to learn to communicate better.	3,93	0,85	3,79	0,79	3,84	0,85	3,85
14. I enjoy writing letters to family and friends.	3,16	1,30	3,22	1,11	3,43	1,17	3,27
15. I do not like to have other students read my papers.	3,26	1,37	3,38	1,28	3,32	1,33	3,32
16. Writing either has been or will be an important skill in the rest of my college work.	4,04	0,74	3,84	0,94	3,92	0,91	3,93
17. My major requires much writing.	3,80	0,83	3,70	0,96	3,80	0,96	3,76
18. I expect to write reports, memos, and similar documents in my future career.	3,74	0,98	3,89	0,87	3,89	1,03	3,84
19. In the future I plan to conduct my personal affairs by telephone rather than by writing.	3,18	0,99	3,25	1,03	3,22	0,99	3,21
20. I would never choose a major that requires much writing.	2,73	0,96	2,91	1,05	2,70	0,94	2,78
21. Putting my thoughts down on paper helps me to straighten out my thinking.	3,97	0,78	3,66	0,92	4,02	0,81	3,88
22. I have difficulty organizing my ideas.	3,18	1,20	3,07	1,03	2,71	1,06	2,98
23. I always jot down ideas before I begin my writing.	3,81	0,89	3,52	0,99	3,64	0,95	3,65
24. I rarely have anything significant to say.	2,65	0,99	2,88	0,96	2,79	1,04	2,77
25. I prepare an outline or similar sketch before I begin to write.	3,61	1,12	3,55	1,16	3,61	1,15	3,59
26. My frequent mistakes in grammar and punctuation hurt my writing.	3,37	1,22	3,30	1,07	3,31	1,18	3,32
27. I do not have to spend much time on my writing assignments.	2,41	1,06	2,69	0,97	2,72	1,09	2,60
28. I generally limit my revision of papers to the correction of spelling or punctuation errors.	3,26	0,93	3,44	0,85	3,31	0,95	3,33
29. Whenever I write, I am aware of the persons who will be reading my paper.	3,52	1,10	3,54	0,95	3,42	1,13	3,49
30. Each time that I write, I know clearly what I want to accomplish.	3,80	1	3,55	0,95	3,77	1,03	3,70
Mean	**3,34**		**3,32**		**3,36**		**3,34**
Maximum	**4,30**		**4,16**		**4,19**		**4,09**
Minimum	**2,41**		**2,43**		**2,34**		**2,41**

When Table 12 is analyzed, it is clear that the items, which include positive expressions about writing, have high mean scores and the results are in the reverse manner for the items, which express negativity toward writing. Firstly, the items which state positive attitudes toward writing with the mean scores above M= 3,5 will be discussed and then the items which express negativity and have the mean scores below M= 3,0 will be analyzed respectively.

Table 13

The Items which State Positive Attitudes toward Writing with the Mean Scores above M= 3,5

Item	1st		2nd		3rd		Total
	M	**SD**	***M***	**SD**	**M**	**SD**	**Mean**
9. Writing is an essential skill that I should master.	4,26	0,82	3,95	0,85	4,07	0,79	4,09
16. Writing either has been or will be an important skill in the rest of my college work.	4,04	0,74	3,84	0,94	3,92	0,91	3,93
21. Putting my thoughts down on paper helps me to straighten out my thinking.	3,97	0,78	3,66	0,92	4,02	0,81	3,88
7. College students should be required to take at least two writing courses.	3,85	0,99	3,81	0,99	3,93	0,98	3,86
13. My chief objective in my writing course is to learn to communicate better.	3,93	0,85	3,79	0,79	3,84	0,85	3,85
18. I expect to write reports, memos, and similar documents in my future career.	3,74	0,98	3,89	0,87	3,89	1,03	3,84
3. Children should be required to write more in elementary school.	4,30	0,98	3	0,97	4,19	0,89	3,83
10. My main goal in my writing course is to get a better grade.	3,77	1,21	3,78	1,12	3,80	1,12	3,78
17. My major requires much writing.	3,80	0,83	3,70	0,96	3,80	0,96	3,76
30. Each time that I write, I know clearly what I want to accomplish.	3,80	1	3,55	0,95	3,77	1,03	3,70
23. I always jot down ideas before I begin my writing.	3,81	0,89	3,52	0,99	3,64	0,95	3,65
25. I prepare an outline or similar sketch before I begin to write.	3,61	1,12	3,55	1,16	3,61	1,15	3,59

The item, which has the highest mean score, is “9. Writing is an essential skill that I should master”. This item belongs to the “usefulness of writing” part of the questionnaire and most of the students seem to be aware of the importance and usefulness of writing. They agree that managing to produce a good piece of writing is a very critical skill in their education life. The items 16, 13, 18, 10, 17 (usefulness of writing) and; items 21 and 30 (understanding of process) have high mean scores and they can be seen as the reasons standing behind the opinion “9. Writing is an essential skill that I should master”. Students think that they should be successful in writing because of the college work which they will sustain in the rest of their education lives, having better communication skills, being successful in the future career, having good

grades, its being a necessary skill for their major, its being helpful to straighten out their thinking and express what they want to accomplish. The other items 7, 3 (usefulness of writing) and 23, 25 (understanding of process) are related to the necessity of writing in all levels and the importance of planning and pre-writing for the writing process. Students agree on the benefits of such preparation before writing their essays. At the very beginning of the first semester, the graphic organizers for some specific genres such as recounts and narratives were used as a kind of outlining. In later phases, they prepared their own outlines and during the course the necessity of planning was constantly emphasized. In fact, during post intervention interviews, 10 of the 14 students said that they found pre-writing activities very helpful (see the chapter 4.1.). They particularly enjoyed being able to establish their ideas before they began their writing. For example, one student said

Excerpt 28:

"Outlining is my favourite part for writing an essay." and another student underlined the role of outlining as a facilitator of writing as follows:

Excerpt 29:

"Outlining is very important since it helps you facilitate your writing."

The items which express negativity toward writing with the mean scores below M= 3,0 are given (from the lowest to the highest) in the following table with the aim of easy recognition and analysis.

Table 14

The Items which State Negative Attitudes toward Writing with the Mean Scores below M= 3,0

Item	1st		2nd		3rd		Total
	M	**SD**	***M***	**SD**	**M**	**SD**	**Mean**
12. I dislike writing, and I am always relieved to finish any writing assignments.	2,48	1,22	2,43	1,16	2,34	1,11	2,41
27. I do not have to spend much time on my writing assignments.	2,41	1,06	2,69	0,97	2,72	1,09	2,60
8. I would never willingly choose to take a writing course at college.	2,70	1,27	2,66	1,17	2,78	1,19	2,71
24. I rarely have anything significant to say.	2,65	0,99	2,88	0,96	2,79	1,04	2,77
20. I would never choose a major that requires much writing.	2,73	0,96	2,91	1,05	2,70	0,94	2,78
11. I dislike having my writing graded.	2,96	1,08	2,75	1,02	2,76	1,07	2,82
6. Until now I have never written much for personal reasons.	2,66	1,16	3,05	1,20	3,01	1,27	2,90
1. In the past, writing has not been a necessary skill for me to know.	2,73	1,21	2,90	1,23	3,26	1,13	2,96
22. I have difficulty organizing my ideas.	3,18	1,20	3,07	1,03	2,71	1,06	2,98

Table 14 shows that there are five items (out of seven) for apprehensiveness about writing, two items (out of four) for usefulness of writing and two items (out of four) for understanding of process. All of these items are negative statements and from the mean scores, we see that students disagree with these expressions about writing. There is only one item which is a positive statement and has a mean score M= 2,84 (below 3,0). It is "4. During high school I was required to write a report or a short paper almost every month." It is not a surprising finding because, even if they have chosen their major in high school, students do not practice productive skills in English like writing or speaking; instead, they are directed to vocabulary memorization, to grammar and structure, and so on. Furthermore, these kinds of activities are performed through multiple-choice tests as the exam system in Turkey requires.

The item12, which has the highest disagreement score (M= 2,41) "12. I dislike writing, and I am always relieved to finish any writing assignments" is seen as the clearest and decisive expression, which shows that the participants generally like writing, they have positive feelings toward writing and they are eager to perform and

end a writing assignment willingly. The three mean scores of this item also provide satisfying results about the students' attitudes toward writing. The mean scores are respectively M^1= 2,48; M^2= 2,43 and M^3= 2,34; the decrease in means can be observed and evaluated positively as it points to a desire to write. The mean scores of 20, 11, 6, 1 and 22 also show the positive changes in the students' point of views about writing and their past and present experiences. For example, in the beginning, students disagree with the item "I would never choose a major that requires much writing" with M^1= 2,73, but then, we see a decrease in the mean score M^3= 2,70. The same happens for the items "11. I dislike having my writing graded" and "22. I have difficulty organizing my ideas". These two statements and their decreasing mean scores prove that students like their writing being evaluated and they have the self-esteem in organizing their ideas; and it is seen that these opinions improve in time. However, items "6. Until now I have never written much for personal reasons" and "1. In the past, writing has not been a necessary skill for me to know" have increasing mean scores but these statistics can be regarded as a positive trend since students are more conscious about their past capability and adequacy in writing and that they perceive the writing activity more personal and essential by following such a writing course and instruction.

After discussing the details, now, we can turn to students' attitude scores according to scale.

Table 15

Students' Attitude Scores according to Scale

Scale	1st			2nd			3rd			Total	
	Mean	Max.	Min.	Mean	Max.	Min.	Mean	Max.	Min.	Max.	Min.
Usefulness of Writing	25,01	37	14	23,42	37	1	24,67	42	12	46	-10
Apprehensiveness about Writing	-20,94	-35	-10	-20,74	-30	0	-20,76	-31	-11	-7	-35
Understanding of Process	6,48	16	-3	5,25	18	-9	6,39	17	-1	21	-15

In Wolcott & Buhr's study (1987), the given ranges, which we have taken as a base for analysis, for the "apprehensiveness about writing" subset are

"-15 and above"= Low (Min.= -7);

"-16 to -20"= Medium and

"-21 and below"= Severe (Max.= -35).

According to this scale, the apprehensiveness level of the students is medium for the present study both at the beginning and at the end
(M^1= -20,94; M^2= -20,4 and M^3= -20,76).

The other subset which forms the students' perceptions about the usefulness of writing can be taken into consideration as the second factor affecting the students' general attitude toward writing. The ranges for the "usefulness of writing" subset are

"20 and above"= High (Max.= 46);

"19 to 13"= Medium and

"12 and below"= Low (Min.= -10) (Wolcott & Buhr, 1987).

The results of the usefulness of writing subset suggest that the students' score is high for this study (M^1= 25,01; M^2= 23,42 and M^3= 24,67).

The third subset is the "understanding of process" of the attitude questionnaire and the ranges for this subset are

"8 and above"= High (Max.= 20);

"7 to 3"= Medium and

"2 and below"= Low (Min.= -15) (Wolcott and Buhr, 1987).

According to scale given above, students' level of "understanding of writing process" is medium (M^1= 6,48; M^2= 5,25 and M^3= 6,39).

As for students' general attitude scores Table 16 presents the related data.

Table 16

Students' General Attitude Scores

	1st	**2nd**	**3rd**
Mean	70,54	67,93	70,30
Maximum	99	92	108
Minimum	51	48	51

To Wolcott & Buhr (1987) the ranges of general attitude scores are

High= 83 and above (Max.=120)

Medium= 82 to 70

Low= 69 and below.

The general attitude score of the participants in this study is M= 70,30 and it is medium according to the scale given above. Undoubtedly, development of attitudes toward writing is an integral part of the writing process. Attitudes are formed as a result of writing experiences but they also have an impact on future writing behaviour. Addressing this side of writing development is, therefore, an essential aspect of writing pedagogy which, inevitably, needs to take into account students' initial personal theories of writing. Such pedagogy should create a space for addressing their change and development, as students become better writers.

4.7. Students' Achievement in Academic Writing: Students' Writing Exam Results

Learning writing includes learning of different skills such as cognitive operations (thinking, planning, reading effectively, criticizing etc.), producing legible texts and so on. Being successful in writing depends on achieving these underlying skills. Students' success in writing is very crucial for their being active learners because active learners are active thinkers. In order to see the students' achievement in academic writing and their progress as learners, we analysed their writing exam results.

Table 17 below shows the students' first and second semester exam results.

Table 17

Students' Exam Results

	1st Term				**2nd Term**			
	1. Midterm	**2. Final**	**3. Portfolio**	**1 + 2 + 3**	**1. Midterm**	**2. Final**	**3. Portfolio**	**1 + 2 +3**
Mean	67,99	69,99	7,30	66,95	66,83	68,13	9,24	66,17
Max.	87	91	14	89,92	88	93	16	92,68
Min.	24	50	0	45,88	30	14	0	9

The mean scores of students' exam results do not display a significant difference between two semesters. However, a detailed analysis can provide some extra information about the students' writing achievement. In the first term, the mean score of

the midterm is M= 67,99 and the final is M= 69,99. Even though the final is expected to be harder than the midterm the mean score is higher in the final. It is clear in Table 17 that there is no significant difference between the mean scores of two semesters. Moreover, the mean scores of the portfolios exhibits an increase (M^1= 7,30; M^2= 9,24) as it is seen in Table 17.

Table 18 and Table 19 below present information on the effects of portfolios on student success.

Table 18

Comparison of Portfolios and Students' First Term Exam Results

Students	**Higher**		**Lower**		**Total**	
	N	**%**	**N**	**%**	**N**	**%**
with portfolio	40 (38,4%)	56,4	31 (29,8%)	43,6	71	68,2
without portfolio	19 (18,2%)	57,6	14 (13,4%)	42,4	33	31,8
Total	59	56,8	45	43,2	104	100

1st Term: 115 students registered, but 104 of them attended the course. 71 (68,2%) students prepared and brought their portfolios. 40 students (56,4%) had higher and 31 students (43,6%) had lower scores in their finals with preparing their portfolios when the finals were compared to the midterms. Only 19 (18,26%) of them could get higher scores in their finals without preparing portfolio. Majority of the students (N= 71; 68,2%) prepared their portfolios and had higher scores (N= 40; 38,4%). Once again, in total, 59 students (56,8%) increased their scores in the final and 45 students (43,2%) decreased them.

Table 19

Comparison of Portfolios and Students' Second Term Exam Results

Students	Higher		Lower		Total	
	N	%	N	%	N	%
with portfolio	46 (49,4%)	75,5	15 (16,1%)	24,5	61	65,5
without portfolio	14 (15,0%)	43,8	18 (19,3%)	56,2	32	34,9
Total	60	64,5	33	35,5	93	100

2nd Term: 108 students registered, but 93 students attended the course. 61 students (65,5%) prepared and submitted their portfolios. 46 of them (75,5%) had higher and 15 students (24,5%) had lower scores in their finals with preparing their portfolios when the finals were compared to the midterms. Just 14 (15,05%) of them could get higher scores in their finals without preparing portfolio. Majority of the students (N= 61; 65,5%) prepared their portfolios and had higher scores (N= 46; 49,4%). In general, 60 students (64,5%) increased their scores s in the final while 33 students (35,5%) decreased them.

Parallel to Table 17, which has given the data related to the students' exam results in general, both Table 18 and Table 19 display that most of the students have gotten higher grades from their finals. Genre-based writing instruction seems to have a positive effect on student achievement in writing process.

However, one limitation is that this study only examined one group without reference to a comparison group. Therefore, even though the students' writing showed an improvement during two semesters, it is hard to generalize that the improvement is solely derived from the instruction. Future studies would thus need to use two different treatment groups and compare their achievement.

CHAPTER V

DISCUSSION

5.0. Introduction

The present study is designed to answer the following research questions:

1. To what extent does genre-based academic writing instruction contribute to raising metacognitive genre awareness in English Language and Literature students?
2. If so, how does this metacognitive genre awareness affect English Language and Literature students' analysis of academic and literary texts?
3. How does, if any, this metacognitive genre awareness affect English Language and Literature students' writing performance?
4. How do genre-based academic writing instruction and probable metacognitive genre awareness affect English Language and Literature students'
   4.1. interpersonal relationship with the teacher,
   4.2. attitudes and motivation towards writing,
   4.3. achievement in academic writing?

5.1. Discussion

A metacognitive theoretical framework is very practical to have a specific and applicable model in providing the sufficient information to understand how and when awareness of genre affects learners' understanding of academic texts and their own writing choices. In line with this model, the present study investigates the application of genre-based approaches to writing practice by examining the process of building metacognitive genre-awareness within genre-based academic writing instruction and shows how it influences English Language and Literature students' ability to interpret and compose academic texts. Moreover, by applying a genre-based writing syllabus for literature students, it aims to focus on the effects of this approach on other anticipated purposes of this study. In the light of these points, the first research question formulated to guide the study is as follows:

Research Question 1

To what extent does genre-based academic writing instruction contribute to raising metacognitive genre awareness in English Language and Literature students?

At the very beginning of the semester, most of the students were not sure about their stances toward writing (positive or negative). In their diaries, they generally preferred to tell about their daily routines. After a few weeks, instead of daily routines, they started to mention other people, other courses, literature as their own study field, their academic interests, some concepts such as friendship, egoism, selfishness, women's rights and about movies and books. While they were writing about these kinds of subjects freely, at the same time, they were supposed to write about their feelings or opinions about the teacher, their progress and the course itself: topics, activities, genres and so on. They were also required to write in their diaries with the guidance of the week prompts for the first and the second terms (see Appendix 6 and Appendix 7). They preferred to express their daily lives superficially because they did not have enough confidence to write about challenging topics. This situation made them feel hesitant about their attitude toward writing and their ability to write in English. Moreover, some of them expressed their moods about writing:

Excerpt 30:

"*I don't like writing because I cannot write. But I like reading something. While I am writing .... I feel very stressful."* and most of them emphasised that the introduction is the least favourite part of writing like the following

Excerpt 31:

"I don't like introduction because I don't know how to begin. I have lots of ideas but I feel confused while I am writing introduction." or they said that

Excerpt 32:

"I don't make an outline before writing my essays; I think it is not very much helpful."

Similarly, the next statement gives the students' negative thoughts about preparing outlines as a pre-writing activity.

Excerpt 33:

"Preparing an outline seems unnecessary."

These findings show that at the beginning of the course, most of the students were not really aware of their writing ability and potential in English. As they stated they felt uncomfortable while dealing with writing in most of its aspects such as the phases of writing (pre, during and post), parts of an essay (introduction, development, conclusion), general techniques and strategies related to writing of these parts and the like. The proficiency of students in English language (grammar, sentence structure, vocabulary selection, usage etc.) is also a very important and effective factor on their attitudes, ability and success. Most of them asserted that they had difficulties in organizing and expressing their ideas in a proper way in English and choosing the appropriate and correct vocabulary while they were writing.

As acknowledged previously, few weeks later, they started to refer to their progress in most of the aspects of writing, and while they were doing this, their manner was more positive and they began to gain self-confidence in writing about anything. In their diaries and interviews, they declared such feelings like

Excerpt 34:

"I think I improved myself a lot. I saw an essay from past (from the beginning of the first semester) and compared it with the current writings. Both my grammar and the content of the essays are very different. I feel better in writing now."

The students' improvement in structure and content fields is mentioned by the following text:

Excerpt 35:

"I couldn't write anything, I had some knowledge from prep-class but it was not enough. I checked my file and I saw that I wrote only three sentences for the introduction but now I can write more than five sentences. In addition, their content developed. Even if I can't speak, I can express myself through writing" and

Other two examples related to the progress and change in the students' language usages (grammar, vocabulary etc.) are as follows:

Excerpt 36:

"..... getting feedback is good; through writing I can develop my English; ....with the help of this course, I learned how to start writing, how I should be careful about the things while writing something, I can now stop and limit myself in order not to be remote from the main idea."

Excerpt 37:

"I like writing and the course. It improved my grammar and vocabulary. I had difficulties in vocabulary selection; I still have but I feel the change positively. In the beginning I would say I didn't like writing", "Previously I could write few sentences but now I can write paragraphs; I know how to write an introduction and organize an essay."

The following two statements are related to changes in the students' self confidence in writing.

Excerpt 38:

"I didn't like writing before, I cannot say I like it very much right now but my attitude is not so bad", "I was afraid of writing academic texts, I think I improved myself because I feel much confident now", "Even if I don't like the topic, I can manage to write something about it."

Excerpt 39:

"I didn't like writing because I didn't have self-confidence in writing. I like watching something, but not reading or writing. Here we both read and write, the teacher encouraged us and I started to read and write something and I started to like doing it. During summer, also, I will continue to write something."

The other expressions used by the students related to their attitudes toward writing are:

Excerpt 40:

"It wasn't favourable for me in the past but now it is both beneficial and my favourite."

Excerpt 41:

"I think writing is the most important course for the first year of the English Language and Literature department."

Students, as could be understood from their short and non-specific sentences, appeared to be at superficial level in expressing and evaluating themselves at the beginning of the study. However, they turned out to be more competent in analyzing their own improvement in writing. When we consider the sentences they created with details such as positions and their reasons, causes and their effects or vice versa, definitions and examples, we may say that there was an increase in the students' self awareness. Finally, this positive manner was supported by the students' expressions from their diaries and interviews (some of them given above) and also by the findings represented in Table 4 in section 4.1.

The change in both general and genre related awareness was more clearly observed from the expressions uttered by the students during and at the end of the second semester. Some related examples from their diaries and interviews are as below:

Excerpt 42:

"In the beginning, I didn't make outline or I didn't use any other pre-writing strategies. Now, I am making outlines because I know that writing is a process."

Another expression pointing to the advantages of making outlines is as follows:

Excerpt 43:

"I experienced the benefits and advantages of making outlines. After making an outline, for the first time, I realized that it was the easiest writing experience I've ever had."

The comparison of and differences in the students' past and present writing habits can be detected in the following statements:

Excerpt 44:

"There is a huge difference when I compare my current writing to the beginning. I am still stressful but I can see the positive changes. For example, I couldn't write two sentences in an hour but now I can express myself, my ideas with longer sentences."

Excerpt 45:

"In the past, I thought how the other students can write pages in English but now I can also manage to write about something with the help of knowledge I have"

Excerpt 46:

"I understood that my writings previously were like free writing thus I felt like I was lost in ideas."

Excerpt 47:

"I thought 'Essay is essay' in the beginning and everybody could write an essay. It was not an essay actually; it was like free writing. However, we are literature students and we should know the necessities and details of academic writing."

Students also indicated the positive change in their points of view as a result of the course design:

Excerpt 48:

"*When I think about something I can express it much more easily. I have less stress because before I would think how I should start to write, what I have written about and etc." and "In introduction, I know how to start, what to mention and how I limit my writing."*

Excerpt 49:

"I think writing is more important than the other courses because it develops not only the ability of 'expressing' but also the other abilities like comprehending, analysing etc."

Excerpt 50:

".... after taking this course I feel myself as if I grew up."

The data gathered from the students provided evidence for their progress and positive change in their ability to write, in genre awareness, in English language and in their attitude toward writing (see also the section 4.6.) Moreover, the teacher's weekly notes about the courses showed that even if they felt confused in the beginning they managed to cover the key points in time. The teacher mentioned the followings

Excerpt 51:

“Students cannot give the exact reasons of why they are dealing with genres in such a detailed way” in the fourth week.

Excerpt 52:

“Students start to realize the differences between the genres and their features; they can realize the progress, but they don’t manage to explain it in a detailed way” in the eighth week; yet when we look at the last week of the semester, we see that

Excerpt 53:

“They are not totally aware of the writing process and the genres, nevertheless, they can feel the difference and try to understand the details” at the last week of the first semester.

In addition, there were some notes related to their participation and approach to the course and course content such as

Excerpt 54:

“They had difficulty to understand the difference between the ‘recount’ and ‘narrative’ genres; they need to remember the features and samples of the recounting” in the sixth week;

Excerpt 55:

“They liked the ‘exemplum’ very much; in my opinion, the text (‘The Wife of Bath’ from Chaucer) has an effect on this manner” in the seventh week; and

Excerpt 56:

“They stated that they see the importance of auto-biography in this course; they have never thought about the genre in that way (they felt themselves more important)” in the thirteenth week.

During the second semester, the teacher observed a higher level of self-awareness, genre-awareness and attention to the course. Most of the students declared that they liked and preferred the second semester and the reason could be associated to the course content (more interesting genres and literary reading materials; see the

methodology part of the study and Appendix 4 for the details of the course content).

Research Question 2

If so, how does this metacognitive genre awareness affect English Language and Literature students' analysis of academic and literary texts?

Data related to the second research question are elicited through the students' diaries, interviews, portfolios and teacher's classroom observation (notes in the journal). For this research question, firstly, the students' reflections on the course (diaries and interviews) and the teacher's observation will be presented together with a discussion on students' writing performance: portfolios.

As mentioned before, the content of the first semester of the course was more technical when compared to the second semester from the point of genres, literary texts and their activities. In the first semester, students focused on the analysis of the literary texts, which were also the examples of different genres. They had to analyze the texts from the aspects of both genre characteristics and their literary features in order to comprehend them in a very detailed way and thus to be able to perform the related writing activity. They paid attention mostly to the genres and their characteristics. While they were dealing with the texts, they did not focus on literary features and analysis that much. The reason why they studied mostly the genres was that the primary aim of the course was to establish the genre knowledge and awareness, while, additionally, with literary analysis they would be preparing themselves for their future academic studies in the department. In short, the students' comments on the texts analysis were general during the first semester.

In the second semester, however, students studied the sample texts for genres and they focused on the analysis of the different literary texts, which have formed the background for the students' essay topics parallel with the related genre. In that way, they concentrated on the text analysis in two ways: reading through genres and a comprehensive literary text analysis with pre-reading, while-reading and post-reading activities. In fact, these two kinds of text analysis are not very different from each other; they are interrelated and they support one another. We need to stress again that the aim of this study is to provide a detailed analysis about the application of genre-based approaches to writing practice by examining the process of building metacognitive

genre-awareness within genre-based academic writing instruction and show how it influences English Language and Literature students' ability to interpret and compose academic texts. Students should be encouraged to develop genre awareness instead of memorization of text types. In this research, the genre-based pedagogy which supports genre awareness, described by Beaufort (2007, p. 151) as providing "guidance to structure specific problems and learnings into more abstract principles that can be applied to new situations", was followed within genre-based academic writing instruction.

Students, during the second semester, seem to recognize the difference between the two terms as they expressed themselves during the interviews and in their diaries (see section 4.2.).

Research Question 3

How does, if any, this metacognitive genre awareness affect English Language and Literature students' writing performance?

Students' scores on each category of the "ESL Composition Profile" show that most of the students moved their ability up in the scale especially in the content category. The positive manner in the content category of the scale is very meaningful from the aspect of genre analysis and producing appropriate writing pieces. The reason why the content part of the scale is very important is that firstly, it is the backbone of the essay writing in general and thus; it covers the biggest part and includes everything, which is also necessary for a proper essay: introduction, development and conclusion. Secondly, while analysing a text, students should understand the content and its related genre and while they are writing they should also arrange their essay content according to the related genre. In order to be able to comprehend and write appropriately they should both analyze and compose contents, which carry the specific features of the supposed genre. An adequate and efficient text analysis through the reading of course materials is required by the course content implied for this study. If the students can be successful in understanding and analyzing the text, then they can manage to perform appropriate writing pieces within the frame of targeted genre. That is how, the portfolio analysis could provide data for the students' progress both in their writing performance and text analysis.

In a genre based writing instruction, metacognitive genre awareness affects English Language and Literature students' writing performance positively because the positive results in the content category of the essay evaluation (also in the other related categories) were observed (see Table 5) and that constitutes a significant evidence for the students' improvement both in text analysis and writing performance.

Research Question 4

How do genre-based academic writing instruction and probable metacognitive genre awareness affect English Language and Literature students'

4.1. interpersonal relationship with the teacher,
4.2. attitudes and motivation towards writing,
4.3. achievement in academic writing?

4.1. Interpersonal relationship with the teacher:

College and University Classroom Environment Inventory (CUCEI)

Results show that the sequences of scales are similar in both terms except for the innovation and satisfaction scales. The satisfaction scale has a higher percentage in the second term. Students had a better understanding of the content of the course in the second semester and saw its positive effects on their analysis of texts, writings and other courses. This awareness might have led to a feeling of satisfaction about the course. Moreover, the statistical change in the innovation scale might be a result of the repetitive nature of the course because even if the writing genres, texts and discussion topics are various and interesting, the pattern of each course can be perceived similar by students in practice (i.e. learning the genre, reading and analyzing the sample text, pre-reading activities (exp. discussion about the related topic and etc.), reading the literary text, post reading activities and writing their own essays).

In addition, an increase is observed in the involvement and student cohesiveness scales in the second semester. The reason might be that students participate more actively and attentively in class discussions and activities during the second term when compared to the first. The feeling of being familiar with the teacher, course content and other students in the classroom might have contributed to the statistical increase in both involvement and student cohesiveness scales. On the other hand, personalization,

individualization and task orientation scales show little decrease in percentages; however, these changes do not create a significant difference in their sequence.

Taken as a whole, personalization, individualization and task orientation scales take the first three places in the sequence of seven scales dominating and affecting the classroom environment in both academic terms. In the light of the scale descriptions, the writing course with a focus on a genre-based approach has given emphasis to opportunities for individual students to interact with the instructor and concerned with students' personal welfare (personalization). The students are allowed to make decisions and are treated differentially according to ability, interest or rate of working (individualization); and class activities are clear and well organised (task orientation) (Fraser, Treagust & Dennis, 1986). Furthermore, other scales of the instrument represent satisfactory statistical values which point to a positive classroom environment together with the teacher and an approach permiting affirmative relations between teacher and student/ student and student (personalization, involvement, student cohesiveness and satisfaction), contributions to personal development (task orientation) and system maintenance/ change (innovation and individualization).

The Questionnaire on Teacher Interaction (QTI)

In the questionnaire, the model for interpersonal relationship, presented by the questionnaire, includes two dimensions: a proximity dimension (Cooperation, C - Opposition, 0) and an influence dimension (Dominance, D - Submission, S). In addition, each of the eight sectors has its own two-sides: Leadership (DC), Helpful/ Friendly (CD), Understanding (CS), Student Freedom (SC), Uncertain (SO), Dissatisfied (OS), Admonishing (OD) and Strict (DO) behaviours. For example, DC indicates behaviours that are characterised by high dominance and some cooperation, while CD represents behaviours with high cooperation and a fair degree of dominance. According to these definitions, if the statistical results are conducted in another way, it can be also revealed that behaviours characterised by cooperation (from proximity dimension) and dominance (from influence dimension) are two overwhelming segments of the behaviours which are the first three (leadership (DC), helpful/ friendly (CD) and understanding (CS)) in the sequencing of the eight scales.

Over the last three decades, learning environments research has shown a prolific growth. Teacher–student interpersonal relationships themselves are important for several reasons. Previous studies have shown that interpersonal behaviour is a crucial

entity in determining the quality of teacher regulation within teaching and learning processes (den Brok, 2001). This is because it is a major component of classroom management (Doyle, 1986). However, many teachers encounter problems with respect to managing good classrooms (Veenman, 1984). Thus, healthy teacher–student interpersonal relationships are a prerequisite for student learning engagement (Brekelmans et al. 2002; Wubbels & Levy, 1993). Teachers who experience good interpersonal relationships with their students have been found to experience better job satisfaction and the good relationships prevent burnout (Ben-Chaim & Zoller, 2001; Wubbels & Levy, 1993). Likewise, research has shown that students' perceptions of teacher interpersonal behaviour are strongly associated with students' motivation and achievement in all subjects (den Brok et al. 2004; Wubbels & Brekelmans, 1998). Some other studies (Wubbels, Brekelmans & Hooymayers, 1991) also show that the eight typologies of the questionnaire are related to and can provide some evidence for the students' cognitive (achievement) and affective (attitude) outcomes. For example, the more teachers demonstrated strict, leadership and helpful/ friendly behaviour, then the higher was cognitive outcome scores. The more cooperative (student responsibility and freedom, understanding; helpful/ friendly and leadership) the behaviour displayed, the higher the affective outcome scores.

4.2. Attitudes and motivation towards writing:

Attitude

Daly et al. extensively documented the effects of apprehension as one part of the general attitude construct. Some studies which are carried out by Daly et al. (Daly, 1985; Daly & Shamo, 1978; Daly & Miller, 1975; and Faigley, Daly & Witte, 1981) show similar findings. For example, apprehensive writers score lower on objective tests than do less anxious students; students' apprehensiveness affects their choice of courses and their choice of occupations and very apprehensive writers tend to produce shorter, simpler papers than their more confident peers do. Also, the study of McCarthy, Meier & Rederer (1985, p. 469) points out that "students' evaluation of the effectiveness of their writing skills is related to the quality of their writing performance". All of these studies indicate that students' attitude toward writing may affect their writing performance. Thus, we are interested in finding out the students' attitudes toward writing.

According to the scale provided by the questionnaire, the apprehensiveness level of the students is medium for the present study both at the beginning and at the end (M^1= -20,94; M^2= -20,4 and M^3= -20,76).

The results of the usefulness of writing subset suggest that the students' score is high for this study (M^1= 25,01; M^2= 23,42 and M^3= 24,67).

Although Wolcott & Buhr (1987) did not find much connection between students' writing improvement and their perceptions about the usefulness of writing, Anderson (2002, p. 56) points out unless students grasp the important role that writing plays for most college-educated employees, they may be unwilling to put forth the necessary effort to improve their writing skills. Thus, in the implementation part of this study, a genre-based writing instruction was followed and different genres thought to be useful in their education lives and careers were studied. Wolcott & Buhr (1987) also agree that "students can be asked to discuss together the types of writing encountered in various fields, or we can assign them the task of finding out the nature of writing that their majors will require" (p. 8).

As Boyer (1984) mentions the "exact man" of Francis Bacon, "Clear writing leads to clear thinking; clear thinking is the basis of clear writing. Perhaps more than other forms of communication, writing holds us responsible for our words and ultimately makes us more thoughtful human beings" (p. 21). Therefore, part of our task as instructors must be to help these students, who so often dread writing, make the same discovery.

According to scale, students' level of "understanding of writing process" is medium (M^1= 6,48; M^2= 5,25 and M^3= 6,39) for this study. As indicated by the responses to the questionnaire, many students do not adopt a process approach to writing even if they have studied it in their preparation classes. Most of them see pre and post writing activities as time consuming. The interviews made with students and the analysis of their diaries provide parallel data with the assumption given above. Therefore, clarifying the writing process for them seems an essential first step in modifying their attitudes toward writing. With this aim, extra attention was paid to helping students to develop strategies for prewriting (outlining) and revising, and most importantly, focusing not only on the written product alone but on the larger writing process. Though certainly not new, all these practices are important if students are to have a manageable idea of how to proceed with writing assignments. A genre-based instruction providing awareness about the writing process was planned and applied.

The general attitude score of the participants in this study is M= 70,30 and it is medium according to the scale. Development of attitudes toward writing is an integral part of the writing process. Attitudes are formed as a result of writing experiences but they also have an impact on future writing behaviour. Addressing this side of writing development is, therefore, an essential aspect of writing pedagogy. A sound writing pedagogy needs to take into account students' initial personal theories of writing. Such pedagogy should create a space for addressing their change and development as students become better writers. It is a necessity to modify negative attitudes during this period because Daly (1985, p. 56) states that "A positive attitude about writing is associated with, and may even be a critical precursor of, the successful development and maintenance of writing skills". That might be possible though making our students more familiar with the writing process, helping them deal with their writing apprehension, and making them more cognizant of the importance of writing through such a genre-based writing instruction including the keystones of the process writing.

In Fisher & Rickards' study (1998), the relationship between the students' perceptions of student-teacher interpersonal behaviour and their attitudes toward the class was analyzed. The 48-item version of the QTI (Wubbels, 1993) was used to gauge students' perceptions of student-teacher interpersonal behaviour as it was done in this study; however, their attitudes were assessed with a different scale. The results of this study showed that "in classes where the students perceived greater Leadership and Helping/Friendly behaviours in their teachers, there was a more favourable attitude toward the class. The converse was true when the teacher was perceived as showing Strict or Dissatisfied behaviours" (Fisher & Rickards, 1998, p. 10). It is apparent that teachers' behaviour to their students has a considerable effect on their students' attitudes.

In the present study, according to QTI, the scales having the highest percentages were Understanding, Leadership and Helping/ Friendly, and there should be some positive effect of this kind of an environment on the students' attitudes toward writing. This could be given as the explanation of the three attitude scores (M^1= 70,54; M^2= 67,93 and M^3= 70,30) because there was a little decrease in the students' attitude scores in the middle of the year and it reached the beginning score at the end of the semester although the tasks were much more difficult during this term. Although the process required a permanent hard-work, students handled this situation well by the help of the positive and supportive classroom environment.

Another study (Graham, Berninger & Fan, 2007) investigated the relationship between the writing achievement of primary students and their attitudes towards writing. The researchers found that their findings most closely supported the model in which students' attitudes towards writing directly affected their writing performance. Students with more positive attitudes towards writing demonstrated higher writing achievement.

Motivation

The possible score range on the motivation questionnaire for each participant varies from 0 to 148. The questionnaire was applied three times (at the very beginning of the 1st term; at the end of the 1st term; and at the end of the 2nd term) in this study in order to see and follow the motivation levels of the students who were taught in a genre-based writing instruction environment during the whole academic year. When the actual total scores of participants were considered (Table 11), it was seen that they ranged from 47 to 148 (M = 101,40). The students' motivation levels parallel to their motivation scores have shown a little increase in time.

As a factor to increase students' motivation, one significant characteristic of genre-based writing instruction implemented in the present study is its inclusion of many texts assigned to the students. The content of the course is not only based on writing special genres selected according to the students' academic study but also it is based on some background information and detailed knowledge about some piece of literature and the genre itself. Interesting and helpful reading materials for students make the course more attractive and motivating; and genre-based writing instruction is very suitable and beneficial for supporting these kind of reading materials and being supported by them. Pascarella et al. (2004) conclude that a higher amount of reading is related to improvement in attitude toward literacy activities. The amount of reading in which a student engages relates to his or her writing ability and motivation. Payne (2012) stated that "there was a significant difference in scores for participants who read less than ten books per year (M = 87,21; SD = 21,39) and participants who read ten or more books per year (M = 109,04; SD = 21,19), $t(66) = 4{,}07$; $p < {,}05$" (p. 21). The power of reading in writing classes, in other words, including interesting and helpful reading materials for students is enormous.

4.3. Achievement in academic writing

The mean scores of students' exam results do not display a significant difference between two semesters. However, a detailed analysis can provide some useful insights into the students' writing achievement. In the first term, the mean score of the midterm is M= 67,99 and the final is M= 69,99. Even though the final exam is expected to be harder than the midterm, the mean score is higher in the final. The same situation is also observable in the second semester. It is clear from Table 17 that there is no significant difference between the mean scores of two semesters. Moreover, the mean scores of the portfolios exhibits an increase (M^1= 7,30; M^2= 9,24).

Tables 18 and 19, demonstrating comparison of portfolios and students' first and second term exam results, display that most of the students have gotten higher grades from their finals. Acording to these data, it is clear that portfolios play an important role in their writing achievement. For the first semester, it is seen that majority of the students (N= 71; 68,2%) prepared their portfolios and had higher scores (N= 40; 38,4%). In total, 59 students (56,8%) increased their scores in the final and 45 students (43,2%) decreased them. For the second semester, it is clear that majority of the students (N= 61; 65,5%) prepared their portfolios and had higher scores (N= 46; 49,4%). In general, 60 students (64,5%) increased their scores in the final and 33 students (35,5%) decreased them.

At the beginning, students thought that keeping portfolio was a difficult assignment for them; however, in time, they were very satisfied with it because they recognized the benefits of keeping portfolio and getting feedback. Most of them also emphasized the importance and advantages of getting feedback and stated that they were much depended on the teacher in the first semester, and this made them feel more comfortable. They were keeping portfolio in the second semester, too; on the other hand, they did not have any feedback in the second semester (within the framework of teaching-learning cycle and its independent construction phase).

CHAPTER VI

CONCLUSION

6.0. Introduction

In this chapter, pedagogical implications drawn from the study and recommendations for further studies are presented. It ends with personal reflections related to the study.

6.1. Pedagogical Implications

It is our hope that valuable implications for designing syllabi and in-class activities for writing classrooms are offered by the present study in terms of practice and pedagogy in foreign language (FL) writing. Moreover, the effects of genre-based writing instruction on students' attitudes, motivation, achievement and the teacher-student relationship have been disscussed and explained.

One of the remarkable instances of genre-based writing instruction is raising writers' awareness of situations of language use along the continuum between primary and secondary discourses. The opportunities to write different genres related to their own study fields with different functional goals enable FL writers to shift along a trajectory from primary to secondary discourses. Moreover, in time, they build a foundation for advanced literacy that could be useful for other types of writing required in academic or professional settings.

In addition, there is a strong relation between the notions of genre and task which might greatly informed second language (L2) writing pedagogy. According to its functional goal, each genre presents a different set of rhetorical choices or possibilities (Cheng, 2008a; Hyland, 2004). Thus, tasks provide instructional frameworks in which to organize writing classrooms in a sequential manner. The combination of genre and task can, therefore, create a crucial pedagogical link between socially situated writing performance and choices of language use (Yasuda, 2011).

Genre-based writing classes usually covers the themes which presents real-life activities and in which people do specific things through writing, providing potentially relevant and motivating ways into writing by drawing on students' personal experiences and prior knowledge (Feez, 1998).

The possible stages involved in designing a genre-based course from a text-focus perspective have been outlined by Burns & Joyce (1997) as follows:

1. Identify the overall contexts in which the language will be used.
2. Develop course goals based on this context of use.
3. Note the sequence of language events within the context.
4. List the genres used in this sequence.
5. Outline the sociocognitive knowledge students need to participate in this context.
6. Gather and analyse samples of texts.
7. Develop units of work related to these genres and develop learning objectives to be achieved.

These steps are more often simultaneous than sequential. A genre-based course design usually begins with what students know and what they are able to do. The teacher of the course should consider the reasons why students need to learn writing. The main purpose of this kind of a course is moving students from current to target proficiencies. From this point, the key feature of a genre-based writing pedagogy is to evaluate students' current needs and analyse target texts. As Hyland (2007) suggested, needs involve a present situation analysis (learners' current proficiencies, perceptions, and ambitions), a target situation analysis (relating to communication needs rather than learning needs) and a means analysis (consideration of the teachers, methods, materials, facilities, and relationship of the course to its immediate environment). In other words, seeing needs, contexts, and genres together is both a means of considering writing in a wider frame and a basis for both developing the skills students' need to participate in academic or professional communities and their abilities to critically understand those communities.

Genre-based writing instruction provides a way of organising the course and gives considerable recognition to the importance of collaboration, or peer interaction, and scaffolding, or teacher-supported learning. These concepts assist learners through two notions of learning:

1. Shared consciousness—the idea that learners working together learn more effectively than individuals working separately.

2. Borrowed consciousness—the idea that learners working with knowledgeable others develop greater understanding of tasks and ideas (Hyland, 2007).

More specifically, genre-based pedagogies employ the ideas of Russian psychologist Vygotsky (1978) and the American educational psychologist Bruner (1990). Together with the idea of scaffolding, it has been turned into an explicit methodological model, represented by the teaching-learning cycle (Figure 1).

Moreover, genre-based pedagogies offer several advantages to the assessment of L2 writing, and, in particular, they pay more attention than many other approaches to the following basic principles (Hyland, 2004, p. 163):

1. Explicit: They provide explicit criteria for assessment and feedback
2. Integrative: They integrate teaching and assessment
3. Relevant: They are directly related to learners' writing goals
4. Competency: They specify student competencies and genre features
5. Preparedness: They ensure assessment occurs when students are best prepared for it.

Hyland (2007) also states clearly that

> By making clear to students what teachers value in writing and emphasising exactly what is expected from them in any writing task, students know how they will be assessed and what they have to do to be successful, and this gives them greater motivation and confidence to write. In other words, giving learners an explicit idea of what is required means there is a direct link between teaching and assessment; and enables teachers to see how far students have gained control of the genre (p. 161).

The use of portfolios in genre-based writing teaching is also a very effective way of both evaluating the students' writing ability and helping students to understand more about the genres they have studied. As Hamp-Lyons and Condon (2000) point out, reflection is one of the main strengths of portfolios as students are able to compare different genres and writing experiences and consider their writing and the criteria

employed for judging it. It conveys a valuable opportunity to get more information about students' progress in writing and to help them give greater support.

This study has attempted to suggest some of the ways that genre can be of considerable theoretical and practical relevance for preparing students to write in L2 classrooms. As Hyland (2007) stated in a very clear and accurate way

> Writing instruction must help demystify prestigious forms of discourse, unlock students' creative and expressive abilities, and facilitate their access to greater life chances. To accomplish these goals, we require a systematic means of describing texts and of making our students' control over them more achievable. In short, a well-formulated theory of how language works in human interaction has become an urgent necessity in the field of teaching second language writing. Genre pedagogies are a major response to this need, providing teachers with a way of understanding how writing is shaped by individuals making language choices to achieve purposes in social contexts (p. 163).

This study explored how English Language and Literature students developed their genre awareness and knowledge, and writing competence as they were engaged in systematically designed genre-based writing tasks that incorporated essay writing. The results show that genre awareness and knowledge include some important factors such as improved knowledge of genre-specific language choices and enhanced audience awareness.

At the very beginning of the study (the beginning of the first semester), students have had an uncertain view of a genre and by the implementation of the genre-based wrting instruction they have begun to cover a more informed understanding of how text might be formed and structured to meet contextual needs. This development has also affected their improvement in contextual analysis skills and they can continue to apply them in their actual practice. In this sense, it seems that rhetorical reading is extremely important in teaching writing to students in their first year at English Language and Literature Department and it should be integral to building their ability to write in different genres.

Furthermore, students' comments in the interviews demonstrated that the analysis of the sample texts was very useful in helping them see how the linguistic resources they had known at a receptive level were actually used to achieve a goal in a

real-life situation. In other words, genre-based pedagogic tasks have provided a salient link between form and function. This link enables students to have an initial framework for production. They had ‘‘general knowledge,’’ but their ‘‘local knowledge’’ (Carter, 1990) that could be used in a specific domain had not been substantially developed at the very beginning of the first semester.

There are some other important sources which are provided by genre-based writing instruction such as linguistic resources for making meaning in a text. These linguistic resources like lexis, grammar, and discourse structure should be taught to the students and their consciousness about these concepts should be maintained (Martin, 2009). “A deliberate effort to teach and expand these resources explicitly, particularly in genre-based tasks, is meaningful both in terms of second language acquisition and writing development” (Yasuda, 2011; p. 125).

Beside qualitative results, the quantitative results showed that the students made clear gains in some aspects of their writing performance, as well as in their awareness and perceptions of their genre knowledge development. The analysis demonstrated that they became more able to control the degree of formality in response to the given context and make more appropriate linguistic choices to respond to the reader and to achieve the specific goal of the given task.

Another important point to mention is the relationship among genres, choices, and constraints. This (1.1. Background to the Study) was pointed out that there was a criticism that genre-based pedagogies might constrain writers’ creativity through prescriptivism and that genre teachers may accommodate students to the model of the dominant discourse by simply encouraging them to write as they were taught. However, this argument can be levelled at almost all teaching approaches. Learning about genres does not preclude critical analysis, but in fact, provides a necessary basis for critical engagement with cultural and textual practices. Apparently, the dangers of a static, decontextualized pedagogy are very real if teachers fail to acknowledge variation and apply what Freedman & Medway (1994) calls ‘‘a recipe theory of genre’’ (p. 46).

However, several points need to be made in terms the difficulties that might be faced during the implementation of a genre-based writing instruction. One such difficulty is that the instructor herself should choose the sample texts and writng tasks very carefully in line with the purposes of the genre-based writing instruction. Moreover, s/he should always be aware of the teaching-learning cycle. According to its stages, students’ reactions should be taken into consideration. Within these terms,

managing these purposes is very difficult for an instructor teaching in a crowded classroom as was the case in this study. For example, a crowded classroom made difficult to read and analyze even the sample texts. At the beginning of the semester, sample reading texts were given as homework and the analysis were thought to be done in the classroom for saving time. However, the problem was that most of the students came to the classroom without reading the texts. This situation inhibited the effective analysis of the texts in the classroom. In order to solve this problem, the researcher started to read the texts in the classroom but, still, it was time consuming; and even if some students liked reading in the classroom the rest felt bored. As a last attempt, the researcher assigned students to read the texts at home and showed short movies of the stories in the classroom which seemed to work better. Furthermore, following the portfolios and giving feedback were very difficult for the researcher considering the number of the students in the classroom.

However, despite all, at the end of the course, students could transform their genre knowledge from a receptive level to a productive level after a careful and detailed implementation. When genre-based tasks are systematically designed, writers can gradually develop a range of linguistic/rhetorical choices to make and perform a certain social action in a socially appropriate manner.

6.2. Recommendations for Further Studies

The research findings of the present study demonstrate that a genre-based approach to writing based on the three phases of the teaching-learning cycle has created a possitive impact on the participants in terms of understanding the process as a whole. Indeed, most of the students gained control over the key features of the required genres, and they expressed their positive feelings towards the approach.

One of the important points which should be considered while implementing genre-based writing instruction in ESP environment is to introduce many well-written sample reading texts which contain the features of the specific text-types into their own classroom. As discussed before, one of the difficulties faced by students when they develop writing skills was that they lacked the knowledge of the text-type in terms of language features and text features; therefore, they did not know how to turn their ideas into an intelligible text. Thus, while organising the design and materials of the course, paying enough attention to selection of the texts which serve as a model for students

should be given importance as much as the implemantation and practice phases of these texts.

Moreover, teachers should resort to the flexibility of the genre-based approach. It means that although genre-based approach is based on the three phases of the teaching-learning cycle, it is possible for some capable students to move further.

In addition, this study aimed to explain how the participants developed their genre awareness, writing competence and their effects on students' attitudes, motivation, achievement and teacher-student relationship in the classroom as they engaged in a range of genre-based tasks in a foreign language context. The study had its own limitations.

One limitation is that this study only examined one group without reference to a comparison group. Therefore, even though the students' writing showed an improvement during two semesters, it is hard to conclude that the improvement is solely derived from the instruction. Future studies would thus need to use two different treatment groups and compare the achievement of these two groups.

The second one is that this study is limited to genres which have been thought to be useful for students' academic studies, and the instruction has been implemented accordingly during two semesters. It means that the genres were basic ones for their study fields and the students were observed in their first year. A further study might focus on students'development on a long term basis in other writing situations.

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APPENDICES

Appendix 1: Consent Form

Consent Form for Participation in a Research Study
Genre-based Approach to Writing Instruction for Students at English Language and Literature Department

Description of the research and your participation

You are invited to participate in a research study conducted by Research Assistant Gamze ALMACIOĞLU. The purpose of this research is to investigate the process of building metacognitive genre-awareness within genre-based academic writing instruction and show how it influences English Language and Literature students' ability to interpret and compose academic texts.

Your participation will involve keeping diaries and writing portfolios for the writing course that you are responsible to attend during the first semester in 2014 -2015 academic year.

Risks and discomforts

There are no known risks associated with this research.

Protection of confidentiality

We will do everything we can to protect your privacy. Your identity will not be revealed in any publication resulting from this study.

Voluntary participation

Your participation in this research study is voluntary. You may choose not to participate and you may withdraw your consent to participate at any time. You will not be

penalized in any way should you decide not to participate or to withdraw from this study.

Contact information

If you have any questions or concerns about this study or if any problems arise, please contact Gamze ALMACIOĞLU at Gaziantep University at 0342 317 29 44.

Consent

I have read this consent form and have been given the opportunity to ask questions. I give my consent to participate in this study.

Participant's signature_____

Date:_____

A copy of this consent form should be given to you.

Appendix 2: Syllabus of the First Term

2014-2015 Fall Semester **Gamze ALMACIOĞLU**

Date	Content	Assignments
Week 1 09/19	Introduction to the course. Detailed information about the goals and objectives of the course, content of the syllabus, and assessment of the course	
Week 2 10/26	Essay Writing + Paraphrasing, giving reference, plagiarism	
Week 3 10/03	Literary Genres + Text Genres (Genre+ Register+ Discourse)	
Week 4 10/10	Recount (A Recount of Boy Waving Goodbye to His Father)	
Week 5 10/17	Recount (*The Tell-Tale Heart* by Edgar Allan Poe)	The 1st HW is to be assigned
Week 6 10/24	Narrative (*Shooting An Elephant* by George Orwell) (*Yellow Wallpaper* by Charlotte Perkins Gilman)	The 2nd HW is to be assigned The 1st HW is to be collected
Week 7 10/31	Exemplum (*The Wife of Bath's Tale* by Chaucer)	The 3rd HW is to be assigned The 2nd HW is to be collected
Week 8 11/07	Exemplum (*Lottery* by Shirley Jackson)	
Week 9	**Midterm Week- No class**	

Week 10 11/21	Anecdote (Excerpt from *The Crucible* by Arthur Miller & *Death in the Arctic*) (*The Necklace* by Guy de Maupassant)	The 4th HW is to be assigned The 3rd HW is to be collected
Week 11 11/28	Autobiography (*Goodbye to All That* by Robert Graves)	The 5th HW is to be assigned The 4th HW is to be collected
Week 12 12/05	Biography (*A Childhood: The Biography of A Place* by Harry Crews)	The 6th HW is to be assigned The 5th HW is to be collected
Week 13 12/12	Historical Recount and Account (Attack: The Coral Sea Becomes a watery Grave Yard)	The 7th HW is to be assigned The 6th HW is to be collected
Week 14 12/16		Portfolios are to be collected

Portfolio Assignments: 14% **Midterm:** 26% **Final:** 60%

Appendix 3: Sample Lesson Plan for the First Term

Course: ELL 103- Writing I

Topic: Analyzing and writing of an exemplum text-type: "The Wife of Bath's Tale" by Chaucer and "Lottery" by Shirley Jackson

Time: - ***Meeting 1:*** 1 X 100
- ***Meeting 2:*** 1 X 50

Procedures:

A. Writing with Class (Time: 100')

Stage 1: Building knowledge of field (Time: 30')

a) Ask students the meaning of the word **exemplum**

b) Read the part in the material package which explains the meaning and gives the definition of the exemplum

c) Ask the students to tell any event which they have experienced and learn something in their own lives

d) Ask the students about Chaucer and his "Canterbury Tales"

e) Discuss about its textual and other characteristics (like its time, style, content, messages etc.)

Stage 2: Exploring the genre (Time: 40')

a) Display the text "The Wife of Bath's Tale" on the screen

b) Ask the students to read the whole text (with the teacher's explanations)

c) Ask the students to identify what information is provided in the text using the graphic organizers 1 and 2 provided

d) Ask the students the following questions about:

What the text-type is used in the text?

What is the purpose of the text? and

How do you find such a text?

e) Clarify the students' answers about the questions above

f) Ask them to identify the generic structures of the text

g) Have them identify grammatical/language features (that is, *tense/modal, passive/active voices, simple/ compound/complex sentences, independent/dependent clauses, etc.*) employed in the text

h) Ask the students to read the part in the material package which explains and gives the related generic and language features

i) Let the students have some questions about the generic structures of the text-type and the grammatical structures used in the texts to allow the students to consult their problems in grasping the texts as a whole

j) Show the short video of the "The Wife of Bath's Tale"

Stage 3: Joint text construction (Time: 30')

a) Ask the students to write a short text about the event which they have mentioned in the beginning of the course

b) Guide the students using some leading questions and the graphic organizer 3 provided

c) Look carefully at the ideas, organization, and grammatical features as a whole

e) Get some students to read their texts and give suggestions about some important features of the text

B. Writing Task for Joint Text Construction (Time: 50')

Stage 4: Building knowledge of a similar field (Time: 45')

a) Ask the students to read the "Lottery" (with the teacher's explanations)

b) Have them identify the content and literary features of the text (Analysis of the short story)

c) Answer the discussion questions at the end of the story together with the students

d) Get the students to outline some important information using the graphic organizer for essay outlining provided to be developed into an essay.

Stage 5: Writing task (Time: 5')

Read the following instructions carefully.

Instructions:

1. Read the the text “Lottery”

2. “This story satirizes a number of social issues, including the reluctance of people to reject outdated traditions, ideas, rules, laws, and practices. Share one of your experiences related to this kind of a social issue (such as a tradition, superstition, ritual and etc.) and, discuss and tell the event within the features of exemplum genre. (Remember: the story must teach a lesson.)

Student Objectives:

Should clearly state a moral

Should develop a plot that relates directly to the moral

Should have memorable characters and incidents

Should contain meaningful dialogue

Should edit and produce a final draft

Should save to student folder, print a hard copy, and drop in student haiku-e-portfolio

Should send the teacher an e-mail that all objectives are completed

Sample Teaching Materials

1. Description and Features of the Genre

What is exemplum?

Exemplum is a kind of story genre. It deals with incidents which are in some respects out of the usual. The incidents it self, dealt with so that they point to some more general value in the cultural context. The significance of the events doesn't lie with in the text but in the cultural context where they exemplify particular value.

EXEMPLUM (plural: ***exempla***): The term *exemplum* can be used in two general ways.

(1) In **medieval literature**, an *exemplum* is a short narrative or reference that serves to teach by way of example--especially a short story embedded in a longer sermon. An *exemplum* teaches by providing an *exemplar*, a model of behaviour that the reader should imitate, or by providing an example of bad behaviour that the reader should avoid. In medieval argumentation, a writer might use biblical stories and historical allusions as *exempla*. Often an entire medieval argument might consist of two

individuals asserting *exempla* to prove their arguments, and the one who comes up with the most *exempla* is the default winner. We see samples of this type of debate in "The Wife of Bath's Prologue," in which Jankin provides long lists of wicked women to put the Wife in her place, and in "The Nun's Priest's Tale," in which Chauntecleer proves that dreams have significance by asserting a long list of cases in which oneiromantic visions predicted the future.

(2) In **classical rhetoric**, an *exemplum* is simply any example that serves to prove a point whether the example is couched in story-form or not. In this sense, *exempla* work in a variety of persuasive ways in addition to providing a model of behaviour. They can, like medieval *exempla*, provide a model for a reader to imitate, they can demonstrate the reality of a problem, they can serve a pedagogical function by providing illustrative examples or they can demonstrate subtle differences in categorization, and so on, and so on.

What are the generic structure?

Every text type has own characteristics and generic structures. Generic structures tell us about how the texts are organized. The generic structure of Exemplum are:

- Abstract (sometimes also known as synopsis)
- Orientation
- Incidents
- Judgements
- Re-orientation

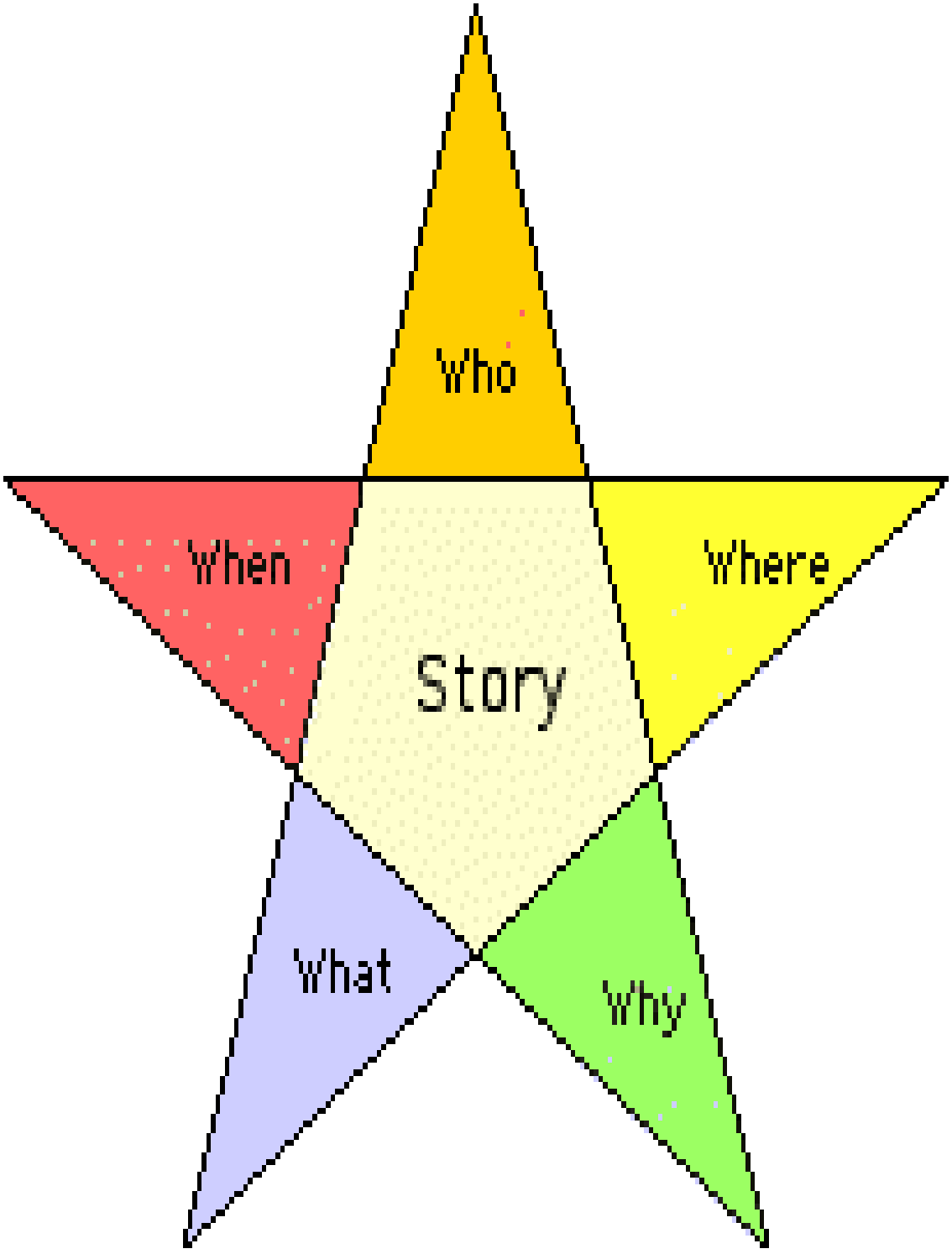
What are the language features?

The language features of Exemplum are as follow:

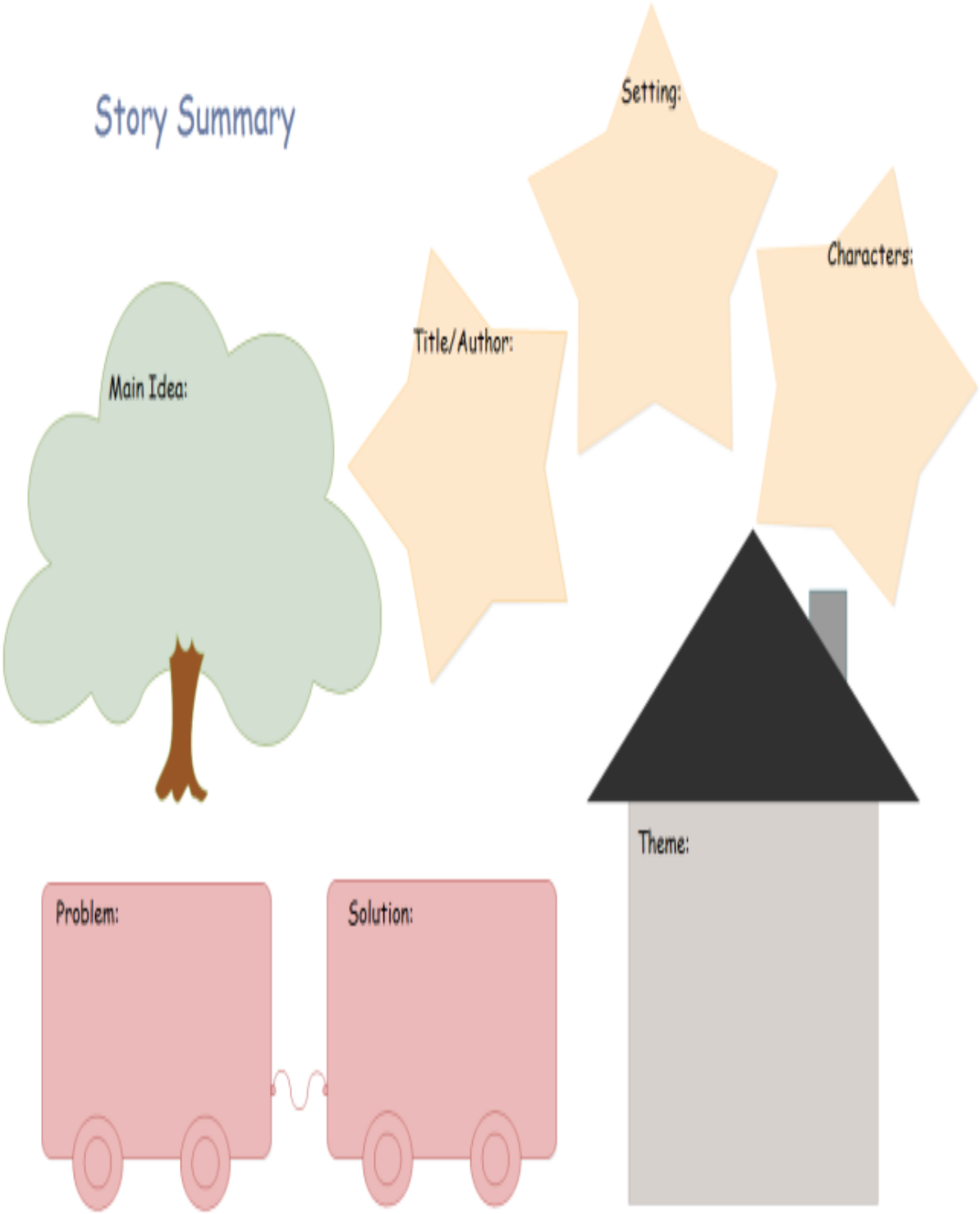
- It usually uses conjunctive relations both temporal and logical.
- It usually uses exophoric reference (especially in Abstract or synopsis)
- It usually uses of material and action process to explore the incidents.
- It uses relational process in order to explore judgements.
- It uses text reference and lexical ties to point to values suggested by events.

2. Graphic Organaziers:

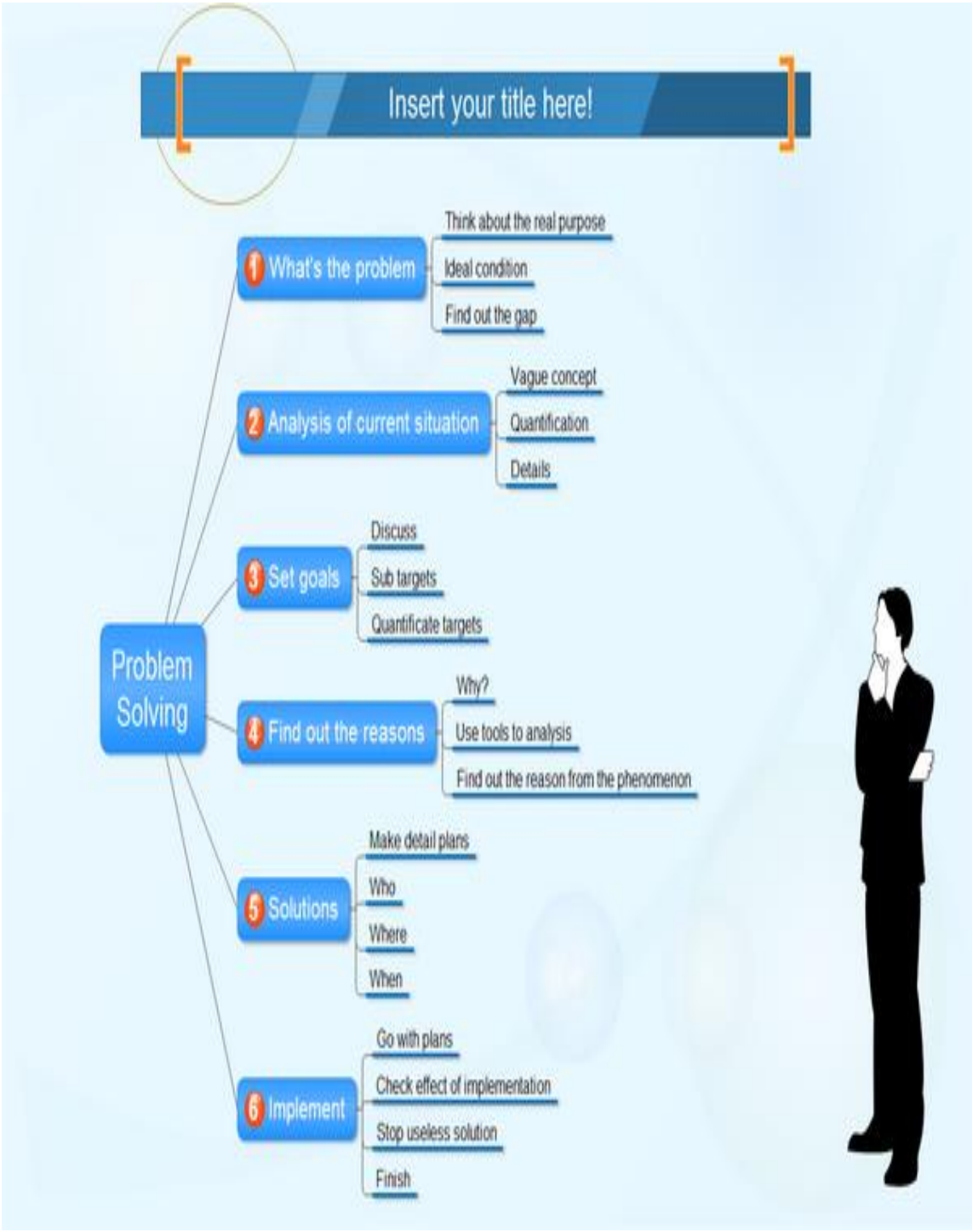
- **Story graphic organizer # 1**



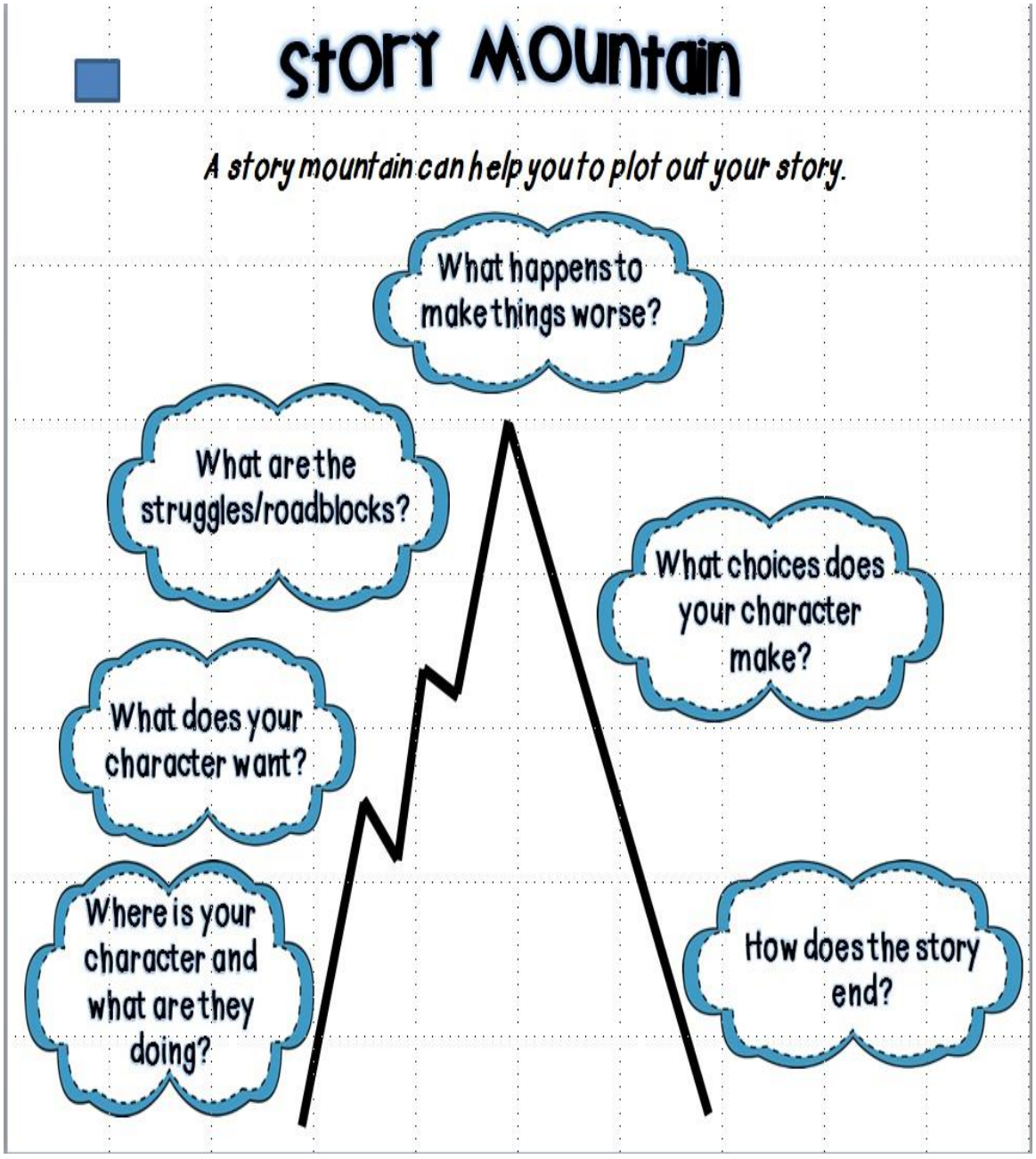
- **Story graphic organizer # 2**



- **Story graphic organizer # 3**



- **Story graphic organizer # 4**



3. Reading Texts

-Text # 1: "The Canterbury Tales: The Wife of Bath's Tale" by Chaucer

- Text # 2: "The Lottery" by Shirley Jackson

Appendix 4: Syllabus of the Second Term

2014-2015 Spring Semester **Gamze ALMACIOĞLU**

Date	Content		Assignments
Week 1/ 09-13 Feb.	Introduction to the course.		
Week 2/ 16-20 Feb.	Essay Writing + Paraphrasing, giving reference, plagiarism		
Week 3/ 23-27 Feb.	Introduction to Explanation		
Week 4/ 02-06 March	Explanation (Sequential Explanation)	(***A Dill Pickle*** *by Katherine Mansfield)*	**The 1st HW is to be assigned**
Week 5/ 09-13 March	Explanation (Factorial Explanation)	(**Charles** by Shirley Jackson)	**The 2nd HW is to be assigned**
Week 6/ 16-20 March	Explanation (Consequential Explanation)	(**True Love** by Isaac Asimov)	**The 3rd HW is to be assigned**
Week 7/ 23-27 March	**Midterm Week- No class**		
Week 8/ 30 M.-3 Apl.	Introduction to Arguments		
Week 9/ 06-10 April	Arguments (Analytical/Exposition)	(**A Rose for Emily** by William Faulkner)	**The 4th HW is to be assigned**
Week 10/ 13-17 April	Arguments (Discussion)	(**Open Window** by Saki)	**The 5th HW is to be assigned**
Week 11/ 20-24 April	Introduction to Text Responses		
Week 12/ 27 April-1 May	Text Responses (Personal Response/Critical Response)	(**The Painted Door** by Sinclair Ross)	**The 6th HW is to be assigned**
Week 13/ 04-08 May	Text Responses (Review)	(Watching of the film and discussion)	**The 7th HW is to be assigned**
Week 14/ 11-15 May	Text Responses (Interpretation)	(**The Monkey's Paw** by W.W. Jacobs)	**The 8th HW is to be assigned**

Portfolio Assignments: 16% **Midterm:** 24% **Final:** 60%

Appendix 5: Sample Lesson Plan for the Second Term

Course: ELL 104- Writing II

Topic: Analyzing and writing of an explanation (factorial) text-type: "Charles" by Shirley Jackson

Time: - ***Meeting 1:*** 1 X 100
- ***Meeting 2:*** 1 X 50

Procedures:

A. Writing with Class (Time: 100')

Stage 1: Building knowledge of field (Time: 30')

a) Ask students the meaning of the word **explanation / factorial**

b) Read the part in the material package which explains the meaning and gives the definition of the factorial explanation

c) Ask the students to tell any event which they have thought or tried to explain how or why it has happened (thinking about different causes and effects)

Stage 2: Exploring the genre (Time: 30')

a) Ask the students to read the sample paper which is presented in the material package

b) Ask the students to read the analysis of the sample paper (with the teacher's clarifications)

c) Ask the students to read the part in the material package which explains and gives the related generic and language features

d) Let the students have some questions about the generic structures of the text-type and the grammatical structures used in the texts to allow the students to consult their problems in grasping the texts as a whole

Stage 3: Joint text construction (Time: 40')

a) Ask the students to write a short text about the event which they have mentioned in the beginning of the course

b) Guide the students using some leading questions

c) Look carefully at the ideas, organization, and grammatical features as a whole

e) Get some students to read their texts and give suggestions about some important features of the text

B. Writing Task for Joint Text Construction (Time: 50')

Stage 4: Building knowledge of a similar field (Time: 45')

a) Ask the students to read and realize the pre-reading activities related to the text "Charles":

Activity 1: Students will complete the following pre-reading journal entry.

"Have you ever blamed someone for something that you have done? On the other hand, has someone ever blamed you for something that you haven't done? Explain what happened and how you felt in each situation?"

Activity 2: Students will complete the vocabulary exercice.

Vocabulary Word	Sentence	Context Guess	Dictionary or glossary definition
Renounce			
Elaborately			
Simultaneously			
Incredulously			
Resolute			
Benediction			
Privilege			

Activity 3: Students will look at the picture below and try to make four predictions as to what the story is about. The central idea can simply be **"What is the short story Charles about?"**



b) Ask the students to read the text "Charles"

c) Have them identify the content and literary features of the text (Analysis of the short story)

c) Answer the discussion questions at the end of the story together with the students

Stage 5: Writing task (Time: 5')

Read the following instructions carefully.

Instructions:

1. Read the the text "Charles"

2. "Why did Laurie create the imaginary boy Charles? Give your reasons and explain them within the features of factorial explanation genre.

Student Objectives:

· use of appropriate language to link paragraphs - e.g. Firstly, Secondly, Furthermore etc.

· use of paragraphing to separate key points

· use of colon prior to listing

· use of commas to separate items in a list

· consistent use of the simple present tense

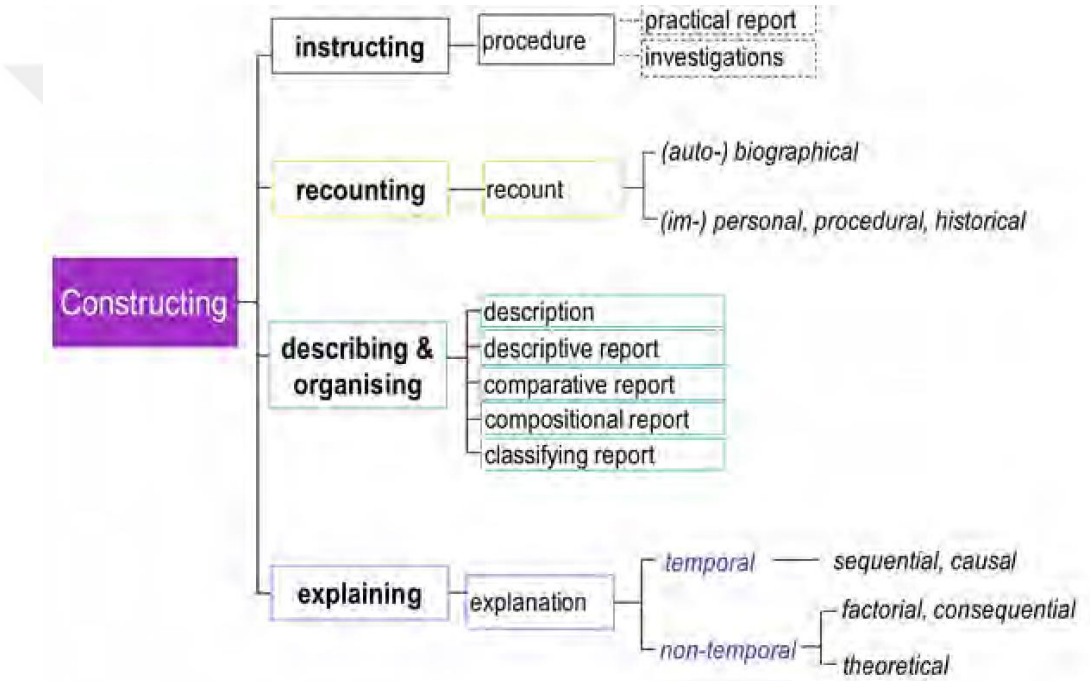
· use of temporal connectives - e.g. next, after etc.

· use of causal connectives - e.g. therefore, because, as a result of, consequently etc.

· use of appropriate action verbs - e.g. take, place etc.

Sample Teaching Materials

1. Description and Features of the Genre



Explaining

The two main categories of explanations are those that are organised according to time and those that are not. There are two subcategories of temporal explanations: the first one to be developed by students, the sequential explanation, does not have explicit cause while the later developed, the causal explanation, does.

The ones that are temporally organised can, of course, be accompanied without visuals (flowcharts such as cycles) but it helps the reader markedly if the visuals are there.

Explaining events scientifically	Temporal Explanations	SEQUENTIAL EXPLANATIONS explain a scientific phenomenon by presenting the events producing the phenomenon in chronological order.
	Non-temporal Explanations	FACTORIAL EXPLANATIONS explain the multiple factors that contribute to a particular phenomenon, while CONSEQUENTIAL EXPLANATIONS focus

Taken from:
http://www.lexised.com/wp-content/uploads/2009/12/genre-and-curriculum.pdf

Common Explanations:

Sequential – details the stages in an event eg*; from apple blossom to fruit; the life cycle of a frog; oil production*

Causal - details what causes the change from one stage to the next eg *how digestion happens; why tsunamis occur*.

Theoretical - details the possible phenomena behind a natural/created process that is not fully understood. eg *The El Niño effect.*

Factorial and consequential explanations explain effects and outcomes of processes and are more commonly used in upper primary and secondary contexts for example:

What students need to know about explanation writing

To be successful, students need to know the language features used how language is used to structure the text and in an explanation to achieve its purpose. Students also need to develop an understanding of how different audiences and purposes determine the language choices they make.

The language in an explanation text is influenced by:

• Purpose – What I want my writing to achieve eg give clear sequential detail; give clear cause for phenomenon

• Audience – Who am I writing to eg teacher, my peers, those who don't know the explanation

• Identity – Who I am writing as eg a student, a business person, a researcher/theorist

• Attitude – How I need to make the audience feel eg confident in their understanding of the sequence

A good explanatory/expository essay consists of the following:

- The introductory paragraph clearly states what is to be analyzed or explained.
- Each subsequent paragraph has a distinct supporting topic.
- Each of the sentences of the paragraph relates directly to the topic.
- All the paragraphs are sequenced properly and make smooth transition from one topic to another.
- Precise and accurate words are used to convey the message.
- The concluding paragraph reinforces the position in a meaningful way.

If you are writing an explanatory/expository essay, keep these points in mind. Write clearly and effectively. Make sure your readers understand your analysis and know how you have arrived at your conclusions.

Taken from: https://tr.scribd.com/document/180579510/Explanation-Text-Chart

WRITING EXPLANATIONS

IDEAS DRAFT

Features	Think about !	Own Examples
Title	**Tell the reader what the explanation is about.** **(How 'X' works / happens OR why 'X' happens)**	
Definition (What is it / are they ?)	**Introduce the reader to the subject of the explanation (perhaps by saying what it is a part of / or what it belongs to).** **If appropriate tell the reader what 'X' does.**	
Parts (OPTIONAL) **Key Points Paragraphs (NOT OPTIONAL)**	**Tell the reader the different parts that make up the subject.** **N.B. You don't have to include a 'Parts' paragraph if it doesn't work easily with your subject.** **Tell the reader how it works or happens** **OR** **Tell the reader what makes it happen** **OR** **Tell the reader what makes it important or unimportant.**	
Summary Paragraph	**Tell the reader something very special about the subject.** **Consider using the word 'Without' to start the paragraph.**	

Taken from: McNeil, M. & Peat, A. (2004). *Improving Non-Fiction Writing in Key Stage Two (Beyond Writing Frames)*. UK: Nash Pollock Publishing.

2. Reading Texts

-Text # 1: (Factorial Explanations)

[1]Stephen King, creator of such stories as *Carrie* and *Pet Sematary*, stated that the Edgar Allan Poe stories he read as a child gave him the inspiration and instruction he needed to become the writer that he is. [2]Poe, as does Stephen King, fills the reader's imagination with the images that he wishes the reader to see, hear, and feel. [3]His use of vivid, concrete visual imagery to present both static and dynamic settings and to describe people is part of his technique. [4]Poe's short story "The Tell-Tale Heart" is a story about a young man who kills an old man who cares for him, dismembers the corpse, then goes mad when he thinks he hears the old man's heart beating beneath the floor boards under his feet as he sits and discusses the old man's absence with the police. [5]In "The Tell-Tale Heart," a careful reader can observe Poe's skillful manipulation of the senses.	**The introductory paragraph** includes a paraphrase of something said by a famous person in order to get the reader's attention. The second sentence leads up to the thesis statement which is the third sentence. The thesis statement (sentence 3) presents topic of the paper to the reader and provides a mini- outline. The topic is Poe's use of visual imagery. The mini- outline tells the reader that this paper will present Poe's use of imagery in three places in his writing: (1) description of static setting; (2) description of dynamic setting; and (3) description of a person. The last sentence of the paragraph uses the words "manipulation" and "senses" as transitional hooks.
[1]The sense of sight, the primary sense, is particularly susceptible to manipulation. [2]In "The Tell-Tale Heart," Poe uses the following image to describe a static scene: "His room was as black as pitch with the thick darkness . . ." Poe used the words "black," "pitch," and "thick darkness" not only to show the reader the condition of the old man's room, but also to make the reader feel the darkness." [3]"Thick" is a word that is not usually associated with color (darkness), yet in using it, Poe stimulates the reader's sense	In the first sentence of the second paragraph **(first paragraph of the body)** the words "sense" and "manipulation" are used to hook into the end of the introductory paragraph. The first part of the second sentence provides the topic for this paragraph--imagery in a static scene. Then a quotation from "The Tell-Tale Heart" is presented and briefly discussed. The last sentence of this paragraph uses the expressions "sense of feeling" and "sense of sight" as hooks for leading into the third paragraph.

of feeling as well as his sense of sight.	
[1]Further on in the story, Poe uses a couple of words that cross not only the sense of sight but also the sense of feeling to describe a dynamic scene. [2]The youth in the story has been standing in the open doorway of the old man's room for a long time, waiting for just the right moment to reveal himself to the old man in order to frighten him. [3]Poe writes: "So I opened it [the lantern opening]--you cannot imagine how stealthily, stealthily--until, at length, a single dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye." [4]By using the metaphor of the thread of the spider (which we all know is a creepy creature) and the word "shot," Poe almost makes the reader gasp, as surely did the old man whose one blind eye the young man describes as "the vulture eye."	The first sentence of the third paragraph **(second paragraph of the body)** uses the words "sense of sight" and "sense of feeling" to hook back into the previous paragraph. Note that in the second paragraph "feeling" came first, and in this paragraph "sight" comes first. The first sentence also includes the topic for this paragraph--imagery in a dynamic scene. Again, a quotation is taken from the story, and it is briefly discussed. The last sentence uses the words "one blind eye" which was in the quotation. This expression provides the transitional hook for the last paragraph in the body of the paper.
[1]The reader does not know much about what the old man in this story looks like except that he has one blind eye. [2]In the second paragraph of "The Tell-Tale Heart," Poe establishes the young man's obsession with that blind eye when he writes: "He had the eye of the vulture--a pale blue eye, with a film over it." [3]This "vulture eye" is evoked over and over again in the story until the reader becomes as obsessed with it as does the young man. [4]His use of the vivid, concrete word "vulture" establishes a specific image in the mind of the reader that is inescapable.	In the first sentence of the fourth paragraph **(third paragraph in the body)**, "one blind eye" is used that hooks into the previous paragraph. This first sentence also lets the reader know that this paragraph will deal with descriptions of people: ". . . what the old man looks like . . .." Once again Poe is quoted and discussed. The last sentence uses the word "image" which hooks into the last paragraph. (It is less important that this paragraph has a hook since the last paragraph is going to include a summary of the body of the paper.)
[1]"Thick darkness," "thread of the spider," and "vulture eye" are three images that Poe used in "The Tell-Tale Heart" to	The first sentence of **the concluding paragraph** uses the principal words from the quotations from each paragraph of the

stimulate a reader's senses. [2]Poe wanted the reader to see and feel real life. [3]He used concrete imagery rather than vague abstract words to describe settings and people. [4]If Edgar Allan Poe was one of Stephen King's teachers, then readers of King owe a debt of gratitude to that nineteenth-century creator of horror stories.	body of the paper. This summarizes those three paragraph. The second and third sentences provide observations which can also be considered a summary, not only of the content of the paper, but also offers personal opinion which was logically drawn as the result of this study. The last sentence returns to the Edgar Allan Poe-Stephen King relationship which began this paper. This sentence also provides a "wrap-up" and gives the paper a sense of finality.

Taken from: http://grammar.ccc.commnet.edu/grammar/five_par.htm

-**Text # 2:** “Charles” by Shirley Jackson

Appendix 6: Week Prompts for the First Term

Week 1, 2, 3: Initial self-reflection: "What is your learning style? How can you apply it to reading and writing? Who are you as a writer? What are your strengths and weaknesses, likes and dislikes? What is your style? What is your process of writing?"

Week 4: "What do these **recount essay assignments** require from you? What do you need to know, and what skills do you need to use, to complete it? What challenges do you see?"

Week 5: "How do you feel about your progress in these assignments so far? What strategies are you using, and how? What works and what doesn't?"

Week 6: "How well do you feel you met the essay assignment requirements? What have you learned by writing it? Would you have done something differently?"

Week 7: "What do these **narrative essay assignments** require from you? What do you need to know, and what skills do you need to use, to complete it? What challenges do you see?"

Week 8: "How do you feel about your progress in these assignment so far? What strategies are you using, and how? What works and what doesn't?"

Week 9: "How well do you feel you met the essay assignment requirements? What have you learned by writing it? Would you have done something differently?"

Week 10: "Reflect on the **exemplum essay assignment**: what do you know about it?
What does this assignment require from you? Based on your experience so far, what do you think you will need to do to write this essay successfully? What areas will be the most challenging?"

Week 11: "What type of essay are you required to write, and what do you know about this type of paper? What knowledge, skills, and strategies will you need to successfully complete it? Based on what you learned so far, what will be the most difficult areas for you, and why?"

Week 11: "Reflect on your writing experience with this essay. In what ways have you met the requirements? What were the most valuable concepts of techniques you learned? Based on this experience, how will you approach your next essay?"

Week 12: Anecdote: "Reflect on what you have done so far for this assignment. What has been your writing process? In what ways has it been successful? Based on this, how will you improve your paper?"

Week 13: "Reflect on the **autobiography essay assignment**: what do you know about it?
What does this assignment require from you? Based on your experience so far, what do you think you will need to do to write this essay successfully? What areas will be the most challenging?"

Week 14: "Reflect on the **historical account essay assignment**: what do you know about it?

What does this assignment require from you? Based on your experience so far, what do you think you will need to do to write this essay successfully? What areas will be the most challenging?"

Week 15: "Discuss what you learned about writing research that you can take with you in future courses." & "Reflect on the first steps of the writing process. What have you learned about how to begin writing an essay and drafting? What strategies did you use? Were they effective? What could you do differently?"

Week 15: Final self-reflection (writer's self-portrait): "You are required to write a 1-page reflection on your experience in this course, a self-portrait of yourself as a writer.

Go back to your Journal and read it from the beginning. What have you discovered about yourself as a writer, a thinker, and a learner?

"The purpose of this reflection is to describe who you are as a writer, show in what ways you improved, what you accomplished. Imagine you are painting a before/after self-portrait of yourself as a writer, with your unique colours, lights and shadows. In your self-portrait, you should respond to the course learning outcome: 'Students will be able to describe personalize and apply processes appropriate for reading, writing, and learning.'"

Adapted from: Hyland, K. (2007). Genre pedagogy: Language, literacy and L2 writing instruction. *Journal of Second Language Writing*, *16*, 148-164.

Appendix 7: Week Prompts for the Second Term

Week 1: Initial self-reflection: "What is your learning style? How can you apply it to reading and writing? Who are you as a writer? What are your strengths and weaknesses, likes and dislikes? What is your style? What is your process of writing?"

Week 2: "What do these **explanation essay assignments** require from you? What do you need to know, and what skills do you need to use, to complete it? What challenges do you see?"

Week 3: "How do you feel about your progress in these assignments so far? What strategies are you using, and how? What works and what doesn't?"

Week 4: "How well do you feel you met the essay assignment requirements? What have you learned by writing it? Would you have done something differently?"

Week 5: "What do these **argument essay assignments** require from you? What do you need to know, and what skills do you need to use, to complete it? What challenges do you see?"

Week 6: "How do you feel about your progress in these assignment so far? What strategies are you using, and how? What works and what doesn't?"

Week 7: "How well do you feel you met the essay assignment requirements? What have you learned by writing it? Would you have done something differently?"

Week 8: "Reflect on the **text response essay assignment**: what do you know about text responses?

What does this assignment require from you? Based on your experience so far, what do you think you will need to do to write this essay successfully? What areas will be the most challenging?" (personal)

Week 9: "What type of essay are you required to write, and what do you know about this type of paper? What knowledge, skills, and strategies will you need to successfully complete it? Based on what you learned so far, what will be the most difficult areas for you, and why?" (review)

Week 10: "Reflect on your writing experience with this essay. In what ways have you met the requirements? What were the most valuable concepts of techniques you learned?

Based on this experience, how will you approach your next essay?" (interpretation)

Week 11: "Reflect on what you have done so far for this assignment. What has been your writing process? In what ways has it been successful? Based on this, how will you improve your paper?" (interpretation)

Week 12: "Discuss what you learned about writing research that you can take with you in future courses."

Week 13: "Reflect on the first steps of the writing process. What have you learned about how to begin writing an essay and drafting? What strategies did you use? Were they effective? What could you do differently?"

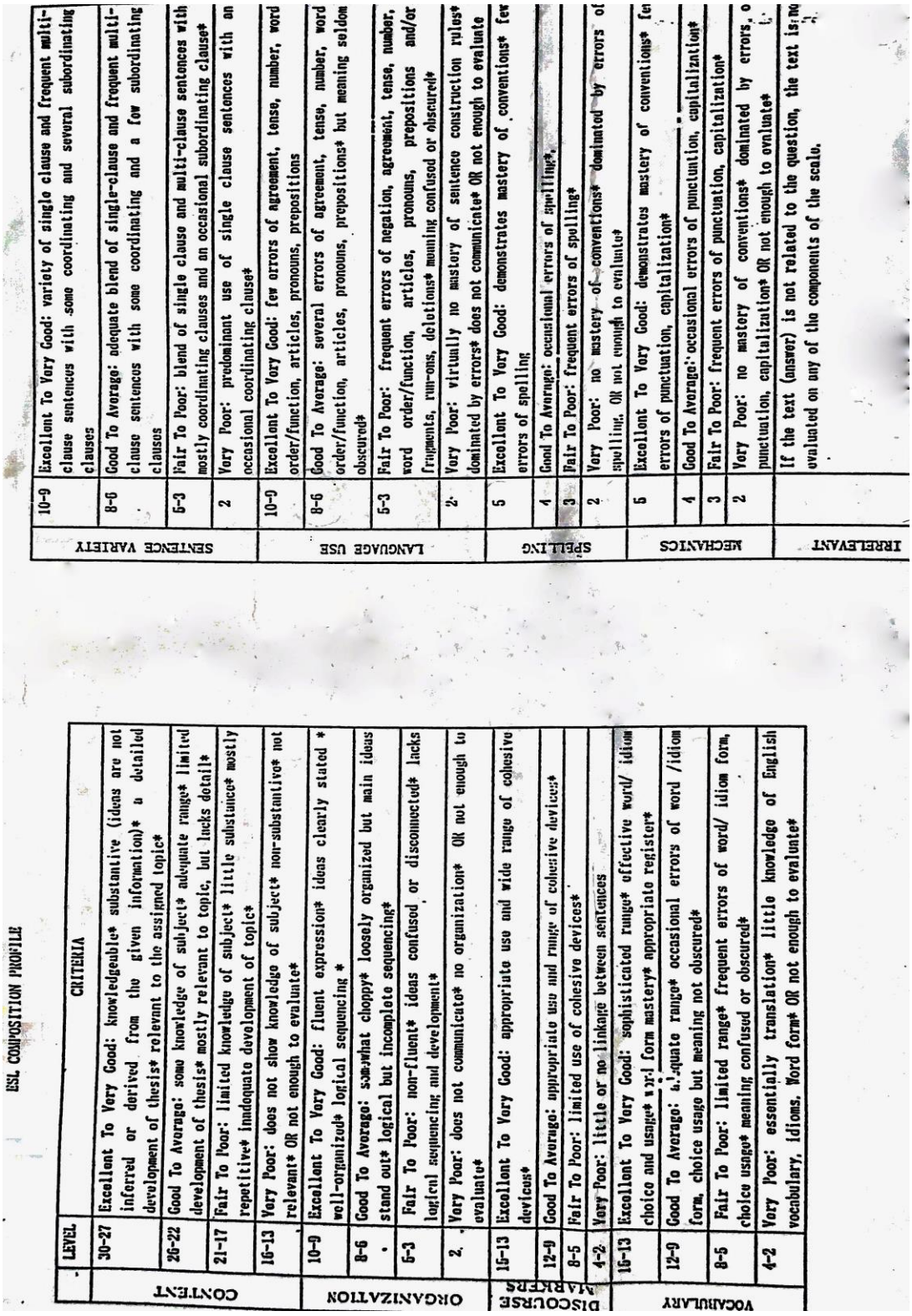
Week 14: Final self-reflection (writer's self-portrait): "You are required to write a 1-page reflection on your experience in this course, a self-portrait of yourself as a writer.

Go back to your Journal and read it from the beginning. What have you discovered about yourself as a writer, a thinker, and a learner?

"The purpose of this reflection is to describe who you are as a writer, show in what ways you improved, what you accomplished. Imagine you are painting a before/after self-portrait of yourself as a writer, with your unique colors, lights and shadows. In your self-portrait, you should respond to the course learning outcome: 'Students will be able to describe personalize and apply processes appropriate for reading, writing, and learning.'"

Adapted from: Hyland, K. (2007). Genre pedagogy: Language, literacy and L2 writing instruction. *Journal of Second Language Writing, 16,* 148-164.

Appendix 8: ESL Composition Profile



ESL COMPOSITION PROFILE

	LEVEL	CRITERIA
CONTENT	30-27	Excellent To Very Good: knowledgeable* substantive (ideas are not inferred or derived from the given information)* a detailed development of thesis* relevant to the assigned topic*
	26-22	Good To Average: some knowledge of subject* adequate range* limited development of thesis* mostly relevant to topic, but lacks detail*
	21-17	Fair To Poor: limited knowledge of subject* little substance* mostly repetitive* inadequate development of topic*
	16-13	Very Poor: does not show knowledge of subject* non-substantive* not relevant* OR not enough to evaluate*
ORGANIZATION	10-9	Excellent To Very Good: fluent expression* ideas clearly stated * well-organized* logical sequencing *
	8-6	Good To Average: somewhat choppy* loosely organized but main ideas stand out* logical but incomplete sequencing*
	5-3	Fair To Poor: non-fluent* ideas confused or disconnected* lacks logical sequencing and development*
	2	Very Poor: does not communicate* no organization* OR not enough to evaluate*
DISCOURSE MARKERS	15-13	Excellent To Very Good: appropriate use and wide range of cohesive devices*
	12-9	Good To Average: appropriate use and range of cohesive devices*
	8-5	Fair To Poor: limited use of cohesive devices*
	4-2	Very Poor: little or no linkage between sentences
VOCABULARY	15-13	Excellent To Very Good: sophisticated range* effective word/ idiom choice and usage* word form mastery* appropriate register*
	12-9	Good To Average: adequate range* occasional errors of word /idiom form, choice usage but meaning not obscured*
	8-5	Fair To Poor: limited range* frequent errors of word/ idiom form, choice usage* meaning confused or obscured*
	4-2	Very Poor: essentially translation* little knowledge of English vocabulary, idioms, word form* OR not enough to evaluate*
SENTENCE VARIETY	10-9	Excellent To Very Good: variety of single clause and frequent multi-clause sentences with some coordinating and several subordinating clauses
	8-6	Good To Average: adequate blend of single-clause and frequent multi-clause sentences with some coordinating and a few subordinating clauses
	5-3	Fair To Poor: blend of single clause and multi-clause sentences with mostly coordinating clauses and an occasional subordinating clause*
	2	Very Poor: predominant use of single clause sentences with an occasional coordinating clause*
LANGUAGE USE	10-9	Excellent To Very Good: few errors of agreement, tense, number, word order/function, articles, pronouns, prepositions
	8-6	Good To Average: several errors of agreement, tense, number, word order/function, articles, pronouns, prepositions* but meaning seldom obscured*
	5-3	Fair To Poor: frequent errors of negation, agreement, tense, number, word order/function, articles, pronouns, prepositions and/or fragments, run-ons, deletions* mowning confused or obscured*
	2	Very Poor: virtually no mastery of sentence construction rules* dominated by errors* does not communicate* OR not enough to evaluate
SPELLING	5	Excellent To Very Good: demonstrates mastery of conventions* few errors of spelling
	4	Good To Average: occasional errors of spelling*.
	3	Fair To Poor: frequent errors of spelling*
	2	Very Poor: no mastery of conventions* dominated by errors of spelling, OR not enough to evaluate*
MECHANICS	5	Excellent To Very Good: demonstrates mastery of conventions* few errors of punctuation, capitalization*
	4	Good To Average: occasional errors of punctuation, capitalization*
	3	Fair To Poor: frequent errors of punctuation, capitalization*
	2	Very Poor: no mastery of conventions* dominated by errors of punctuation, capitalization* OR not enough to evaluate*
IRRELEVANT		If the text (answer) is not related to the question, the text is no evaluated on any of the components of the scale.

Adapted from ESL Composition Profile, Jacobs et al. 1981, p. 30 by Muşlu, M. 2007, p. 129.

Appendix 9: Interview Questions for the First and Second Terms

General opinions about writing:

1. How do you feel about writing? Do you like or not? Why/ why not?
2. What is your favourite part of writing and least favourite part of writing?
3. What is the hardest part of the writing (most challenging)?
4. What topics do you like to write about? (Fiction or nonfiction)
5. To me, writing is:

(a) something I can improve.

(b) a gift people are born with.

6. After I read the text and course material:

(a) I could write papers on my own for another class.

(b) I have difficulty writing papers for other classes.

7. When I experience difficulty writing:

(a) I immediately seek help, or give up trying.

(b) I try hard to figure out what to do on my own.

8. If I had a choice:

(a) I would never take a writing course.

(b) I would still take a writing course for my own benefit.

9. Compared with the beginning of the semester, to what degree do you think that you have improved your ability to write in English?

1 Not at all 2 A little 3 Somewhat 4 A lot

10. Compared with the beginning of the semester, to what degree do you think that you have changed your way of thinking about writing in English?

1 Not at all 2 A little 3 Somewhat 4 A lot

11. To the students who chose either a little, somewhat, or a lot in the question (10&11), how and why do you think you have changed in the way you did?

The interview aims to investigate the student's perception in teaching writing by using the genre-based approach.

1. Could you tell me how you usually write in English?
2. Is this class different from or similar to how you usually learn to write?
3. What are the problems that you usually encounter when writing English?

4. In what way do you think the approach used in this study is different from or similar to other approaches you have had experience with, either at school or university level?

5. Can you give me a detailed description of what you have learnt from this class?

6. In what ways have the classes on genres influenced your writing in English?

7. In what ways will a genre-based approach help you with your future writing?

8. What were your favourite writing assignment, genre and the thing that you have liked most?

9. In Composition, "genres" are:

(a) exact instructions for writing.

(b) suggestions for organizing ideas.

10. How do you feel about the teacher's and student's relationship in class? How has this relationship influenced your capacity to write in genres? (For example; in argumentative genre)

11. Were there any moments during the program in or after class, when you felt nervous or uncomfortable? If so, what troubled you?

Adapted from:

Rhoads, T.R., Duerden, S. J., and Garland, J. (1998). Views about writing survey - A new writing attitudinal survey applied to engineering students. FIE Conference. http://ieeexplore.ieee.org/stamp/stamp.jsp?tp=&arnumber=738535. and

Hukill, L. (2008). Exploring ways to improve the quality of primary students' written pieces and their attitudes toward writing: A teacher inquiry. http://ed.psu.edu/pds/teacher-inquiry/2008/hukilll.pdf.

Appendix 10: CUCEI

College and University Classroom Environment Inventory

The purpose of this questionnaire is to find out your opinions about the class you are attending right now.
This questionnaire is designed for use in gathering opinions about classes.

This form of the questionnaire assesses your opinion about what this class is actually like. Indicate your opinion about each questionnaire statement by selecting one of the following options:

For research purposes, please indicate:
Your academic major: Today's date:
Year at this college: Subject of this classroom:
I am male/female: My instructor is male/female:

Attitude toward students	1.	The teacher considers students' feelings.	Strongly Agree	Agree	Disagree	Strongly Disagree
Autonomy power sharing	2.	The teacher talks rather than listens.	Strongly Agree	Agree	Disagree	Strongly Disagree
Student-student relationships	3.	The class is made up of individuals who don't know each other well.	Strongly Agree	Agree	Disagree	Strongly Disagree
Student interest-motivation	4.	The students look forward to coming to classes.	Strongly Agree	Agree	Disagree	Strongly Disagree
Class organization	5.	Students know exactly what has to be done in our class.	Strongly Agree	Agree	Disagree	Strongly Disagree
Class organization	6.	New ideas are seldom tried out in this	Strongly Agree	Agree	Disagree	Strongly Disagree

	class.				
Autonomy-power sharing	7. All students in the class are expected to do the same work in the same way and in the same time.	Strongly Agree	Agree	Disagree	Strongly Disagree
Attitude toward students	8. The teacher talks individually with students.	Strongly Agree	Agree	Disagree	Strongly Disagree
Student interest-motivation	9. Students put effort into what they do in class.	Strongly Agree	Agree	Disagree	Strongly Disagree
Student-student relationships	10. Each student knows the other members of the class by their first names.	Strongly Agree	Agree	Disagree	Strongly Disagree
Student interest-motivation	11. Students are dissatisfied with what is done in the class,	Strongly Agree	Agree	Disagree	Strongly Disagree
Class organization	12. Getting a certain amount of work done is important in this class.	Strongly Agree	Agree	Disagree	Strongly Disagree
Class organization	13. New and different ways of teaching are seldom used in own pace this class.	Strongly Agree	Agree	Disagree	Strongly Disagree
Class organization	14. Students are generally allowed to work at their own pace.	Strongly Agree	Agree	Disagree	Strongly Disagree

Attitude toward students	15.	The teacher goes out of his/her way to help students. in this class.	Strongly Agree	Agree	Disagree	Strongly Disagree
Student interest-motivation	16.	Students 'clockwatch' in this class.	Strongly Agree	Agree	Disagree	Strongly Disagree
Student-student relationships	17.	Friendships are made among students in this class.	Strongly Agree	Agree	Disagree	Strongly Disagree
Student interest-motivation	18.	After the class the students have a sense of satisfaction.	Strongly Agree	Agree	Disagree	Strongly Disagree
Class organization	19.	The group often gets sidetracked instead of sticking to the point.	Strongly Agree	Agree	Disagree	Strongly Disagree
Class organization	20.	The teacher thinks up innovative activities for students to do.	Strongly Agree	Agree	Disagree	Strongly Disagree
Autonomy-power sharing	21.	Students have a say in how class time is spent.	Strongly Agree	Agree	Disagree	Strongly Disagree
Attitude toward students	22.	The teacher helps each student who is having trouble.	Strongly Agree	Agree	Disagree	Strongly Disagree
Student-student relationships	23.	Students in this class pay attention to what others are saying.	Strongly Agree	Agree	Disagree	Strongly Disagree
Student-student relationships	24.	Students don't have much chance to get	Strongly Agree	Agree	Disagree	Strongly Disagree

	to know each other in this class.				
Class organization	25. Classes are a waste of time.	Strongly Agree	Agree	Disagree	Strongly Disagree
Class organization	26. This is a disorganized class.	Strongly Agree	Agree	Disagree	Strongly Disagree
Class organization	27. Teaching approaches in this class are characterized by innovation and variety.	Strongly Agree	Agree	Disagree	Strongly Disagree
Autonomy-power sharing	28. Students are allowed to choose activities and how they will work.	Strongly Agree	Agree	Disagree	Strongly Disagree
Attitude toward students	29. The teacher seldom moves around the classroom to talk with new students.	Strongly Agree	Agree	Disagree	Strongly Disagree
Autonomy-power sharing	30. Students seldom present their work to the class.	Strongly Agree	Agree	Disagree	Strongly Disagree
Student-student relationships	31. It takes a long time to get to know everybody by his/her first name in this class.	Strongly Agree	Agree	Disagree	Strongly Disagree
Student interest-motivation	32. Classes are boring.	Strongly Agree	Agree	Disagree	Strongly Disagree
Class organization	33. Class assignments are clear so everyone knows what to do.	Strongly Agree	Agree	Disagree	Strongly Disagree

Class organization	34.	The seating in this class is arranged in the same way each week.	Strongly Agree	Agree	Disagree	Strongly Disagree
Autonomy-power sharing	35.	Teaching approaches allow students to proceed at their own pace.	Strongly Agree	Agree	Disagree	Strongly Disagree
Attitude toward students	36.	The teacher isn't interested in students' problems.	Strongly Agree	Agree	Disagree	Strongly Disagree
Class organization	37.	There are opportunities for students to express opinions.	Strongly Agree	Agree	Disagree	Strongly Disagree
Student-student relationships	38.	Students in this class get to know each other well.	Strongly Agree	Agree	Disagree	Strongly Disagree
Student interest-motivation	39.	Students enjoy going to this class.	Strongly Agree	Agree	Disagree	Strongly Disagree
Class organization	40.	This class seldom starts on time.	Strongly Agree	Agree	Disagree	Strongly Disagree
Class organization	41.	The teacher often thinks of unusual class activities.	Strongly Agree	Agree	Disagree	Strongly Disagree
Autonomy-power sharing	42.	There is little opportunity for a student to pursue his/her particular interest in this class.	Strongly Agree	Agree	Disagree	Strongly Disagree

Attitude toward students	43.	The teacher is unfriendly and inconsiderate towards students	Strongly Agree	Agree	Disagree	Strongly Disagree
Autonomy-power sharing	44.	The teacher dominates class discussion.	Strongly Agree	Agree	Disagree	Strongly Disagree
Student-student relationships	45.	Students in this class aren't very interested in getting to know other students.	Strongly Agree	Agree	Disagree	Strongly Disagree
Student interest-motivation	46.	Classes are interesting.	Strongly Agree	Agree	Disagree	Strongly Disagree
Class organization	47.	Activities in this class are clearly and carefully planned.	Strongly Agree	Agree	Disagree	Strongly Disagree
Class organization	48.	Students seem to do the same type of activities every class.	Strongly Agree	Agree	Disagree	Strongly Disagree

Appenix 11: QTI

	Never Always
1. This teacher talks enthusiastically about her/his subject.	0 1 2 3 4
2. This teacher trusts us.	0 1 2 3 4
3. This teacher seems uncertain.	0 1 2 3 4
4. This teacher gets angry unexpectedly.	0 1 2 3 4
5. This teacher explains things clearly.	0 1 2 3 4
6. If we don't agree with this teacher, we can talk about it.	0 1 2 3 4
7. This teacher is hesitant.	0 1 2 3 4
8. This teacher gets angry quickly.	0 1 2 3 4
9. This teacher holds our attention.	0 1 2 3 4
10. This teacher is willing to explain things again.	0 1 2 3 4
11. This teacher acts as if she/he does not know what to do.	0 1 2 3 4
12. This teacher is too quick to correct us when we break a rule.	0 1 2 3 4
13. This teacher knows everything that goes on in the classroom.	0 1 2 3 4
14. If we have something to say, this teacher will listen.	0 1 2 3 4
15. This teacher lets us boss her/him around.	0 1 2 3 4
16. This teacher is impatient.	0 1 2 3 4
17. This teacher is a good leader.	0 1 2 3 4
18. This teacher realises when we don't understand.	0 1 2 3 4
19. This teacher is not sure what to do when we fool around.	0 1 2 3 4
20. It is easy to pick a fight with this teacher.	0 1 2 3 4
21. This teacher acts confidently.	0 1 2 3 4
22. This teacher is patient.	0 1 2 3 4
23. It's easy to make a fool out of this teacher	0 1 2 3 4
24. This teacher is sarcastic.	0 1 2 3 4
25. This teacher helps us with our work.	0 1 2 3 4
26. We can decide some things in this teacher's class.	0 1 2 3 4
27. This teacher thinks that we cheat.	0 1 2 3 4
28. This teacher is strict.	0 1 2 3 4
29. This teacher is friendly.	0 1 2 3 4
30. We can influence this teacher.	0 1 2 3 4
31. This teacher thinks that we don't know anything.	0 1 2 3 4
32. We have to be silent in this teacher's class.	0 1 2 3 4
33. This teacher is someone we can depend on.	0 1 2 3 4
34. This teacher lets us fool around in class.	0 1 2 3 4
35. This teacher puts us down.	0 1 2 3 4
36. This teacher's tests are hard.	0 1 2 3 4
37. This teacher has a sense of humour.	0 1 2 3 4
38. This teacher lets us get away with a lot in class.	0 1 2 3 4
39. This teacher thinks that we can't do things well.	0 1 2 3 4
40. This teacher's standards are very high.	0 1 2 3 4
41. This teacher can take a joke.	0 1 2 3 4
42. This teacher gives us a lot of free time in class.	0 1 2 3 4
43. This teacher seems dissatisfied.	0 1 2 3 4
44. This teacher is severe when marking papers.	0 1 2 3 4
45. This teacher's class is pleasant.	0 1 2 3 4
46. This teacher is lenient.	0 1 2 3 4
47. This teacher is suspicious.	0 1 2 3 4
48. We are afraid of this teacher	0 1 2 3 4

Appendix 12: AWMQ

ACADEMIC WRITING MOTIVATION QUESTIONNAIRE (AWMQ) © 2012 ASHLEY PAYNE, UNIVERSITY OF GEORGIA

In order to better understand what you think and how you feel about the writing you do in your courses, please respond to each of the following statements by circling the number in one of the boxes or providing the requested information. Thank you!

Statements	**Strongly Disagree 0**	**Disagree 1**	**Uncertain 2**	**Agree 3**	**Strongly Agree 4**
01. I enjoy writing.	0	1	2	3	4
02. I like to write down my thoughts.	0	1	2	3	4
03. I use correct grammar in my writing.	0	1	2	3	4
04. I complete a writing assignment even when it is difficult.	0	1	2	3	4
05. Being a good writer will help me do well academically.	0	1	2	3	4
06. I write as well as other students.	0	1	2	3	4
07. I write more than the minimum on writing assignments.	0	1	2	3	4
08. I put a lot of effort into my writing.	0	1	2	3	4
09. I like to participate in written online discussions.	0	1	2	3	4
10. I like to get feedback from an instructor on my writing.	0	1	2	3	4
11. I am able to clearly express my ideas in writing.	0	1	2	3	4
12. I easily focus on what I am writing.	0	1	2	3	4
13. I like my writing to be graded.	0	1	2	3	4
14. I am more likely to succeed if I can write well.	0	1	2	3	4
15. It is easy for me to write good essays.	0	1	2	3	4
16. I enjoy creative writing assignments.	0	1	2	3	4
17. I like classes that require a lot of writing.	0	1	2	3	4
18. I plan how I am going to write something before I write it.	0	1	2	3	4
19. Becoming a better writer is important to me.	0	1	2	3	4
20. Being a better writer will help me in my career.	0	1	2	3	4
21. It is important to me that I make an A on a writing assignment.	0	1	2	3	4
22. I enjoy writing assignments that challenge me.	0	1	2	3	4
23. I revise my writing before submitting an assignment.	0	1	2	3	4

24. Punctuation is easy for me.	0	1	2	3	4
25. I enjoy writing literary analysis papers.	0	1	2	3	4
26. I like to write even if my writing will not be graded.	0	1	2	3	4
27. I like others to read what I have written.	0	1	2	3	4
28. I enjoy writing research papers.	0	1	2	3	4
29. I would like to have more opportunities to write in classes.	0	1	2	3	4
30. Being a good writer is important in getting a good job.	0	1	2	3	4
31. I practice writing in order to improve my skills.	0	1	2	3	4
32. I want the highest grade in the class on a writing assignment.	0	1	2	3	4
33. I would rather write an essay than answer multiple-choice questions.	0	1	2	3	4
34. I want others to recognize me as a good writer.	0	1	2	3	4
35. Spelling is easy for me.	0	1	2	3	4
36. Choosing the right word is easy for me.	0	1	2	3	4
37. I am motivated to write in my classes.	0	1	2	3	4

Permission to Use the Academic Writing Motivation Questionnaire

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Appendix 13: Attitude Questionnaire

University of Florida Writing Center: Writing Attitude Questionnaire

The following questionnaire asks you about your attitude toward writing and about the process you use whenever you write. Please respond as honestly as you can by checking the category that best describes your reaction to each statement listed.

Note: Your answers will not affect any courses you are now taking.

5. Strongly Agree 4. Agree 3. No Opinion 2. Dis- agree 1. Strongly Disagree

Item	5	4	3	2	1
1. In the past, writing has not been a necessary skill for me to know.					
2. Writing was never emphasized during my secondary school days.					
3. Children should be required to write more in elementary school.					
4. During high school I was required to write a report or a short paper almost every month.					
5. My English classes in high school should have required me to do more writing.					
6. Until now I have never written much for personal reasons.					
7. College students should be required to take at least two writing courses.					
8. I would never willingly choose to take a writing course at college.					
9. Writing is an essential skill that I should master.					
10. My main goal in my writing course is to get a better grade.					
11. I dislike having my writing graded.					
12. I dislike writing, and I am always relieved to finish any writing assignments.					
13. My chief objective in my writing course is to learn to					

communicate better.					
14. I enjoy writing letters to family and friends.					
15. I do not like to have other students read my papers.					
16. Writing either has been or will be an important skill in the rest of my college work.					
17. My major requires much writing.					
18. I expect to write reports, memos, and similar documents in my future career.					
19. In the future I plan to conduct my personal affairs by telephone rather than by writing.					
20. I would never choose a major that requires much writing.					
21. Putting my thoughts down on paper helps me to straighten out my thinking.					
22. I have difficulty organizing my ideas.					
23. I always jot down ideas before I begin my writing.					
24. I rarely have anything significant to say.					
25. I prepare an outline or similar sketch before I begin to write.					
26. My frequent mistakes in grammar and punctuation hurt my writing.					
27. I do not have to spend much time on my writing assignments.					
28. I generally limit my revision of papers to the correction of spelling or punctuation errors.					
29. Whenever I write, I am aware of the persons who will be reading my paper.					
30. Each time that I write, I know clearly what I want to accomplish.					

Appendix 14: Analysis of Attitude Questionnaire (University of Florida Writing Center: Writing Attitude Questionnaire

I. Assign to each number below the corresponding numerical rating of the box the student has checked on the questionnaire (e.g., a~ beside question 3 would mean the student has checked strongly agree).
II. To determine the sub-totals, add the positive questions and subtract the total value of the negative questions in that subset. Category II is entirely negative.
III. To determine the final attitude score, add the sub-totals to a base of 60.

Usefulness of Writing	Positive Questions	Negative Questions
Past	3)	1)
	4)	2)
	5)	
Present	7)	10)
	9)	
	13)	
	16)	
	17)	
Future	18)	
Personal Reasons	14)	6)

Sub Total:

Apprehensiveness about Writing	
	8)
	11)
	12)
	15)
	19)
	20)
	24)

Sub Total:

Understanding of Process

Prewriting	21)	
	23)	
	25)	
Organization		22)
Grammar		26)
Writing/Revising		27)
		28)
Audience/Purpose		29)
		30)

Sub Total:

Appendix 15: Exam Results

Student No	midterm	final	port.	mean	midterm	final	port.	mean
201311131	66	67	0	57,36	60	0	0	14,4
8001322	42	64	2	51,32				
201311134	69	63	8	63,74	70	70	10	68,8
201311141	82	70	14	77,32	67	81	16	80,68
201432428	68	69	8	67,08	67	63	0	53,88
201318243	69	69	9	68,34	62	86	12	78,48
201311163	66	70	0	59,16				
201311175	84	70	10	73,84	57	66	16	69,28
201211171	44	66	0	51,04				
201311124	67	70	11	70,42	52	64	0	50,88
201194655	62	70	0	58,12	63	0	0	15,12
201311125	59	62	0	52,54	67	0	0	16,08
201211111	87	80	14	84,62				
201217949	65	63	6	60,7	67	74	0	60,48
201443547	62	67	8	64,32	66	63	8	61,64
201194658	58	68	14	69,88				
201194659	74	50	0	49,24				
201311126	64	69	10	68,04	52	71	14	69,08
201311127	85	85	0	73,1	85	80	0	68,4
201432403	61	65	0	54,86	30	3	0	9
201311129	70	73	10	72	70	65	16	71,8
201311130	85	81	14	84,7	80	73	16	79
201211116	68	65	0	56,68				
201076820	73	70	8	68,98	70	73	14	74,6
201432409	82	76	0	66,92	67	76	0	61,68
201311133	76	68	7	67,56	68	74	0	60,72
201432412	66	73	0	60,96	61	56	0	48,24

201311135	73	72	14	76,18	75	65	14	71
201432413	82	91	14	89,92	86	86	16	88,24
201076827	58	67	0	55,28				
201311136	61	75	0	60,86	70	68	0	57,6
201432416	71	91	14	87,06	87	93	16	92,68
201219097	24	68	0	47,04	58	59	0	49,32
201311138	65	60	0	52,9	66	69	0	57,24
201311139	65	75	14	75,9	83	86	16	87,52
201432417	63	72	13	72,58	66	80	16	79,84
201211125	59	74	9	68,74	76	76	8	71,84
201194675	59	63	9	62,14	58	59	10	59,32
201311142	76	75	14	78,76	72	78	16	80,08
201311144	70	76	10	73,8	70	75	16	77,8
201311145	72	70	0	60,72	73	70	12	71,52
201311146	54	63	0	51,84	65	63	0	53,4
201311147	84	71	14	78,44	82	76	16	81,28
201443099	74	81	14	81,84	87	80	16	84,88
201311149	66	65	12	68,16	65	67	16	71,8
201311151	77	74	12	76,42	69	77	14	76,76
201318236	72	68	3	62,52	64	75	16	76,36
201311153	78	75	0	65,28	85	75	0	65,4
201432426	80	69	9	71,2	62	70	16	72,88
201211140				0	66	71	16	74,44
201211138	73	70	0	60,98				
201311154	75	74	14	77,9	69	75	16	77,56
201311156	67	70	0	59,42	81	82	0	68,64
201311157	69	71	0	60,54	65	65	0	54,6
201194685				0	88	87	16	89,32
201219204	24	60	10	52,24	59	66	16	69,76
201442968	71	65	10	67,46				
201311158	78	65	10	69,28	66	70	14	71,84
201311159	74	68	0	60,04	59	82	16	79,36

201318229	65	66	8	64,5	67	70	8	66,08
201311160	67	68	13	71,22	72	72	12	72,48
201311161	68	71	9	69,28	63	75	14	74,12
201194690	71	72	9	70,66				
201311162	72	68	6	65,52	68	74	8	68,72
201311164	67	68	0	58,22	70	66	0	56,4
201311166	62	71	4	62,72	62	83	0	64,68
201211148	73	72	13	75,18				
201311167	74	74	14	77,64	34	75	16	69,16
201311168	74	72	0	62,44	72	70	0	59,28
201432437	71	78	14	79,26	73	80	16	81,52
201311169	63	70	0	58,38	36	70	0	50,64
201318238	68	67	0	57,88				
201443005	74	74	12	75,64	76	74	0	62,64
201432438	83	70	14	77,58	80	75	16	80,2
201440308	78	81	14	82,88	69	69	16	73,96
201311170	69	65	5	61,94	76	71	10	70,84
201194698	77	76	13	78,62	69	76	10	72,16
201311171	60	66	3	58,2	58	66	0	53,52
201194699	68	81	14	80,28				
201311173	82	68	12	74,12	66	71	16	74,44
201211155				0	50	50	0	42
201211156				0	65	0	0	15,6
201432443	38	60	0	45,88				
201432444	86	84	10	82,76	83	90	16	89,92
201432445	47	71	0	54,82	63	72	0	58,32
201311174	82	71	8	71,92	74	66	16	73,36
201311176	75	72	5	67,7	64	80	0	63,36
201311177	58	66	8	62,68	49	14	10	30,16
201311178	64	75	6	67,64	74	84	8	76,16
201311179	62	66	10	65,72	54	58	0	47,76
201311180	66	65	14	70,16	60	75	16	75,4
201311181	66	63	14	68,96	69	62	16	69,76

201311182	72	67	12	70,92	69	76	16	78,16
201320534	61	63	14	67,66	54	62	16	66,16
201311185	67	66	12	69,02	78	79	16	82,12
201211164	75	70	0	61,5				
201319123	63	67	14	70,58	55	67	16	69,4
201311186	68	63	0	55,48	67	66	12	67,68
201442945				0	72	71	16	75,88
201432464	48	76	0	58,08	60	70	0	56,4
201311187	87	70	14	78,62	80	86	16	86,8
201311188	66	66	6	62,76	61	76	4	64,24
201311189	72	73	14	76,52	74	79	16	81,16
201320535	68	78	14	78,48	70	86	16	84,4
201194718				0	59	69	10	65,56
201311190	62	66	0	55,72	58	69	0	55,32
201311192	80	64	14	73,2	72	72	16	76,48
201311193	57	67	0	55,02	56	62	0	50,64
201211176	62	70	8	66,12				
201311194	65	57	14	65,1	62	76	16	76,48
Mean	67,99	69,99	7,30	66,95	66,83	68,13	9,24	66,17
Max.	87	91	14	89,92	88	93	16	92,68
Min.	24	50	0	45,88	30	14	0	9

Appendix 16: Percentages and Means of each Item of the CUCEI

Item	S. Disagree (%)		Disagree (%)		S. Disagree + Disagree (%)		Agree (%)		S. Agree (%)		Agree + S. Agree (%)		Mean	
	1st Term	2nd Term	1st Term	2nd Term	1st Term	2nd Term	1st Term	2nd Term	1st Term	2nd Term	1st Term	2nd Term	1st Term	2nd Term
1. The instructor considers students' feelings.	0	1,1	10,4	4,4	10,4	5,5	52,2	58,9	37,3	35,6	89,5	94,5	3,26	3,28
2. The instructor talks rather than listens.	9	12,2	44,8	48,9	53,8	61,1	31,3	28,9	14,9	10	46,2	38,9	2,47	2,63
3. The class is made up of individuals who don't know each other well.	3	4,4	29,9	28,9	32,9	33,3	43,3	52,2	23,9	14,4	67,2	66,6	2,11	2,23
4. The students look forward to coming to classes.	13,4	7,8	35,8	37,8	49,2	45,6	41,8	45,6	9	8,9	50,8	54,5	2,46	2,55
5. Students know exactly what has to be done in our class.	4,5	6,7	26,9	23,3	31,4	30	50,7	57,8	17,9	12,2	68,6	70	2,82	2,75
6. New ideas are seldom tried out in this class.	4,5	4,4	43,3	44,4	47,8	48,8	46,3	43,3	6	7,8	52,3	51,1	2,46	2,45
7. All students in the class are expected to do the same work, in the same way and in the same time.	10,4	7,8	44,8	37,8	55,2	45,6	37,3	42,2	7,5	12,2	44,8	54,4	2,58	2,41
8. The instructor talks individually with students.	9	0	32,8	16,7	41,8	16,7	44,8	56,7	13,4	26,7	58,2	83,4	2,62	3,10

9. Students put effort into what they do in classes.	1,5	1,1	28,4	24,4	29,9	25,5	62,7	53,3	7,5	21,1	70,2	74,4	2,76	2,94
10. Each student knows the other members of the class by their first names.	22,4	15,6	61,2	46,76	83,6	62,36	13,4	34,4	3	3,3	16,4	37,7	1,97	2,25
11. Students are dissatisfied with what is done in the class.	7,5	8,9	53,7	46,7	61,2	55,6	31,3	30	7,5	14,4	38,8	44,4	2,61	2,50
12. Getting a certain amount of work done is important in this class.	1,5	2,2	17,9	16,7	19,4	18,9	64,2	60	16,4	21,1	80,6	81,1	2,95	3,0
13. New and different ways of teaching are seldom used in this class.	6	5,6	44,8	24,4	50,8	30	46,3	52,2	3	17,8	49,3	70	2,53	2,17
14. Students are generally allowed to work at their own pace.	1,5	1,1	22,4	28,9	23,9	30	73,1	55,6	3	14,4	76,1	70	2,77	2,83
15. The instructor goes out of his/her way to help students.	6	4,4	13,4	11,1	19,4	15,5	59,7	58,9	20,9	25,6	80,6	84,5	2,95	3,05
16. Students 'clock watch' in this class.	1,5	11,1	35,8	40	37,3	51,1	46,3	28,9	16,4	20	62,7	48,9	2,22	2,42
17. Friendships are made among students in this class.	13,4	15,6	43,3	27,8	56,7	43,4	37,3	48,9	6	7,8	43,3	56,7	2,35	2,48
18. After the class, the students have a sense of satisfaction.	6	6,7	35,8	26,7	41,8	33,4	50,7	46,7	7,5	20	58,2	66,7	2,59	2,80
19. The group often gets sidetracked instead of sticking to the point.	6	3,3	46,3	31,1	52,3	34,4	41,8	52,2	6	13,3	47,8	65,5	2,52	2,24
20. The instructor thinks up innovative activities for students to do.	4,5	3,3	17,9	14,4	22,4	17,7	55,2	52,2	22,4	30	77,6	82,2	2,95	3,08

21. Students have a say in how class time is spent.	7,5	4,4	25,4	34,4	32,9	38,8	59,7	46,7	7,5	14,4	67,2	61,1	2,67	2,71
22. The instructor helps each student who is having trouble with the work.	6	4,4	13,4	10	19,4	14,4	50,7	45,6	29,9	40	80,6	85,6	3,04	3,21
23. Students in this class pay attention to what others are saying.	10,4	11,1	44,8	24,4	55,2	35,5	38,8	47,8	6	16,7	44,8	64,5	2,40	2,70
24. Students don't have much chance to get to know each other in this class.	3	6,7	23,9	24,4	26,9	31,1	41,8	43,3	31,3	25,6	73,1	68,9	1,98	2,12
25. Classes are a waste of time.	19,4	22,2	47,8	42,2	67,2	64,4	19,4	20	13,4	15,6	32,8	35,6	2,73	2,71
26. This is a disorganised class.	14,9	20	34,3	40	49,2	60	26,9	33,3	23,9	6,7	50,8	40	2,40	2,73
27. Teaching approaches in this class are characterised by innovation and variety.	3	3,3	29,9	16,7	32,9	20	53,7	58,9	13,4	21,1	67,1	80	2,77	2,97
28. Students are allowed to choose activities and how they will work.	7,5	3,3	25,4	21,1	32,9	24,4	59,7	52,2	7,5	23,3	67,2	75,5	2,67	2,95
29. The instructor seldom moves around the classroom to talk with students.	7,5	20	46,3	35,6	53,8	55,6	35,8	34,4	10,4	10	46,2	44,4	2,50	2,65
30. Students seldom present their work to the class.	6	8,9	44,8	27,8	50,8	36,7	40,3	50	9	13,3	49,3	63,3	2,47	2,32
31. It takes a long time to get to know everybody by his/her first name in this class.	4,5	8,9	11,9	16,7	16,4	25,6	38,8	44,4	44,8	30	83,6	74,4	1,92	2,04
32. Classes are boring.	9	18,9	31,3	30	40,3	48,9	29,9	33,3	29,9	17,8	59,8	51,1	2,19	2,50

33. Class assignments are clear so everyone knows what to do.	11,9	6,7	28,4	20	40,3	26,7	47,8	44,4	11,9	28,9	59,7	73,3	2,59	2,95
34. The seating in this class is arranged in the same way each week.	16,4	7,8	37,3	33,3	53,7	41,1	38,8	45,6	7,5	13,3	46,3	58,9	2,62	2,35
35. Teaching approaches allow students to proceed at their own pace.	1,5	4,4	7,5	12,2	9	16,6	79,1	64,4	11,9	18,9	91	83,3	3,01	2,97
36. The instructor isn't interested in students' problems.	37,3	34,4	49,3	43,3	86,6	77,7	9	16,7	4,5	5,6	13,5	22,3	3,19	3,06
37. There are opportunities for students to express opinions in this class.	6	2,2	14,9	11,1	20,9	13,3	58,2	56,7	20,9	30	79,1	86,7	2,94	3,14
38. Students in this class get to know each other well.	35,8	16,7	50,7	41,1	86,5	57,8	13,4	28,9	0	13,3	13,4	42,2	1,77	2,38
39. Students enjoy going to this class.	19,4	12,2	44,8	21,1	64,2	33,3	31,3	38,9	4,5	27,8	35,8	66,7	2,20	2,82
40. This class seldom starts on time.	23,9	18,9	38,8	26,7	62,7	45,6	32,8	36,7	4,5	17,8	37,3	54,5	2,82	2,46
41. The instructor often thinks of unusual class activities.	13,4	12,2	58,2	52,2	71,6	64,4	26,9	26,7	1,5	8,9	28,4	35,6	2,16	2,32
42. There is little opportunity for a student to pursue his/her particular interest in this class.	9	12,2	35,8	34,4	44,8	46,6	47,8	45,6	7,5	7,8	55,3	53,4	2,46	2,51
43. The instructor is unfriendly and inconsiderate towards students.	49,3	52,2	40,3	25,6	89,6	77,8	10,4	15,6	0	6,7	10,4	22,3	3,38	3,23
44. The instructor dominates class discussions.	4,5	4,4	35,8	28,9	40,3	33,3	49,3	54,4	10,4	12,2	59,7	66,6	2,34	2,25

45. Students in this class aren't very interested in getting to know other students.	7,5	16,7	22,4	24,4	29,9	41,1	53,7	47,8	16,4	11,1	70,1	58,9	2,20	2,46
46. Classes are interesting.	20,9	8,9	32,8	25,6	53,7	34,5	34,3	40	11,9	25,6	46,2	65,6	2,37	2,82
47. Activities in this class are clearly and carefully planned.	11,9	6,7	34,3	24,4	46,2	31,1	44,8	44,4	9	24,4	53,8	68,8	2,50	2,86
48. Students seem to do the same type of activities every class.	7,5	10	46,3	31,1	53,8	41,1	35,8	44,4	10,4	14,4	46,2	58,8	2,50	2,36
49. It is the instructor who decides what will be done in our class.	20,6	22,2	51,5	51,1	72,1	73,3	27,9	26,7	0	0	27,9	26,7	2,92	2,95

Appendix 17: Percentages and Means of each Item of the QTI

Item	Never (%)		Rarely (%)		Sometimes (%)		Never + Rarely + Sometimes (%)		Usually (%)		Always (%)		Usually + Always (%)		Mean	
	1st Term	2nd Term	1st Term	2nd Term	1st Term	2nd Term	1st Term	2nd Term	1st Term	2nd Term	1st Term	2nd Term	1st Term	2nd Term	1st Term	2nd Term
1. This teacher talks enthusiastically about her /his subject.	0	0	4,5	1,1	16,7	6,7	21,2	7,8	28,8	47,8	50	44,4	78,8	92,2	3,24	3,35
2. This teacher trusts us.	1,5	0	7,6	0	9,1	5,6	18,2	5,6	36,4	31,1	45,5	63,3	81,9	94,4	3,16	3,57
3. This teacher seems uncertain.	54,5	40	22,7	32,2	9,1	14,4	86,3	86,6	7,6	10	6,1	3,3	13,7	13,3	0,87	1,04
4. This teacher gets angry unexpectedly.	56,1	45,6	27,3	28,9	12,1	13,3	95,5	87,8	4,5	11,1	0	1,1	4,5	12,2	0,65	0,93
5. This teacher explains things clearly.	1,5	0	3	0	4,5	2,2	9	2,2	24,2	30	66,7	67,8	90,9	97,8	3,51	3,65
6. If we don't agree with this teacher, we can talk about it.	4,5	4,4	4,5	2,2	9,1	5,6	18,1	12,2	18,2	30	63,6	57,8	81,8	87,8	3,31	3,34
7. This teacher is hesitant.	54,5	41,1	27,3	20	12,1	26,7	93,9	87,8	4,5	7,8	1,5	4,4	6	12,2	0,71	1,14
8. This teacher gets angry quickly.	62,1	50	16,7	26,7	10,6	10	89,4	86,7	9,1	5,6	1,5	7,8	10,6	13,4	0,71	0,94
9. This teacher holds out attention.	3	0	6,1	0	13,6	10	22,7	10	40,9	45,6	36,4	44,4	77,3	90	3,01	3,34

10. This teacher is willing to explain things again.	3	0	3	0	10,6	4,4	16,6	4,4	12,1	24,4	71,2	71,1	83,3	95,5	3,45	3,66
11. This teacher acts as if she/he does not know what to do.	56,1	48,9	13,6	17,8	9,1	10	78,8	76,7	15,2	16,7	6,1	6,7	21,3	23,4	1,01	1,14
12. This teacher is too quick to correct us when we break a rule.	10,6	13,3	12,1	7,8	22,7	25,6	45,4	46,7	28,8	38,9	25,8	14,4	54,6	53,3	2,46	2,33
13. This teacher knows everything that goes on in the classroom.	4,5	1,1	7,6	2,2	13,6	15,6	25,7	18,9	37,9	36,7	36,4	44,4	74,3	81,1	2,93	3,21
14. If we have something to say, this teacher will listen.	0	0	1,5	2,2	7,6	3,3	9,1	5,5	16,7	20	74,2	74,4	90,9	94,4	3,63	3,66
15. This teacher lets us boss her /him around.	21,2	17,8	21,2	7,8	16,7	21,1	59,1	46,7	30,3	26,7	10,6	26,7	40,9	53,4	1,87	2,36
16. This teacher is impatient.	59,1	52,2	21,2	22,2	18,2	12,2	98,5	86,6	1,5	7,8	0	5,6	1,5	13,4	0,62	0,92
17. This teacher. Is a good leader.	3	0	7,6	1,1	7,6	10	18,2	11,1	30,3	37,8	51,5	51,1	81,8	88,9	3,19	3,38
18. This teacher realises when we don't understand.	3	0	4,5	3,3	18,2	11,1	25,7	14,4	28,8	37,8	45,5	47,8	74,3	85,6	3,09	3,30
19. This teacher is not sure what to do when we fool around.	39,4	31,1	25,8	22,2	16,7	34,4	81,9	87,7	15,2	8,9	3	3,3	18,2	12,2	1,16	1,31

20. It is easy to pick a fight with this teacher.	62,1	61,1	16,7	14,4	13,6	12,2	92,4	87,7	4,5	7,8	3	4,4	7,5	12,2	0,69	0,80
21. This teacher acts confidently.	4,5	0	6,1	0	7,6	7,8	18,2	7,8	27,3	34,4	54,5	57,8	81,8	92,2	3,21	3,50
22. This teacher is patient.	3	0	3	3,3	9,1	7,8	15,1	11,1	28,8	32,2	56,1	56,7	84,9	88,9	3,31	3,42
23. It's easy to make a fool out of this teacher.	54,5	33,3	13,6	24,4	22,7	26,7	90,8	84,4	4,5	12,2	4,5	3,3	9	15,5	0,90	1,27
24. This teacher is sarcastic.	57,6	62,2	9,1	13,3	19,7	17,8	86,4	93,3	9,1	4,4	4,5	1,1	13,6	5,5	0,93	1,03
25. This teacher helps us with our work.	0	1,1	4,5	4,4	13,6	5,6	18,1	11,1	18,2	26,7	63,6	62,2	81,8	88,9	3,40	3,44
26. We can decide some things in this teacher's class.	0	1,1	7,6	2,2	15,2	11,1	22,8	14,4	33,3	38,9	43,9	46,7	77,2	85,6	3,13	3,27
27. This teacher thinks that we cheat.	57,6	35,6	12,1	24,4	12,1	10	81,8	70	13,6	22,2	4,5	7,8	18,1	30	0,95	1,42
28. This teacher is strict.	25,8	27,8	24,2	20	22,7	30	72,7	77,8	21,2	18,9	6,1	3,3	27,3	22,2	1,57	1,50
29. This teacher is friendly.	1,5	0	6,1	2,2	13,6	3,3	21,2	5,5	18,2	20	60,6	74,4	78,8	94,4	3,30	3,66
30. We can influence this teacher.	6,1	2,2	6,1	4,4	30,3	30	42,5	36,6	33,3	26,7	24,2	36,7	57,5	63,4	2,63	2,91
31. This teacher thinks that we don't know anything.	47	45,6	30,3	27,8	12,1	15,6	89,4	89	6,1	6,7	4,5	4,4	10,6	11,1	0,90	0,96
32. We have to be silent in this teacher's class.	7,6	8,9	7,6	6,7	13,6	27,8	28,8	43,4	30,3	30	40,9	26,7	71,2	56,7	2,89	2,58

33. This teacher is someone we can depend on.	4,5	2,2	3	4,4	19,7	17,8	27,2	24,4	28,8	24,4	43,9	51,1	72,7	75,5	3,04	3,17
34. This teacher lets us fool around in class.	54,5	37,8	16,7	17,8	22,7	23,3	93,9	78,9	6,1	14,4	0	6,7	6,1	21,1	0,80	1,34
35. This teacher puts us down.	42,4	61,1	25,8	12,2	15,2	16,7	83,4	90	15,2	8,9	1,5	1,1	16,7	10	1,07	0,76
36. This teacher's tests are hard.	28,8	21,1	19,7	23,3	34,8	31,1	83,3	75,5	12,1	16,7	4,5	7,8	16,6	24,5	1,43	1,66
37. This teacher has a sense of humour.	4,5	2,2	6,1	3,3	16,7	16,7	27,3	22,2	36,4	26,7	36,4	51,1	72,8	77,8	2,93	3,21
38. This teacher lets us get away with a lot in class.	33,3	6,7	15,2	15,6	30,3	46,7	78,8	69	18,2	23,3	3	7,8	21,2	31,1	1,42	2,10
39. This teacher thinks that we can't do things well.	37,9	40	28,8	23,3	19,7	21,1	86,4	84,4	7,6	11,1	6,1	4,4	13,7	15,5	1,15	1,16
40. This teacher's standards are very high.	13,6	8,9	21,2	10	19,7	30	54,5	48,9	34,8	32,2	10,6	18,9	45,4	51,1	2,07	2,42
41. This teacher can take a joke.	3	1,1	7,6	2,2	18,2	7,8	28,8	11,1	31,8	38,9	39,4	50	71,2	88,9	2,96	3,34
42. This teacher gives us a lot of free time in class.	36,4	16,7	21,2	17,8	31,8	37,8	89,4	72,3	4,5	16,7	6,1	11,1	10,6	27,8	1,22	1,87
43. This teacher seems dissatisfied.	50	34,4	21,2	36,7	18,2	16,7	89,4	87,8	6,1	8,9	4,5	3,3	10,6	12,2	0,93	1,10
44. This teacher is severe when marking papers.	22,7	23,3	19,7	14,4	30,3	37,8	72,7	75,5	16,7	16,7	10,6	7,8	27,3	24,5	1,72	1,71

45. This teacher's class is pleasant.	4,5	0	4,5	2,2	19,7	11,1	28,7	13,3	31,8	32,2	39,4	54,4	71,2	86,6	2,96	3,38
46. This teacher is lenient.	0	3,3	4,5	3,3	13,6	11,1	18,1	17,7	16,7	16,7	65,2	65,6	81,9	82,3	3,42	3,37
47. This teacher is suspicious.	43,9	32,2	31,8	25,6	19,7	33,3	95,4	91,1	3	4,4	1,5	4,4	4,5	8,8	0,86	1,23
48. We are afraid of this teacher.	69,7	52,2	15,2	27,8	7,6	7,8	92,5	87,8	4,5	6,7	3	5,6	7,5	12,3	0,56	0,85

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