

Doctoral Dissertation

**Genre-Based Reading Instruction and Assessment
Using Textbooks for High School English Education: An
Investigation Into Genre-Appropriate Questions and Tasks**

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高校英語における教科書を用いた
ジャンル準拠リーディング指導と評価
—ジャンルに正対する発問課題の検討

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Genre-Based Reading Instruction and Assessment Using Textbooks for High School English Education: An Investigation Into Genre-Appropriate Questions and Tasks

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要旨

本論文は、日本の英語教育にジャンル準拠リーディング指導（GBRI）を導入する可能性について論じたものである。GBRIは、教科書を用いて行う日本の高校英語のリーディング指導に有効であるという考えに基づいている。この研究は、「日本の高校生が学ぶべきジャンルの知識とは何か」「ジャンルに正対した発問・課題（GAQT）にはどのような特徴があるか」という、5つの異なるが密接に関連する研究から構成されている。そのために、中学校・高校の検定教科書を調査した。その結果、学習指導要領や中学・高校の検定教科書には、ジャンルに関する知識への言及やGAQTの事例が十分でないことがわかった。これらの結果から、本研究では、ジャンルの知識は明示的に指導すべきこと、英語教科書にはGAQTを配置することなど、GBRIを英語授業に導入するための具体的な提案を行った。本研究では、GBRIを活用することで、教師がより効果的に、かつ自信を持ってリーディングを教えることができ、生徒がより熟練した自立した読者となることを期待している。

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ABSTRACT

This dissertation discussed the possibility of introducing Genre-Based Reading Instruction (GBRI) into English language education in Japan. It is based on the idea that GBRI would be effective in teaching English reading to Japanese students with the use of school textbooks. The study consists of five different but closely related pieces of research, in which the following subjects were pursued: what kind of genre knowledge Japanese high school students should learn, and what characteristics genre-appropriate questions and tasks (GAQTs) have. In quest of answers to these questions, the Courses of Study and MEXT-approved junior and senior high school textbooks were examined. It was found that there are not sufficient references to genre knowledge in these documents or examples of GAQTs in the textbooks. These findings led the study to propose some instructional suggestions such as explicit teaching of genre knowledge and further incorporation of GAQTs in English textbooks. It is the hope of this study that teachers, with the use of GBRI, can teach reading not just more effectively but confidently and help students become more proficient and independent readers.

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CHAPTER 1

INTRODUCTION

1.1 BACKGROUND OF THE DISSERTATION

The Courses of Study are the guiding principles of English education in Japan. The one notified in 2009 by the Ministry of Education, Culture, Sports, Science and Technology (MEXT, 2009) and the current version notified in 2018 (MEXT, 2019a) call for the teaching and learning of “coherent texts” in high school English. The guidelines for the Courses of Study (MEXT, 2010) explain that “a coherent text is a text with a certain length, for example, consisting of several paragraphs” (p. 16). The new Courses of Study also call for the teaching and learning of “coherent whole text,” with phrases starting with the adjective “coherent...” appearing many times. The new Courses of Study also follow the same policy indicated by phrases such as “sentences consisting of multiple paragraphs” (p. 223). It is clear that for many years, the emphasis in high school English has been on teaching coherent whole text.

In fact, a good instructional model of this coherent whole text, which the past and present Japanese Courses of Study focus on, can be found in Australian school English (as L 1) education. There, coherent passages are regarded as “texts,” and teaching of writing coherent texts is conducted and guided by the genre-based instruction (GBI) and the genre-based assessment (GBA), both of which are incorporated in the “genre-based pedagogy.” In this genre-based pedagogy, both “genre,” which means the purpose and function of a text, and “text type,” which means the format of a text, are explicitly taught to learners. Originally, GBI began with the teaching of coherent writing (texts) in the teaching of English as L 1 in Sydney’s elementary schools, but it has since expanded to writing instruction in secondary school subjects and adult immigration programs (Hyland, 2004, p. 29) and is currently being implemented in language classrooms in New

Zealand, Singapore, Malaysia, Hong Kong, Canada, the United Kingdom, Sweden, the United States, and other countries. The practice of teaching coherent texts through genre-based instruction and assessment using genre knowledge can be found in many places around the world.

In addition, the CEFR (2001), to which the past and present versions of the Courses of Study often refer, stipulates that in the foreign language instruction of the four types of activities, i.e., receptive, productive, communicative, and mediating, instructors should consider the following questions: “which text types do learners need to learn to process?” (Council of Europe, 2001, p. 96). In other words, it calls for instructors to teach and assess with an awareness of textual types and other genre knowledge (discussed in detail in section 2).

Although the importance of genre-based pedagogy has been recognized in many parts of the world, it is still not widely recognized in Japanese English education.

1.2 AIMS OF THE DISSERTATION

The author believes that instruction based on the genre theory can contribute to the development of English education in Japan. As mentioned above, it was in L1 education in elementary and junior high schools that the Sydney school applied its genre theory to education and provided GBI. However, the target group was immigrant and indigenous students, who, unlike native English speakers, may not have had knowledge of the customary patterns or conventions of language use in the cultural context, or the knowledge of genres, that they would have otherwise naturally acquired in real life (Martin & Rose, 2008). This situation seems similar to that of Japanese English education, which is conducted in an EFL environment, where students are not exposed to authentic English which native English-speaking learners would encounter repeatedly in daily lives and where they are unlikely to acquire tacit knowledge of genres inside or outside the

classroom. Therefore, if GBI is introduced to English education in Japan, it can be expected to benefit all the students who are learning English in Japan. With GBI, teachers can explicitly provide genre knowledge (see below) and have students repeatedly practice specific patterns of genre and help them read and write texts meaningfully and appropriately in real life.

Australian genre researchers and teachers who teach in schools and workplaces are reportedly concerned about the educational and social well-being of immigrant and indigenous students, and their hope is that genre-based pedagogy will be a tool for effectively using language resources to help them succeed in society (Hyland, 2004). In other words, their genre approach has the potential to help those immigrant and indigenous students, who have less exposure to real texts, to read and write English well so that they will not be disadvantaged, can achieve goals, and do well in society.

One of the multiple benefits of genre-based pedagogy that Australian school teachers have implemented in education is that it has provided teachers with instructional strategies to support their students. In this respect, it is likely that not a few teachers who teach in Japanese school English education would agree with the philosophy and purpose of their genre-based pedagogy. Strongly motivated by this point, this study seeks ways to introduce genre-based reading instruction into Japanese high school English education and, as a result, to improve the traditional methods of teaching reading and contribute to helping students become more proficient and independent readers.

In English education at Japanese schools, teachers are to instruct students using MEXT-approved textbooks. In other words, no instructions are possible—however good they are—unless they are incorporated in the textbooks. This leads the author to argue that one way to increase the feasibility of genre-based reading instruction in regular English classes in Japan is by using questions/tasks directly related to genre knowledge, or questions/tasks appropriate to the genre of the texts found in the textbooks. In the

following series of studies, the author attempts to find out what kind of questions/tasks can be regarded as genre-appropriate and what their characteristics are.

1.3 PURPOSE OF THE RESEARCH

The purpose of this study is as follows:

To clarify what is needed to introduce GBRI into Japanese junior and senior high school English education.

1.4 RESEARCH QUESTIONS

In response to the above objective, the RQs are as follows:

- (1) How is genre knowledge perceived in Japanese senior high school English textbooks and how are genre-appropriate questions and tasks (henceforth GAQTs) treated in reading comprehension questions and tasks?
- (2) What concrete suggestions can be made to introduce GBRI into Japanese senior high school English education?

1.5 SIGNIFICANCE OF THE DISSERTATION

Research on the genre in English teaching in Japan has so far focused on the classification of textual genres and writing, and few studies have focused on the practical application of GBI based on English textbooks for high school. As a study focusing on the implementation of GBI using textbooks in the classroom, this research would be significant for its potential to make theoretical and practical contributions to English instructions in Japanese high schools.

In order to examine whether teachers can implement GBI in high school English classes, this research investigates the Courses of Study and junior and senior high school

English textbooks. The results of the study will not only contribute to the expansion of genre-related knowledge among high school teachers, but also to the development of the expertise of authors of curriculum guidelines and textbooks.

This research also explores the possibility of GBI in Japan through a detailed investigation of MEXT-approved textbooks, which are the basis of English classes for high school teachers and students. In other words, this dissertation would enable English teachers to examine GBI within the current framework of English education in Japan without having to make major changes in their current teaching methodologies.

CHAPTER 2

GENERAL LITERATURE REVIEW

2.1 TRADITIONAL GENRE THEORIES

The studies of genre theory have been interpreted and developed in various ways. There are three main traditional genre theories:

- (1) The Sydney School of genre theory based on Halliday's (1984) systemic functional linguistics (SFL) (Halliday, 2002; Halliday & Hasan, 1989);
- (2) The genre theory for English for Specific Purpose (ESP) based on Swales' genre analysis (Swales, 1990); and
- (3) The genre theory of the New Rhetoric Group (NRG) influenced by North American structuralism.

These three genre theories have influenced the field of education through their research findings (Bahatia, 2004; Berekenkotter & Huckin, 1995; Hyland, 2000; Hyon, 1996; Swales, 1990, etc.). Each school of thought differs in how they apply genre theory to education and in their understanding of how genre education should be. However, all schools share the recognition that it is important to provide learners with knowledge of the genre in education.

According to Flowerdew (2002), these three schools can be classified into two groups: the linguistic approach group (Sydney School and ESP) and the non-linguistic approach group (NRG). The former has had a significant impact on school language teaching and L2 education (Christie, 2002; Derewianka, 1990; Rose & Martin, 2012). The following is an overview of these two schools.

2.1.1 GENRE THEORY OF ESP (ENGLISH FOR SPECIFIC PURPOSES)

The genre approach to ESP was developed as a tool for teaching L2 learners'

specific areas of writing based on Swales' (1990) study of genre analysis. In other words, it envisions a genre-based approach to help non-native English learners read, write, and understand textual functions and language conventions in a specific academic or professional field.

ESP researchers focus on both academic (e.g., research papers, conference summaries, book reviews, grant proposals, undergraduate theses, doctoral dissertations) and professional (e.g., direct mail, business faxes, project protocols) settings to identify important features and forms of genre (Bahatia, 2004; Flowerdew, 1993; Swales, 1990). Therefore, in their analysis of texts, many ESP scholars pay particular attention to detailing the formal features of genres, rather than focusing on the specialized functions of texts and the social contexts in which they operate.

2.1.2 THE SYDNEY SCHOOL OF GENRE THEORY

The Australian approach to genre relies on systemic functional linguistics (SFL) developed by Michael A. K. Halliday, which has had a major influence on language theory and education in Australia. While the ESP curriculum is primarily aimed at adult students, the Sydney school's genre approach is specific to L1 education in Australian primary and secondary schools. There, genre teaching is conducted using the teaching and learning cycle (TLC), which was developed as a pedagogic tool for language teaching in Australian schools. It is a teaching-learning cycle that consists of four phases: modeling, deconstruction, joint construction, and independent construction (Derewianka, 1990; Derewianka & Jones, 2016; Feez, 1998). In TLC, the teacher and students analyze and examine the model text together, and then the teacher explicitly provides genre knowledge. This intervening role of the teacher is critical for students' conscious awareness, understanding, and later reproduction of some significant features of the text. After that, as the teacher's role decreases, the student's role increases, i.e., the help of the

teacher and friends is gradually reduced, and finally, each student will be able to write and read texts of the same genre on their own. The principles of TLC are heavily influenced by the works of Russian psychologist L. S. Vygotsky and his scaffolding theory (Hyland, 2007).

Whereas ESP focuses on formal features of a particular genre of texts and targets adult vocational education or education in a particular discipline, the Sydney school focuses on functions of texts and social context surrounding them and proposes genre-based pedagogy to enable students to handle texts in the real world successfully. However, ESP and the Sydney school's linguistic approaches to genre theory have something in common. That is, both approaches perceive features of genres in terms of patterns of texts that appear repeatedly and encourage teachers to impart them explicitly to students as genre knowledge. Both schools of thought claim that genre knowledge makes learners good writers (Hyon, 1996).

2.2 EXPLANATION OF THE TERMS USED IN THIS DISSERTATION

2.2.1 WHAT IS A TEXT?

In GBI, coherent whole text or utterances are called "texts." Halliday (2002) explains text and a text as follows:

Text is the process of meaning; and a text is the product of that process.... It is true that texts are, on the whole, larger than clauses; what is more significant, however, is that they are one level of abstraction beyond the clause. (p. 221)

That is, a text, regardless of its length, is a coherent linguistic unit, a set of meanings.

2.2.2 WHAT IS GENRE?

Hyland (2004, 2019, etc.) describes the difference between text and genre as follows:

A text is a particular physical piece of writing or speech—something that exists in the world, whereas genre is a rather abstract term. ... But essentially it is a routinized way of using language to accomplish social purposes as effectively as possible (Rouault, 2014, p. 14).

A text is produced to achieve some communicative goal, and a common pattern of structure and wording specific to that goal repeatedly appears in the text. This pattern is developed to achieve a certain purpose of communication, and the same pattern is repeated in a text to achieve the same purpose (Feez, 1998, p. 6). This same pattern is called a “genre” (Feez, 1998, p. 6). In other words, a text is a coherent linguistic unit, a “set of meanings” that transcends sentences with a communicative purpose, and there are written and oral texts. On the other hand, depending on the purpose of a situation within a cultural context, there are types of texts that frequently occur in that situation. This purpose-based classification of frequently occurring textual types is genre.

The term “genre” is used in a variety of contexts, and one of the definitions used in educational contexts is “a frequently occurring type that distinguishes between everyday, academic, and literary texts that occur in a particular culture” (Hammond & Derewianka, 2001, p. 186). This study adopts the above definition of genre.

There are other definitions of genre by various experts. One of them, Hyland (2007), states that “genre is an abstract and socially recognizable use of language. It is based on the repeated experience of texts that are frequently used and relatively easily read, understood, and written by members of a community” (p. 149). According to Paltridge (1996), genre is a way of doing things through the use of language in a particular

context. In addition, Swales (1990), one of the most prominent researchers of genre analysis in the field of ESP, argues that genre is an event of exchange that can be recognized as such among members of a community, and that the genre to which a text belongs is a key factor (p.58). In other words, genre is the use of language for the purpose of doing a certain thing among the members of a certain community, and it can be said that the classification of texts is based on the purpose and function of communication.

On the other hand, the terms “text family” (Feez, 1998; Hyland, 2004) and “macro-function” (Council of Europe, 2001, 2017) are used to classify genres in terms of the purpose of communication (the function of language). A text family is “a collection of texts that have a similar purpose and therefore a similar structure and wording” (Feez, 1998, p. 85). Macro-functions are “categories of functional uses of spoken discourse or written texts that consist of a sequence of several sentences (sometimes of considerable length)” (Council of Europe, 2001, p. 126). Both are the family of genres of texts that share a communicative purpose.

In this study, the author follows the example of the Australian school English education system and divides the genres into three categories: “story genre for entertaining,” “explanation genre for informing,” and “argument genre for persuading” (ACARA, 2015; Martin & Rose, 2008; Rose & Martin, 2012, p. 128).

2.2.3 WHAT IS A TEXT TYPE?

The following is a description of text types from Cambridge English Language Assessment (2015).

Text type: Different types of texts, each of which has specific features such as layout and use of language. These features make them part of a recognisable type of text; e.g., letters, emails, news reports are different text types. (p. 48)

In other words, text types are actual examples of various texts. Some are written texts, which are concrete objects that can be touched by hand, while others are oral texts, which have sound sources and can be heard by ears, such as news or public broadcasting. Hence, text types are a classification that focuses on the formal aspect of the text.

For example, newspaper articles, TV broadcasts, textbooks, etc., are of different text types, but they all belong to the same informational expository genre because they are all texts for giving information. Therefore, if text types are different but their purpose is the same, they belong to the same genre (i.e., the same genre, different text types). On the contrary, if texts are of the same text type but their purposes are different, they are classified into different genres (i.e., different genres, the same text type). Hence, the same text type, “speech,” may appear in two different genres, for instance, the story genre and the argument genre. Therefore, a clear distinction can be made between genres and text types of coherent texts (Lee, 2001).

However, the use of the terms, “genre” and “text type,” is not necessarily consistent among researchers. In fact, there are studies that use the two terms reversely in meaning or that do not make distinctions between them (Lee, 2001; Paltridge, 1996). For example, the studies by Watanabe (2016) and Shiokawa and Kaneta do not make such distinction (2017).

In this study, the author, following the example of Hyland (2004, etc.), uses “genre” as meaning purpose-based classification of texts and “text type” as form-based classification of texts. The advantage of distinguishing between genre and text type is that while genre allows us to understand the purpose of the text (or the writer's intention), text type allows us to understand the effective form of the text to fulfill that purpose and can provide us with explicit guidance on the grammar and linguistic features to be used in the text (Hyland, 2019, pp. 18-19). In this way, we can expect learners to develop into

independent readers and good readers who can read texts effectively and respond to texts appropriately.

2.2.4 WHAT IS GENRE KNOWLEDGE?

Though knowledge related to genre and text type is generally called “genre knowledge” (Alderson, 2000; Berkenkotter & Huckin, 1995; Hyland, 2004; Johns, 1997; Tardy, 2009), its contents are different according to researchers. For example, Tardy (2009) describes four broad categories of genre knowledge: formal, process, rhetorical, and subject-matter (pp. 19-22). Johns (1997) recognizes nine broad elements: a shared name of genre, shared communicative purposes, shared knowledge of roles, shared knowledge of context, shared knowledge of text features (conventions), shared knowledge of text content, shared register, shared cultural value, and shared intertextuality. However, as Hyland (2004) states that “[g]enre knowledge is ... knowledge of the culture in which writers, readers and texts are found....” (p. 56), if they all share the same culture, there seems to be no significant difference in what genre knowledge refers to.

In this dissertation, the author adopts the meaning of genre knowledge used in Australian genre-based instruction (Derewianka & Jones, 2016; Hyland, 2004; Rose & Martin, 2012; Sato, 2006).

Table 1

Main aspects of genre knowledge

Genre knowledge includes:	
1) The social purpose	} of the genre
2) The typical stages and their functions Recognizable and recurring patterns	
3) Language features	
4) Register features (field, tenor, and mode)	

Table 2 shows the genre knowledge of Example 1 of a “report of class absence” and Example 2 of an “invitation to a school club on a bulletin board.”

Table 2

Text analysis by genre knowledge

	Genre	Text type as reflected in register		
		Field	Tenor	Mode
Example 1)	Descriptive report (Information text)	Requesting an excused absence	From student to teacher	Written text Email
Example 2)	Descriptive report (Information text)	Recruitment for club activities	From student to student	Written text Bulletin board poster

The purpose of Example 1 is to tell the school/teacher that the author of the text will be absent from a class. The process of achieving the purpose proceeds as follows. The writer writes the name of the class and the teacher in charge of the class, states who the writer is, writes the date and time of the absence, adds the reason for the absence, and requests permission for the absence, and ends with his/her name. The purpose of Example 2 is to invite students to join a school club. The notice is put on the bulletin board with the information as to the name of the club, its activities, and how to join it. Both texts belong to the elemental genre of descriptive report in the genre of explanation with the purpose of giving information.

2.3 GENRE-BASED EDUCATION ABROAD

2.3.1 INDONESIA, HONG KONG, SINGAPORE, AND AUSTRALIA

As mentioned above, genre-based instruction and assessment based on coherent oral and written texts has already been practiced and valued highly in many countries around the world (see 1). Novianti (2015) states that English education in Indonesia is underpinned by GBI and that explicit instruction in GBI is beneficial for the development of speaking ability of first-year high school students. In addition, recommendable research results on GBI have been reported in Korea and China, whose English education environments are similar to that of Japan (e.g., Bae, 2012; Wang, 2013). Byrnes, Maxim, Norris (2010) introduced genre-based instruction and assessment to the curriculum reform of the German department at Georgetown University in the United States. This is because genre-based tasks are recognized as the most effective means of assessing achievement in foreign language writing.

The strength of GBI is that genre-based tasks can serve as a consistent criterion for both instruction and assessment when learning a particular genre in class and judging writing (speaking) proficiency in that genre in assessment. This encourages learners to use the appropriate genre knowledge required in the performance. For example, it is clear to learners what type of text in which genre is expected to be produced. This has also been recognized by Ataka and Matsuzawa (2016) and Kuwabara (2012).

For the sake of promoting genre-based teaching and learning in English education in middle and high schools in Hong Kong, the Curriculum Development Council (CDC) issues a curriculum document that governs English education, and the Hong Kong Examination and Assessment Authority (HKEAA) publishes examination and assessment documents that specify the required genres and text types. Furthermore, references to genre and text types are found not only in these documents but also in a variety of other educational materials, ranging from curriculum information to

examination scoring guidelines to course books used in the classrooms (Maxwell-Reid, 2014).

However, Maxwell-Reid (2014) points out several inadequacies of these documents and materials. For example, she states that the curriculum documents do not explain the linguistic features of different genres, and that the schoolbooks are edited centered on traditional grammatical items rather than on texts, and that the test assessment documents offer genre knowledge but no clear explanation on how it works, and so on (Maxwell-Reid, 2014). Her criticism is that even though these books contain knowledge of genre, it is either lacking or not presented systematically. She advocates further reforms within the current framework of GBI so that teachers in the classroom can engage with GBI more easily.

In Singapore, both the English Language Syllabus 2001 for Primary and Secondary Schools (Curriculum Planning and Development Division, Ministry of Education, 2000), which is the first document to present a unified syllabus for primary and secondary schools, and the English Language Syllabus Secondary Express Normal (Academic) Course (ibid.) adopt a GBI approach consistently. According to Lim (2000, p. 9), in these syllabuses, teachers aim to enable students to “communicate fluently, appropriately, and effectively” by teaching them language conventions that change depending on the purpose, the audience, the context, and the culture, or by using GBI.

For this reason, the syllabuses refer to the Australian school genres as described by Derewianka & Jones (2016) and include the story, the explanatory, the argument genre families, and their sub-genres (elemental genres). While Lin (2003) acknowledges the significance of their adopting a GBI approach, she also points out the inadequacy of Singapore's implementation of GBI, which, as in Hong Kong, does not systematically connect the syllabus documents, textbooks, and exams.

In Australia, which Hong Kong and Singapore refer to for educational guidance,

the Australian Curriculum Assessment and Reporting Authority (ACARA) publishes the Australian curriculum. Since 2015 up to the present, the curriculum has been version 8.4. The ACARA national curriculum is connected with the National Assessment Program (NAP)-Literacy and Numeracy (NAPLAN) tests, which students take at school. In addition, the NAPLAN test has a test assessment document called Minimum Standards for Reading for student achievement. In Australia, curriculum documents, examinations, and examination assessment documents are all linked to provide a common direction to teachers and students. From the perspective of GBI, the curriculum documents indicate not only the genres to be studied at each grade level but also the text structures, language features, text formats, and the text types. In fact, the NAPLAN test asks about the genres of the texts stipulated in the curriculum, and the minimum standards for reading are designed to evaluate in relation to the genres specified.

GBI conducted in English education in Australia is designed to integrate instruction and assessment. As an example of how greatly the integration helps teachers and students in the classroom, the Year 9 English (L1) curriculum and the minimum standards for reading for the same grade are presented in APPENDICES A1 and A2.

2.3.2 EXAMPLE OF GBI IN AN OVERSEAS TEXTBOOK

In order to have a deeper understanding and a concrete image of GBI, Figure 1 shows an example of GBI in a school textbook with genre information clearly indicated and explained. This appears in an English textbook for Grade 4 pupils in Singapore (Cheah, Tan, Lim, & Derewianka, 2012, as cited in Richards & Rodgers, 2014, pp. 213-214) and the target skills are reading and writing. The genre information that can be taught with these pages is as follows:

- 1) Genre: Information Report (described as Text Type in this textbook)
- 2) Text Type: possibly an encyclopedia entry

- 3) Genre Stages: Introduction—Paragraphs about the Topic—Conclusion (described as Text Features in this textbook);
- 4) Linguistic features of the genre: Simple present tense, Relative pronouns, Present perfect tense; and
- 5) Linguistic features of the text type: Title, Sub-headings.

The register of the text is: 1) field: The Paralympics, 2) tenor: commentator and reader, and 3) mode: written.

In the reading section on the left page, learners are first introduced to the genre of the text, and then in the writing section on the right, they are given a new topic and write a text parallel in type and character to the text on the left. Teachers can adopt GBRI and GBWI (Genre-Based Writing Instruction).

The page is titled 'The Information Report Text Type' and 'Information Reports'. It features a sample text about the Paralympics with various parts circled and labeled in Japanese. The labels include 'ジャンル' (Genre), 'ジャンルのステージ' (Genre stages), '言語的特徴' (Language features), 'Simple present tense', 'Relative pronouns', and 'Present perfect tense'. The 'Try This!' section contains two writing tasks and a checklist for language features.

Information Reports

The Information Report Text Type

Features of an Information Report

An information report presents facts about a topic. These facts are organised in different paragraphs. An information report has four main parts: **Title**, **Introduction**, **Paragraphs about the Topic** and **Conclusion**. It includes news reports, sports reports, and so on.

Text Features

Title

Introduction

A general statement about the topic.

Paragraphs about the Topic

- Sub-headings
- Main ideas
- Details

Conclusion

Key points

Language Features

- Simple present tense
- Relative pronouns
- Present perfect tense

Try This!

- Write a paragraph on the topic: *Popular Sports in My Country*. Write a main idea at the beginning of the paragraph. The main idea should sum up what the paragraph is about. Provide details in the rest of the paragraph.
- Write an information report on the topic: *Popular Sports in My Country*. Write a suitable introduction, paragraphs about the topic and a conclusion. For every paragraph, include a sub-heading, a main idea and supporting details. Add pictures and captions to your report.

Check!

I have used:

- Simple present tense
- Relative pronouns
- Present perfect tense

Celebrating the Olympic Spirit 35

Figure 1. English textbook for grade 4 elementary school students in Singapore (Cheah, Tan, Lim, & Derewianka, 2012, as cited in Richards & Rodgers, 2014, pp. 213-214).

2.4 GENRE IN EDUCATION IN JAPAN

2.4.1 GENRE AWARENESS IN JAPANESE LANGUAGE EDUCATION

In Japan, since the revision of the Courses of Study in 2008, the goal of writing in the subject of the Japanese language in primary and secondary education has been the cultivation of learners' ability to think and express oneself logically by "writing in accordance with the purpose and the intention." In response to this, textbooks have started to present writing as a means to achieve a particular purpose, which is clearly indicated.

Watanabe (2015) stresses the need for a shift in writing instruction from the conventional way to the "purpose-specific writing" in which learners select appropriate writing styles according to the purpose and the intention. She lists four basic styles, descriptive, explanation, argument, and persuasive, which are clearly genres. As examples of the products after the purpose of writing has been achieved, she names diaries, reports, letters, and requests, which correspond to text types. In this way, there is an indication that language education in Japan is moving toward GBI.

2.4.2 GENRE RESEARCH IN ENGLISH EDUCATION

With regard to GBI in English education in Japan, Ooi, Matsui, and Matsuzawa (2011) advocate introducing the concept of genre to the teaching of writing in the new curriculum. In response to this initiative, practical research in the field of writing began in junior and senior high schools, and the results suggested that teaching genre in writing is effective (Ataka & Matsuzawa, 2016; Imai & Matsuzawa, 2015; Kuwabara, 2012). Among several studies that targeted junior high school English textbooks, Sakai and Wada (2012) conducted research from the perspective of genre. They examine the types of coherent texts and the frequencies of their occurrence in the 2006 textbook editions and conclude that it is important for teachers to understand genres and text types used in school textbooks.

Watanabe (2016) analyzes writing tasks in Japanese university entrance examinations also from the perspective of genre, and Shiokawa and Kaneda (2017) conducted a follow-up study. Both studies point out in their conclusions that the types of genre in university entrance examinations are limited and that it may lead to limiting high school learners' English writing skills. There are other related studies such as Sakai and Wada (2012), Watanabe (2016), and Shiokawa and Kaneda (2017), but they do not make a clear distinction between genres and text types.

2.5 BENEFITS OF GENRE-BASED EDUCATION

2.5.1 PURPOSEFUL READING AND GENRE

Yoshida (2000) points out that there has not been much discussion on how to view reading as a form of communication and as a social and cultural activity. He asserts that the meaning and content of reading activities will have to change in the future as the teaching and learning environment changes, and we are forced to change our view of learning. Communication always has a purpose, and it has been pointed out that reading is communication between readers and writers, and that there is a purpose to be achieved (e.g., Grabe, 2009; Ushiro, 2009). In fact, the new Japanese curriculum guidelines have prompted changes in the teaching of reading in high school English classes. Students and teachers need to be aware of the purpose of the text and what information can be obtained by reading it, and they need to read in a way that is appropriate based on the recognition that reading is also communication with a purpose embedded in it.

Such purposeful reading can be guided by the use of genre knowledge. If learners know the genre of a text, they will know what communicative purpose that particular text is trying to serve. This can help learners identify the purpose of the text and how to read it according to that purpose.

Grabe (2009) points out that genre is important for reading comprehension and

that good readers are aware of the characteristics of genres that are appropriate for their reading purposes (p. 249). Furthermore, Hong Kong's key learning area curriculum guide (primary 1 - secondary 6), which is an equivalent of Japanese Courses of Study, lists various text types to be studied by grade level and clearly states that teachers should make students aware of both the purpose of a text (genre) and its formal and conventional features (text type) (Curriculum Development Council 2017, p. A14). Moreover, the Singapore Curriculum Guidelines for English Language Syllabus 2010 (Curriculum Planning & Development Division, 2008) lists "text type specific comprehension skills" as an achievement goal for reading and viewing skills, and states that teachers should teach reading with an awareness of genres and text types. In other words, teaching reading with its purpose and method clearly in mind, i.e., explicitly teaching genre knowledge, such as genres and text types, is consistent with genre-based pedagogy (Imai, Mineshima, & Matsuzawa, 2019).

2.5.2 APPLICATION OF GBI TO READING INSTRUCTION

Johns (1995) points out that learners' knowledge of characteristics of communicative situations (e.g., communication participants in register, specific purposes, values, expectations) influences their choice of genres in producing appropriate texts, oral or written. The importance of acquiring knowledge of genre has been pointed out in this paper. Furthermore, the Council of Europe (2018) states that GBI activates learners' content and formal schemas and encourages their language use and discourse organization including the selection of genres appropriate for specific situations and circumstances in real life (p. 31). In other words, by learning genres, students come to understand "functions of language as it is used in society" through texts, which helps them to communicate more smoothly.

Sadeghi, Hassani, and Hemmati (2013) apply genre-based instruction to ESP

reading in middle and high schools. Becerra, Hrazo, Carcía, Sagre, and Díaz (2019) report good results in EFL ninth-grade reading instruction on the explanatory genre. Hyon (2002) conducts GBRI in a university ESL reading course and finds that knowledge of genre related to both textual content and form serves as prior knowledge for reading and hence is an important factor in reading comprehension.

Matsuzawa (2019) states that in order for learners to develop independent readers in English classes who can choose the reading style according to the purpose and situation of reading, it is necessary for them to acquire various reading subskills in addition to language acquisition. Zhang (2018) points out that among such subskills, those that are effective in developing L2 reading skills include becoming aware of discourse structure using genre knowledge, being alert to the purpose of the text, and activating schema knowledge to facilitate comprehension (p. 219). Hyland (2004) also advocates the use of genre knowledge in GBWI, which is likely to be applicable to reading instruction as well.

2.5.3 INTRODUCING GBRI TO ENGLISH EDUCATION IN JAPAN

2.5.3.1 Benefits of GBRI for Learners

One of the advantages of using GBRI in English classes in Japan over traditional reading instructions is that learners can apply knowledge of genre to different texts of the same genre once they have acquired it. Genre knowledge includes the purpose of communication, the structure, development, and linguistic expressions particular to the genre, and register (field, tenor, and mode). Furthermore, when learners read texts on their own, both in and out of class, they can recall genre knowledge they have learned in previous texts and utilize it as a scaffold in understanding new texts (Feez, 1998, p. 91).

For example, if students have learned “explanatory texts for giving information” and become able to write a letter reporting how they are getting along of late, they can

also write a different kind of report detailing events of a day, utilizing the genre knowledge related to the previously learned explanatory text.

Using genre knowledge in reading comprehension involves the ability to understand the way to participate in real-world interactions effectively (how the author uses the text to achieve a certain goal). It also leads to the development of learners' ability to respond appropriately to a text by determining whether it is similar to or different from texts they have learned previously. This can foster skilled independent readers who know what to expect from a text, how to read it, determining the purpose the text and the method of reading (Hudson, 2007, p. 111; Silberstein, 1994, p. 12).

2.5.3.2 Benefits of GBRI for Teachers

Hyland (2004) lists two reasons why it is important for language teachers to have genre knowledge:

- (1) It stresses that genres are specific to particular cultures and communities, reminding us that our students may not share this knowledge with us.
- (2) It urges us to go beyond structures, vocabulary, and composing to incorporate into our teaching the ways language is used in specific contexts. (p. 54)

Although these two reasons are meant for Australian immigrant and aboriginal students for whom English is a second language, it would stand to reason to assume that they can also be applied to Japanese students. If the teaching of such knowledge is effective and useful for ESL students living in Australia to be proficient in English, it should be all the more so and necessary for Japanese learners of English, who have little exposure to English in everyday life and no culture-specific English genre knowledge.

The most important characteristic of GBI is that the teacher can teach students

how the target text is organized and why it is written the way it is (Hyland, 2007). When the genre is indicated, the purpose of communication (macro-function) and the scene (context of the situation) become clear, as well as what to write (content) to whom and with what wording (speech). In addition, students can be instructed on what textual form to be used in order to fulfill a certain purpose of communication. In this way, in GBRI, where knowledge of the genre is explicitly taught, the genre knowledge shown at the phase of learning also functions as a criterion for assessment, integrating teaching and assessment. Hence, the teacher knows what and how much to teach, and what the students should be able to do as a result of the teaching/learning, and can have confidence in their teaching and evaluation.

2.5.4 SUMMARY OF THIS CHAPTER

English education in Japan has long since adopted a more communicative orientation, and textbooks have become increasingly more conscious about communicative situations and cultural events in English-speaking countries (See Study 4). As a result, English lessons are also covering more and more vocabulary and expressions related to real life. However, in traditional textbooks for reading, even when a specific scene or situation is indicated, the text is mainly for language practice of some grammar items, vocabulary, idioms, expressions, etc. It is very likely that learners are not able to apply what they have learned to different texts with different situations. What is lacking in traditional reading instruction and texts are realistic social aspects. It fails to teach the purpose of a text in the real world and the way to understand and express it.

On the other hand, GBI, which emphasizes discourse competence in communication, has been demonstrated in long-term practices in Australia to be most effective in developing learners' ability to produce proper oral and written texts as required in the situation (Feez, 1998, p. 24). When the genre of the text is indicated, the

scene, the situation, and the meaning of choosing the text, i.e., the purpose of communication, become obvious. These factors determine the structure, development, phrasing, and format of the text to achieve that purpose. Therefore, if we use communicative textbooks with scenes and situations indicated in the texts, it would be desirable to incorporate the idea of genre into our reading instruction.

Five studies were conducted to answer the research questions of this study. Chapter 3 discusses each study in detail, and Chapter 4 proposes concrete suggestions for the realization of GBRI.

CHAPTER 3

STUDIES

3.1 STUDY 1

Study 1 reviews Imai, Mineshima, & Matsuzawa (2019).

3.1.1 THE PURPOSES OF THE STUDY

In order to clarify how genre is perceived in high school English education in Japan, this study has the following two objectives:

- (1) To investigate the frequencies of reference to phrases and concept terms related to genre and text types in ①Sections 1 and 8 of the senior high school Courses of Study for the Japanese Language and Foreign Languages (MEXT, 2009, 2019a), ②in the Commentary of the senior high school Course of Study for the Foreign Languages (MEXT, 2010, 2019b), and ③ the Commentary of the senior high school Course of Study for the Japanese language (MEXT, 2018c).
- (2) To investigate whether genres and text types are distinguished in oral and written text production activities, and whether both genre and text types are clearly indicated in the current textbooks of “Communication English 1” and “English Expression 1.”

As mentioned earlier, there have been previous studies on the practices of GBI and GBA in writing in junior and senior high school and on the genre analysis of university entrance examinations. However, research on the above two objectives has not yet been conducted in Japan, which makes this study the first of its kind.

3.1.2 RESEARCH METHOD

3.1.2.1 Investigation of the Courses of Study, etc.

Investigation was conducted on the senior high school Courses of Study Commentary for foreign languages (notified in 2009) (hereinafter referred to as the 2009 foreign languages version), the senior high school Courses of Study Commentary for foreign languages (notified in 2018) (hereinafter referred to as the 2018 foreign language version), and the senior high school Courses of Study Commentary for the Japanese language (notified in 2018) (hereinafter referred to as the 2018 Japanese language version). The examination of the main bodies of the Courses of Study was conducted when their Commentaries were examined because the former is duplicated in the latter. The reason the 2018 Japanese language version was included in the survey was that Japanese language education is highly advanced compared to English education from the viewpoint of genre instruction.

The investigation was conducted quantitatively and qualitatively to determine how genre is perceived in these documents. First, as was with the MEXT-approved textbooks, each document was searched for words and phrases related to genre (genre family) and their frequencies of appearance were counted. Second, the documents were examined whether there are sufficient elaborations on both genres and text types in these documents.

3.1.2.2 Investigation of the Textbooks

All the 33 currently published MEXT-approved textbooks for the subject of “Communication English 1” and all the 29 textbooks for the subject of “English Expressions 1” were the targets of the investigation. The reasons for the selection of “Communication English 1” are firstly that it is a compulsory course subject that all high school students must take regardless of whether they are preparing for university entrance

exams or not, and secondly that since it is allocated with as many as four credits, or four classes in a week, it affects the widest range of learners in Japanese high school English education. In addition, “English Expression 1” focuses on the production skills of speaking and writing with the aim of “fostering an attitude of active communication through English” and developing “the ability to think about the structure of sentences and to communicate with others by speaking and writing” (MEXT, 2019a). Therefore, these two subjects have a greater chance of mentioning genre-related knowledge.

These textbooks, 62 in total (33 + 29), were analyzed in their language activity sections. “Language activities” are defined here as tasks that learners engage in after the main reading passages of each lesson and in which they produce coherent oral or written texts. Therefore, tasks that only require a single sentence answer were excluded.

The focus of investigation was whether any reference to genres and text types could be found in the instructions for these language activities. The total number of all the language activities in each textbook as well as the number of activities whose instructions explicitly mention both genre and text type were counted. Also, in order to determine the range of genres, the genres found in the instructions were classified according to the genre family, or the purpose-based classification of texts. This study adopted the three-genre family classification system based on the Australian Courses of Study (ACARA, 2015). Examples of texts by genre family and text type are provided in Table 3 under the caption of genre knowledge (CEFR, 2001).

Table 3

Genre knowledge

Genre (purpose-based text classification)	Text Type (format-based text classification)	
	Written text	Oral text
Stories (to entertain)	magazines, newspapers,	public service announcements, speeches, lectures,
Explanations (to inform)	instructions for use, pamphlets, advertisements,	presentations, news broadcasts, discussions, dialogues,
Arguments (to persuade)	signs, notices, letters, memos, reports, etc.	telephone conversations, interviews, etc.

The analyses of the textbooks were conducted by three researchers including the author of this paper. After the judgment criteria were agreed on, trial judgments on the first few language activities were made. Where the judgments differed, we conferred until they agreed. After that, the first author (myself) and the second author examined all the activities in the 62 textbooks. Where the first and second judgments did not agree, the final judgment was made by the third author.

3.1.3 RESULTS AND DISCUSSION OF THE STUDY

3.1.3.1 Results of the Investigation of the Courses of Study, etc.

Table 4 shows the number of references to genre found in the Courses of Study and their Commentaries. Although the wordings may be different, they are all considered to refer to genres.

Table 4

References to genre (genre family) in the senior high school Courses of Study and their Commentaries for foreign languages (English) and Japanese

Commentary to the curriculum guidelines	Descriptions related to genre		
2009 foreign language	“various kinds of texts” (1)	“variety of texts” (1)	
2018 foreign language	“types of texts” (2)	“types of English text” (2)	“different types of English text” (1)
2018 Japanese	“types of texts” (175)	“types of speech and writing” (7)	“types of discussions” (1)

*(parenthesis) indicates the number of descriptions

Next, the discussion is on the descriptions found in the documents where both genre and text type are mentioned. First, let us compare “English Expression I” (the 2009 version of foreign languages) (Fig. 2) with the new subject “Logic and Expression I” (the 2018 version of foreign languages) (Fig. 3). Both have the same goals and contents. Translation and underlines are by the author.

「イ 読み手や目的に応じて、簡潔に書く」

「目的」に応じて書くとは、読み手に情報や知識を与えるため、読み手を説得するため、読み手に何かを論証するため、読み手を楽しませるため、記録を行うため、自分自身の思索を深めるためなどの様々な目的に適した書き方を選択することである。生徒は、文章がもつ様々な機能を、実際に書いて体験する必要がある。実際の指導においては、例えば、他の生徒が読み手となる読書感想文を書く場合には、読み手に情報を与えるため、読み手を説得するため、読み手を楽しませるためなどの複数の目的が考えられ、本の概要、本を読んで感じたことや考えたこと、どうしてその本を推薦するのかなどについて、短い文章が書けるように指導する必要がある。また、履歴書や応募書類を書く場合には、それは情報を与えるためのものであり、自分が達成してきたことや趣味等について、自分のことをよく知らない相手が理解できるように、効果的に内容を盛り込むことを考えさせることが必要である。説明的な文章を書く場合には、物事の様子や変化などを正しく読み手に伝えることが目的となり、物事を時系列に並べたり、分かりやすく描写したりすることができようように指導することが必要である。

(a) “Write concisely, according to the reader and the purpose.”

Writing for a purpose means choosing a writing style that is appropriate for various purposes, such as to provide information or knowledge to the reader, to persuade the reader, to make an argument to the reader, to entertain the reader to record, or to deepen one's own thought. Students need to experience the various functions of writing by actually writing. In actual teaching, for example, when writing a book report in which other students are the readers, there are several possible purposes, such as to inform the reader, to persuade the reader, to entertain the reader, etc. Students should be able to write a short summary of the book, what they felt and thought after reading the book and why they recommend the book. They need to be taught to write short sentences about the book, their feelings and thoughts after reading the book, and why they are recommending the book. In addition, when writing resumes and application forms, they are meant to be informative, and students need to be encouraged to think about how to effectively include information about their accomplishments, hobbies, etc., so that others who do not know them well can understand them. When writing expository texts, it is necessary to teach students to put things in chronological order and to describe things in an easy-to-understand manner, with the aim of correctly conveying the state of things and changes to the reader. (Translation by the author)

Figure2. Commentary to the 2009 Course of Study for Foreign Languages (“English Expressions I”) [Excerpt from Chapter 2, Section 5, 2. Contents, p. 21]

In the 2009 foreign language version (Fig. 2), the following descriptions were found: “to provide information or knowledge to the reader,” “to persuade the reader,” “to make an argument to the reader,” “to entertain the reader,” and “to record.” These are references to the purposes of texts that correspond to the three genre families shown in Table 4. Furthermore, “book reports” and “resumes and application forms” are given as text type examples but there are no examples of “explanation texts.”

「ア 目的や場面、状況などに応じた論理の構成や展開」

また、「書くこと」においては、叙述文(物語や描写)、説明文、論証文などの文体を、目的や場面、状況に応じて適切に活用できるよう指導することが必要である。例えば、自分の過去の経験についてまとめた内容を相手に伝える場合には、叙述文を用いることが多い。一方、客観的な事実や情報を伝える場合には、要点を目的に応じた項目立てをしながら相手に分かりやすいように整理し、概念の定義や具体例などを適宜添えながら情報を詳細に伝える説明文を多く用いる。また、特定の意見や主張を掲げ相手を説得するための議論を展開するには、説明文に自分の主張を組み入れた論証文の形式が適している。

(a) Logical structure and development according to purpose, scene, situation, etc.

In writing, it is necessary to teach students to use descriptive texts (narrative and descriptions), explanatory texts, argumentative texts, and other writing styles appropriately according to the purpose, situation, and circumstances. For example, narrative sentences are often used to convey a summary of one's past experiences to others. On the other hand, when communicating objective facts and information, the main points are itemized according to the purpose, organized in a way that is easy for the other person to understand, and explanatory texts are often used to convey the information in detail with definitions of concepts and concrete examples as appropriate. In addition, when developing an argument to persuade others with a specific opinion or claim, the form of argumentative writing that incorporates one's own claim into the explanatory text is suitable. (Translation by the author)

Figure 3. Commentary to the 2018 Course of Study for Foreign Languages (“Logic and Expression I”) [Excerpt from Chapter 2, Section 5, 2. Contents, p. 91]

In the 2018 foreign language version (Fig. 3), it is clearly stated that “narrative texts (story, description),” “explanation texts,” and “argumentative texts” “need to be taught so that they can be used appropriately according to the purpose, scene, and situation.” However, there is not a single example of their text types.

Next, the description of the new subject “Modern Japanese” in the 2018 Japanese version is shown in Fig. 4. As with the case of the foreign language versions above, references to genres can be found in such phrases as “types of texts.” What is characteristic of the 2018 version of the Japanese language is that it provides a wealth of concrete examples of text types (e.g., “news”, “publicity”, “information”, “introduction”, “communication”, “request”, “letter”, and ten others), which are used to achieve the purpose of the genre of “practical texts.”

文章の種類とは、ここでは現代の社会生活に必要とされる論理的な文章や実用的な文章を指す。(中略)実用的な文章とは、一般的には、具体的な何かの目的やねらいを達するために書かれた文章のことであり、新聞や広報誌など報道や広報の文章、案内、紹介、連絡、依頼などの文章や手紙のほか、会議や裁判などの記録、報告書、説明書、企画書、提案書などの実務的な文章、法令文、キャッチフレーズ、宣伝の文章などがある。また、インターネット上の様々な文章や電子メールの多くも、実務的な文章の一種と考えることができる。

The type of texts here refers to logical and practical texts that are necessary for modern social life. (Omission)

In general, practical texts are texts written to achieve a specific purpose or aim, such as press and public relations texts such as newspapers and public relations magazines, texts and letters for information, introduction, notifications, requests, etc. There are also practical texts such as records of meetings, court cases, reports, explanations, proposals, legal texts, catch phrases, advertising texts, etc. In addition, many of the various texts and e-mails on the Internet can also be considered as a kind of practical texts. (Translation by the author)

Figure 4. Commentary to the 2018 Course of Study for the Japanese Language (“Modern Japanese”) [Excerpt from Chapter 2, Section 1, 3. Contents, pp. 99-100)

3.1.3.2 Discussion of the Results of the Investigation of the Courses of Study, etc.

From the results of the investigation described above, it was found that “genre” appeared in all three versions. In particular, there were as many as 175 references to “types of texts” in the 2018 Japanese version, a strong indication of awareness of genre. In addition, the same version mentions not only the written texts but also the types of “talk” and “discussion,” which shows that it considers oral texts as the subject of genre-based teaching and learning as well.

On the other hand, in the subject of foreign languages, although there was a slight increase in the number of references to genre from the 2009 to the 2018 version, it was very small compared to the number of references in the Japanese version, a testament that there is little recognizable awareness of genre.

In addition, as was expected, the 2018 Japanese version included appropriate and sufficient examples of text types, followed by the 2009 foreign language version, which offered some appropriate but not sufficient examples. Since the 2018 foreign language version included only genres and no text types at all, the conclusion must be drawn that

the 2018 version retrogressed from the 2009 version at least in this respect.

To borrow the words of Watanabe (2015), who wrote about Japanese language education, it would be helpful for both teachers and learners in Japanese and English language education if textbooks offered systematic explanations as to how to write and speak as a means of achieving some purpose by using genres and text types. Therefore, there is a need for a shift of emphasis in teaching methods to allow students to choose writing and speaking styles (genres) according to their purposes and intentions, and to distinguish writing (speaking) forms according to text types.

3.1.3.3 Results of the Investigation of the Textbooks

The following are the results of the investigation of MEXT-approved textbooks. The total number of the language activities in the 33 “Communication English 1” textbooks was 275. The average number of language activities per textbook was 8.3, and that of lessons was 10.0. This means that there was about one language activity per lesson. There was one textbook that had no activity, five that had fewer than four activities, and three that had as many as more than 11.

In the 29 “English Expression 1” textbooks, the total number of language activities was 510, twice as many as in “Communication English 1” (275). The average number of language activities per textbook was 17.7, which was also about twice as many as in “Communication English 1” (10.0). The highest number of language activities in one textbook was 45, followed by 29. There were four textbooks that had more than 20 activities.

On the other hand, there was one textbook with zero language activity and three with fewer than six activities. This may be due to the fact that components and organizations of textbooks for “English Expression 1” varied with publishers more than with “Communication English 1.” Language activities were not always listed at the end

of each lesson. The numbers of lessons were also very different among the textbooks, with the largest number of lessons being 27 and the smallest being 10.

Table 5 shows the numbers and percentages of language activities in which both genre and text type were clearly indicated in their instructions. In both kinds of textbooks, the rate of reference was lower than 15% of the total (11.3% in “Communication English I” and 14.5% in “English Expression I”).

Table 5

Number of genres and text types explicitly identified in the MEXT-approved textbooks

	Language activities	Genre specification	Both genre and text type are explicitly mentioned.	Percentage of both genre and text type that are explicitly mentioned (%)
“Communication English I”	275	76	31	11.3
“English Expression I”	510	131	74	14.5

Next, the results of classifications of the explicitly referred genres by the three-genre family (see Table 3) are shown in Figure 5. In “Communication English I”, the number of references found in language activities was 76 (including 31 in which both genre and text type were explicitly mentioned), while in “English Expression I”, it was 131 (including 74 that mentioned both). It can be seen that “Communication English I” and “English Expressions I” display a similar tendency in terms of genre dominance order (explanation → argument → story) and general ratios of the three genres.

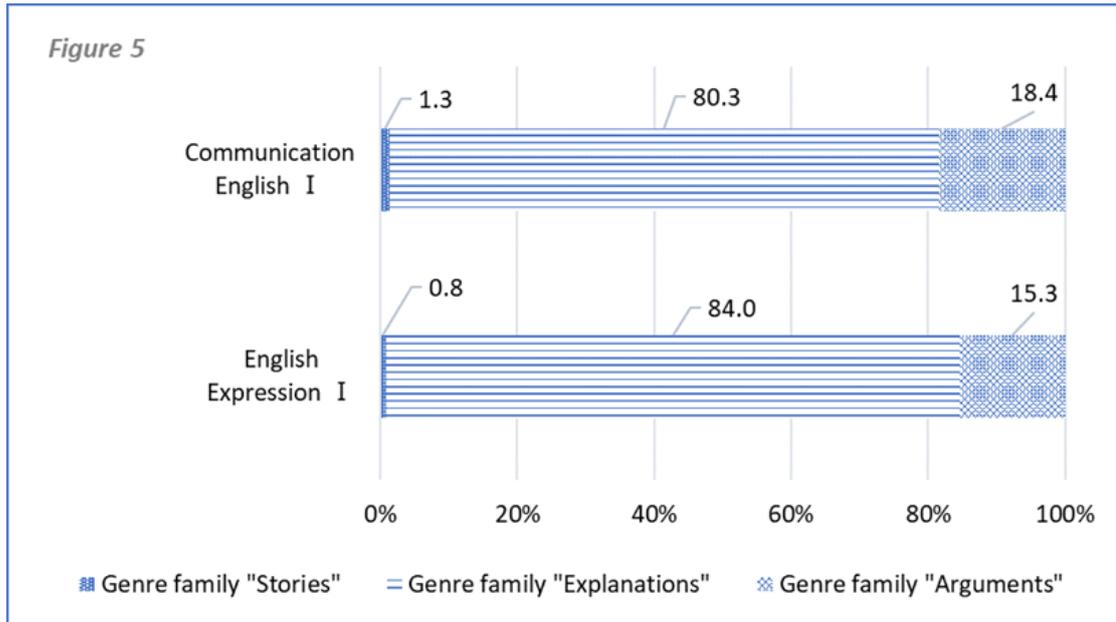


Figure 5. Percentages of the three genres in the language activities

3.1.3.4 Discussion of the Results of the Investigation of the Textbooks

In both “Communication English I” and “English Expression I,” the number of language activities in which not just genre but also text type were indicated was very small, accounting for only about 10% of the total number of language activities. Therefore, it can be concluded that these two textbooks are unlikely to be designed with the intention of teaching genre knowledge.

This is also evident from the following point: although the number of language activities in both subjects is rather large (“English expression I” has almost twice as many language activities as “Communication English I”), the percentage of references to both genre and text type is about the same. This indicates that textbooks recognize the need for language activities for production skills but not the need for making use of genre knowledge in them.

In addition, since the explanation genre accounts for as much as 80% in all the language activities, this means that both teachers and learners are probably rarely aware of the other story and the argument genres and that learners would have fewer learning

and production opportunities with these two genre types.

Therefore, it would be essential to have a variety of genres included in language activities, and basic genre knowledge taught explicitly in MEXT-approved textbooks so that learners can learn the characteristics of each genre, combine them with appropriate text types, and become fluent in language use. This argument would be consistent with that of Bakhtin (1986) and Johns (1995) that claim that verbal communication is facilitated when genre knowledge is accumulated and can be reused at any time.

3.1.4 CONCLUSION OF STUDY 1

In Study 1, whose purpose was to investigate how genre knowledge is perceived in Japanese high school English education, analyzed the Courses of Study and their Commentaries for the subjects of English and Japanese as well as MEXT-approved English textbooks. The results indicated that knowledge of genre was not sufficiently presented and showed the necessity of distinguishing between genre and text type and teaching them both explicitly.

It would be desirable for the high school Courses of Study for the subject of English to put genre knowledge at the forefront of teaching and learning, as is shown in the 2018 version of the Japanese language. This would be beneficial for both teachers and learners because teachers could be more confident in their instruction, and learners could use knowledge of genre to develop communicative competence through coherent texts.

3.2 STUDY 2

Study 2 reviews Imai (2021).

3.2.1 THE PURPOSES OF THE STUDY

In order to explore the possibility of applying GBRI to high school English education in Japan, Study 2 has the following two objectives:

- (1) To investigate the kinds and the reference frequencies of genre and text type in the reading passages of the MEXT-approved textbooks of “Communication English I.”
- (2) To investigate whether genre and text type are clearly indicated in the lead sentences that precede the main reading passages of each lesson of the MEXT-approved textbooks of “Communication English I.”

No research with these purposes has so far been conducted on high school English textbooks.

3.2.2 RESEARCH METHOD

Investigation was conducted on 31 currently published MEXT-approved textbooks for the subject of “Communication English 1” under the 2018 Courses of Study. “Communication English 1” textbooks were selected because they contain coherent reading texts and because the subject, as explained in Study 1, probably has the largest impact on Japanese high school learners of English.

The targets of the analysis of the investigation were the main reading passage of each lesson, the lead sentence(s), either in Japanese or English, that serves as an introduction to the main reading passage, and the supplementary reading passage, which is usually a short story separate from the lessons.

Usually, an English textbook has several lessons/units in it, and each lesson/unit

has three to four componential sections. The unit of analysis is the main reading passage of each lesson/unit, which can extend to several sections or pages. The reason for this is that the original purpose of GBRI is to make students aware of the whole text using their knowledge of genre (Rose & Martin, 2012, p. 46) and the whole text should be regarded as one whole lesson/unit, not one section. By the same token, even though each section has its own lead sentence(s), the sets of lead sentence(s) in one lesson/unit were counted as “1” unit attached to one main reading passage.

The analyses were conducted on the following five points (Table 6), the first three of which are for Purpose (1), and the fourth of which is for Purpose (2), and the fifth of which is for both Purposes..

Table 6

Points of the analysis

(1) frequencies of 3 genre families
(2) frequencies of 22 elementary genres
(3) whether the text type is self-explanatory or no
(4) presence of the lead sentence(s)
(5) presence of explicit explanation of genre knowledge

For the purpose of the classification of genres, which is necessary for analysis points (1) and (2), this study adopted the framework of Rose & Martin (2012, pp. 128, 312) which uses the 22 elementary genres as subcategories of the three main genre families. (See Table 9 for details.) This is because the framework distinguishes between genre and text type, categorizes genres by purpose, and focuses on genres that learners at the secondary level are expected to read and write at school. The advantages of distinguishing between genres and text types for instruction have been discussed earlier.

3.2.3 RESULTS AND DISCUSSION OF THE INVESTIGATION

First of all, the numbers of the main and supplementary passages in the 31 “Communication English 1” textbooks are shown in Table 7. In total, there were 403 reading passages, consisting of 310 main ones and 93 supplementary ones.

Table 7

Numbers of reading passages

total number	main	supplementary
403	310	93

The results of the analysis point (1), or the frequencies of 3 genre families, are shown in Table 8. It was found that there was an overwhelmingly dominant genre family, i.e., the explanation genre, which has 293 texts, or 72.7%, of all the 403 texts. This is in line with the result of Imai et al. (2019), which investigated the language activities in the same textbooks and which found that texts of the explanation genre accounted for about 80% of all the texts.

Table 8

Distribution of texts belonging to the three genre families

Genre family	Number of occurrences of texts belonging to each genre family (text)	Percentage of the total number of the reading passages of the textbook (403) (%)
Stories	56	13.9
Explanations	293	72.7
Arguments	17	4.2

The Course of Study for the subject of “Communication English 1” stipulates that learner should be able to read explanations and stories, understand the information and ideas, and grasp the outline and main points (MEXT, 2009, p. 110) but it does not say anything about priorities of different genres. As this investigation made clear, the number of texts that belong to the explanation genre family was overwhelmingly larger than that of the texts of the story genre family (72.7% vs 13.9%), which is debatable from the perspective of GBRI.

The results of the analysis point (2), or the frequencies of 22 elementary genres, are shown in Table 9.

Table 9

Distribution of the 22 elemental genres in the texts

	22 elemental genres	Number of occurrences of texts belonging to each genre	Percentage of the total number of the reading passages of the textbook (403) (%)
Stories	Recount	8	2.0
	Narrative	42	10.4
	Anecdote	4	1.0
	Exemplum	1	0.2
	News story	1	0.2
Explanations	Autobiographical recount	6	1.5
	Biography recount	48	11.9
	Historical recount and account	15	3.7
	Sequential explanations	17	4.2
	Factual explanation	11	2.7
	Consequential explanations	4	1.0
	Descriptive reports	191	47.4
	Classifying reports	0	0
	Compositional report	0	0
	Procedure	1	0.2
Protocols	0	0	
Experimental/observation report	0	0	
Arguments	Exposition	15	3.7
	Argument	1	0.2
	Personal response	0	0
	Review	0	0
	Interpretation	1	0.2
Other	Macro genre	37	9.2

It was found that the texts of the descriptive, or information, report elemental genre had the highest number of occurrences (47.4.0%, or 191 texts) and that there was an imbalance of genre occurrences within the explanation genre family. In addition, most of the texts in the story genre family were not in the main reading passages but in the supplementary ones (i.e., 14 vs 42 out of the 56 texts in the story genre family).

There are only a few texts of the story genre family as it is, and if the supplementary reading passages are to be omitted for some reasons such as being pressed for teaching time, there should be a legitimate concern that students may not be given enough opportunities to become familiar with the story genre. Therefore, in order to ensure that students are exposed to many different genres and text types, the story genre family should be handled not in the supplementary but in the main reading passages.

There is another concern: not enough texts of the argument genre family seem to be included in the passages. This lack of the argument genre might be justified based on the lack of any reference to that genre in the current Courses of Study, which does refer to the story and explanation genres. However, the inadequacies of texts of the argument genre family can be problematic from the following perspectives. One is the pedagogical connection with junior high school. Junior high school textbooks, such as *New Crown English Series*, often include texts of the argument genre along with those of the story and explanation genres (Negishi, et. al, 2016).

Hence, if such a situation occurs in which students who have read argument genre family texts in junior high school come to read only story and explanation genre family texts or, worse, only explanation genre family texts, in the first year in high school, there could happen a disconnection between junior and senior high school English education. Therefore, it would be desirable to include texts of the argument genre family as well in English textbooks for first-year high school students so that they can further familiarize themselves with the argument genre texts, and to increase opportunities for them to be exposed to a wider range of genres and text types. The following quote from English education in Hong Kong echoes a similar teaching view of reading.

Repeated exposure to a wide variety of text types from print and non-print sources allows learners to increase their awareness and build up their experience

of how text types work. Conscious learning and explicit, systematic teaching of different text types, including the features they involve, enable learners to become more effective readers and more proficient language users.

(Curriculum Development Council & Hong Kong Examination and Assessment Authority, 2007, p. 22)

In order to develop learners into competent readers, it is important to expose them repeatedly to a wide variety of genres and text types, and to teach them genre knowledge explicitly and systematically.

Another perspective from which the lack of the texts of the argument genre can be problematic is the Courses of Study. The current Courses of Study state that the contents of “Communication English 1” should include “reading explanations and stories,” but the new Courses of Study clearly state that the content of the same subject should include “explanation and argumentative texts” (MEXT, 2019a, p. 220). According to the corresponding Commentary, “an argumentative text is one that clarifies one’s argument about an issue, supports that argument with evidence such as reasoning and concrete examples, and argues that one’s claim is superior” (MEXT, 2019b, p. 46). This clearly indicates the importance of teaching argument genre family. Certainly, the fact that there are very few texts of the argument genre family may not be criticized because the current MEXT-approved textbooks are compiled under the former Courses of Study.

However, from the standpoint of developing independent and skilled readers (Alderson, 2000; Hudson, 2007; Grabe, 2009; Silberstein, 1994), it would be of great importance that students should have opportunities to experience not only the explanation but also the argument genre. In this way, they can learn characteristics of the argument genre family and utilize them in their reading practices.

In ordinary English classes using the current MEXT-approved textbooks, which

contain only a few texts of each genre family as was revealed by this investigation, teachers who are ignorant of various genre families themselves would end up teaching only texts of a single genre family, that of explanation, and failing to teach learners the argument genre family. In order to avoid this, it would be desirable for teachers to consciously teach the texts of argument genre families by using some materials obtained from outside the textbook.

Next, the results of the analysis point (3), i.e., whether the text type is self-explanatory or not, are shown in Table 10.

Table 10

Explicitness of text types

Explicitness of text types	Number of texts with explicit text types	Percentage of total the reading passages of the textbook (403) (%)
Yes	60	14.9
No	343	85.1

It was found that only 14.9% (60 texts) of the 403 texts clearly indicated the text types in the main reading passages of the textbooks but that the remaining 85.1% (343 texts) did not. In general, it can be said that text types are not explicitly presented in the high school English textbooks.

Concrete examples of text types found in the main reading passages are shown in Table 11.

Table 11

Text types in the reading passages of the textbook

Self-explanatory text types in textbooks (Excluding the text type “narrative” in the appendix texts)
newspaper articles, dialogues Letters, book pages, speeches, text messages, interviews, recipes, show-and-tell scripts, emails, blogs, presentation scripts, tour orientation scripts, diaries Lecture scripts, debate scripts, scripts, photo exhibition guide scripts, radio contributions

The necessity of clearly indicating text types in the reading passages can be justified on the ground that it is important to teach students to be aware of the purposes and the ways of reading as mentioned earlier. If the text types are explicit in the reading passages of the textbook, then in addition to teaching students the purpose of the text of a particular genre, teachers can explicitly explain effective forms of the text, grammatical items, and other language features to achieve that purpose, using real-life substantive text types. This can lead to the development of readers who respond appropriately to texts, i.e., independent readers and good readers (Alderson, 2000). Therefore, it is desirable to include a variety of text types as well as genres in textbooks.

The results of the survey 4), the presence of lead sentences, and 5), the presence of explicit explanation of genre knowledge, are shown in Table 12 and Table 13, respectively. Most of the “the reading passages of the textbook” have lead sentences (71.0%, 285 texts), but there are few lead sentences that clearly indicate knowledge of genre. As the author has seen, though it is important for teachers and students to be aware of genre in teaching and learning, it does not mean that an explicit explanation of genre and text type is always necessary in the lead sentences. However, the survey result suggests that textbook writers may not be so highly aware of genres, which could affect in turn genre awareness of teachers and students who use these textbooks.

This is consistent with the results of the previous study that both genre and text type were made explicit in about 10% of the language activities dealing with expressive skills (speaking and writing) in “Communication English 1” (see Study 1).

Table 12

Presence of lead sentences in the reading passages of the textbook

Presence of lead sentences	Number of texts	Percentage of texts with lead sentences in the total number of textbooks (403) (%)
Attached	285	70.7
None	118	29.3

Table 13

Contents of the lead sentences

	Contents of lead sentences	Number of lead sentences	Percentage of total number of the reading passages of the textbook (403) (%)
Explicit genre knowledge	1) Genre	10	2.5
	2) Text type	48	11.9
	1) 2) Both	5	1.2
	Other than the above	227	56.3

3.2.4 CONCLUSION OF STUDY 2

To anticipate the possible implementation of genre-based reading instruction in high school English and to see if GBI is feasible with MEXT-approved textbooks, this study investigated the types of genres and text as well as the frequencies of their appearance in textbooks of “Communication English 1.” In addition, the presence or

absence of lead sentences at the start of the reading passages of the textbook, and whether knowledge of genre is explicitly stated in lead sentences, were also investigated. The results showed that there was an imbalance in the occurrence of different genres in textbooks, and that textbooks were dominated by the descriptive report genre in the explanation genre family. Also, the lead sentences provided insufficient knowledge of genre.

Since the textbooks of “Communication English 1” were compiled in accordance with the then Courses of Study, it may be justified that the textbooks for “Communication English 1” contain few texts in the argument genre because the Courses of Study do not specify that texts in the argument genre should be taught. Then, the story genre should be treated equally as the explanation genre. In addition, the current version of the Courses of Study clearly states that texts in the argument genre should be dealt with, which means that “Communication English 1” textbooks need to treat the argument genre. Given the goal of fostering independent and excellent readers through school English reading, it would be worthwhile to ensure that students are exposed to a variety of genres of texts, to provide them with knowledge of genres, and to use texts to teach them about the purposes and forms in which English as a foreign language is used in the real world. (Hyland, 2004, p. 54; Silberstein, 1994, p. 12).

The reading passages of the textbook were found to be very low in self-explanatory text types, and the lead sentences contained very few explicit explanations of genre knowledge. In general, the results suggest that it would be difficult to make students conscious of the purpose of reading and how to read, as well as to make them aware of the whole text in the current textbook of “Communication English 1”.

Therefore, it would be desirable for students to be exposed to a variety of genres and specific text types in English reading classes, and for teachers themselves to be aware of genres in their teaching. In order to achieve this, the textbooks should include a wide

range of genres and types of texts that students are likely to encounter in the real world.

Not only should textbooks cover a wide range of genres and text types, but they should also pay attention to whether the accompanying reading questions and tasks ask students to respond appropriately to the genre of the text. Normally, when a teacher uses a textbook to teach reading in an English class, he or she will use not only the textbook but also the reading comprehension questions and tasks to promote students' understanding of the text. Therefore, in order to lead teachers and students to be aware of genre in reading, it is also important to set questions and tasks that are directly related to genre.

Therefore, the next study would be to investigate the presence or absence of such GAQTs that can promote awareness of genre among teachers and learners, in the same high school reading textbooks examined in this study, as well as those questions in the trial common tests for university entrance, in junior high school textbooks, and in overseas course books.

3.3 STUDY 3

Study 3, which is based on Imai (2019), reviews the process and reexamines the discussion of the results of the research.

3.3.1 THE PURPOSES OF THE STUDY

In order to seek the possibility of genre-based reading instruction in high school English and to examine whether genre-based reading instruction can be provided, the following two points are the objectives of study 3.

- (1) To investigate what the reading questions/tasks before, during, and after reading instruction in the “the reading passages of the textbook” (see 3.3.2 below) in the textbooks of “Communication English I” are asking.

- (2) To investigate whether the questions/tasks before, during, and after reading instruction in the textbooks of “Communication English 1” are appropriate for teaching the genre (based purpose) and the text type (based format).

3.3.2 RESEARCH METHOD

The target of study 3 investigation was all the 32 volumes (types) of the MEXT-approved textbooks of “Communication English 1.” This subject was chosen for the study because the textbook contains coherent texts for teaching reading, and because it is the subject taken by the widest range of learners in high school English education. Since all of the textbooks surveyed are currently in use in high schools throughout Japan, the names of the textbooks will be withheld in this study, and they will be tentatively referred to as *A* through *EE* (32 books in all) so as not to interfere with the learning of the students who use them. The details of the survey analysis are as follows. The most frequently published genres in the three genre families were taken up (Figure 1).

The subjects of analysis are the questions and tasks for reading that are set before, during, and after the “main lesson texts. Since appendix texts often do not have questions or tasks, they were excluded from the analysis.

In the argument text group, the “exposition” genre has the largest number (Fig. 1). Texts in the “exposition” genre express arguments from a specific point of view (e.g., Rose & Martin, 2012). There are 14 “exposition” genre texts in the textbooks, and the study will investigate the questions/tasks for the pre-, while-, and post-readings of one of the seven texts in this lesson (the abstract is shown in Figure 2).

In the story genre family, the “story” genre is the most common (Figure 1). Narrative genre texts present real or fictional events involving crises or problems to be solved by characters (e.g., Rose & Martin, 2012). There are 41 “narrative” genre texts in the reading passages of the textbook, and the study will investigate the questions/tasks

for the pre-, while-, and post-readings in one of the four arbitrarily selected texts from the reading passages of the textbook (the abstract is shown in Figure 3).

In the explanation genre family, the “descriptive report” genre is the most common (Figure 6). Descriptive report genre texts explain things from a certain point of view by classifying and defining them, or listing their features (Derewianka & Jones, 2016). There are 204 texts of the “descriptive report” genre in the textbooks and 167 texts in the reading passages of the textbook. The “descriptive report” genre is the most common genre in high school textbooks, accounting for 73% of the total number of textbooks (Figure 1). In order to analyze the results more concretely, the study identified 31 texts in the “descriptive report” genre that had an explicit text type (Imai et al., 2019). The questions/tasks will be investigated.

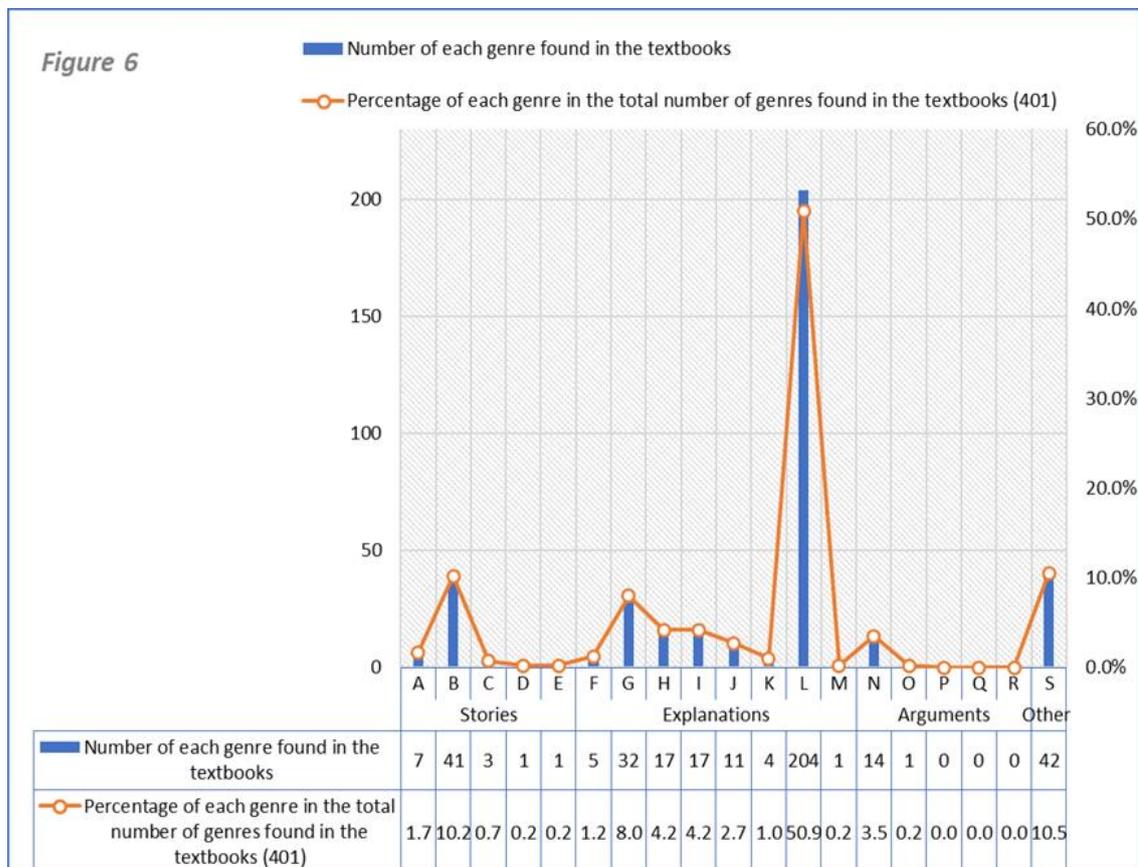


Figure 6. Distribution of “19 elemental genres” (Imai, Mineshima, & Matsuzawa, 2019)

Note: A) Recount, B) Narrative, C) Anecdote, D) Exemplum, E) News story, F) Autobiographical recount, G) Biography recount, H) Historical recount and account, I) Sequential explanations, J) Factual explanation, K) Consequential explanations, L) Descriptive reports, M) Procedure, N) Exposition, O) Argument, P) Personal response, Q) Review, R) Interpretation, S) Macro genre

The method of the survey is as follows.

- 1) The reading tasks for the three target texts for the analysis are divided into three parts: Questions for pre-reading, questions for during reading, and questions for post-reading.
- 2) Each question is described, and the method of answering the question and the intention of the question are determined. The study used Grabe & Stoller's (2014) framework (Figure 8, p. 192).
- 3) It is determined whether the questions are appropriate in terms of teaching genres and text types of the text in question, in light of the objectives (content) and stages in genres of the texts. A text is judged genre-appropriate if its questions include those described in the genre stage (marked "○" in Tables 15, 16, and 17). (see "○" in Tables 2, 3, and 4.)

The study used Rose & Martin's (2012) framework of map of genres in school (Figure 6.13, p. 312) and genre and stages (Table 3.5, p. 130). Stages are structures that are specific to each genre of text. The following description of the usefulness of teaching stages can be found in the commentary on the Courses of Study for Japanese language and culture (MEXT, 2019c) for Japanese language studies with a high awareness of genres.

例えば、学術論文には、要旨、目的、方法、結果、考察、結論のような典型的な構成や展開の型があり、それに従って書かれている。また、法令や契約書なども、定められた構成に従って書く文章である。そのように書くことで、その文章は求められる内容を必要十分に備えるものとなる。また、読み手が必要な情報を効率的に探し出すことも可能となる。よって、それらの典型的な構成について理解を深めることは、論理的な

文章を的確に書いたり読んだりするために重要である。 (p.151、下線は筆者による) (For example, academic papers are written according to a typical structure or pattern of development, such as abstract, purpose, method, results, discussion, and conclusion. Laws, regulations, and contracts are also texts that are written according to a prescribed structure. By writing in such a way, the text will have the necessary and sufficient contents that are required. It also makes it possible for the reader to find the necessary information efficiently. Therefore, it is important to deepen our understanding of these typical structures in order to write and read logical sentences accurately.) (p.151, Underlined by the author)

Table 14 shows the development of the texts of the genres surveyed and analyzed in this study. An exposition text develops through thesis, arguments, and reiteration. The propositional stage presents the topic and point of view. The argument stage provides evidence to support the presented topic (argument). The reiteration stage restates the proposition in a stronger and more direct way.

The narrative text develops through orientation, complication, and resolution. In the orientation stage, the characters are introduced, and the location (setting) is set. In the conflict stage, the characters face some problem that they have to solve. In the resolution stage, the problem is solved. Resolution is sometimes followed by evaluation and coda (Derewianka & Jones, 2016, etc.). In the evaluation stage, the characters' feelings and thoughts about the events are presented, and in the conclusion stage, a summary comment about the story is given.

Descriptive report texts develop from a general statement to a distinctive description. In the general statement stage, a topic is presented and general information about it is provided. In particular, it defines the specific category of the matter to be explained, such as its type. In the distinctive description stage, the characteristics (i.e.,

functions, features, activities, behaviors, etc.) of the matter (topic) presented in the previous stage are listed.

Table 14

Structure of the genre

Genre	Purpose	Genre stages		
		Introduction	Body	Conclusion
Expositions	arguing for point of view	thesis	arguments	reiteration
Narratives	resolving a complication	orientation	complication	evaluation resolution coda
descriptive reports	describing specific things	general statement / feature description classification		

*the above is based on “introductory and concluding stages in genres” (Rose & Martin, 2012, p. 272) and “basic genres in the primary school” (Rose & Martin, 2012, p. 311), modified and created by the author.

3.3.3 RESULTS AND DISCUSSION OF THE STUDY

3.3.3.1 Expositions Text in the Argument Genre

This section presents the results of the analysis of texts in the exposition genre (hereinafter referred to as “exposition”).

Title: <i>High School Life at Home and Abroad</i>
Three exchange students, Michel from France, Lee from China, and Luke from Australia, share their thoughts on the differences between school life in Japan and abroad. Michel talked about school uniforms, saying that they have both advantages and disadvantages Lee can't decide which is better, stating that Chinese schools are places to study and unlike Japanese schools, there are almost no school events or club activities Luke describes cleaning at school and states that he would like to have more time for himself instead of cleaning time.

Figure 7. Abstract of an exposition text in textbook C (summarized by the author)

Table 15 Exposition text questions/tasks in textbook C

		Survey 1			Survey 2
Reading progression	Questions/ Tasks				appropriate to the genre
	Content	How to answer*	Teaching intention**		
Pre-reading	1	Get into pairs and talk about pictures. A: Look at Picture B. Where are they? B: I think they are in a (library / class room / cafeteria). A: They don't have uniforms. Did you have a uniform in your junior high school? B: (Yes, I did. / No, I didn't.)	a	A	×
During reading	1	that は何を指しますか。	c	B	×
	2	Themselves は何を指しますか。	c	B	×
	3	Answer true or false.			
	4	1) Students wear their favorite school uniforms in France.	d	B	×
	5	2) Michelle wears a school uniform in Japan.	d	B	×
	6	3) In France, Michelle does not have to choose her clothes every morning. Fill in the blanks.			×
	7	1) In France, students' own () are very important.	a	D,E	×
	8	2) In France, students express themselves through their ().	a	D,E	×
	9	3) Michelle says, "When I	a	D,E	×
	10	am in uniform, I am really a			×
	11	() of my school.			
	12	they はだれを指しますか。 we はだれを指しますか。 this は何を指しますか。	c c c	B B B	×
	13	Answer true or false.			×
	14	1) In China, there are many school events like in Japan. 2) Lee's school stars early in	d d	B B	

	15	does not like Chinese schools.			×
	16	Which person goes to a Japanese			×
	17	high school?		B	×
	18	a. There are four extra lessons after			×
	19	school.			×
	20	b. We have many events at school.	c		
		c. I sometimes have a class on	c		
		Sunday.	c		
	21	Their (1.2)はだれを指しますか。		B	×
		Their (1.4)はだれを指しますか。	d	B	
	22	Thatは何を指しますか。		B	
					×
	23	Answer true or false.	d	B	
		1) In Australia, professional cleaners			
	24	clean classrooms.	d		×
		2) Luke's classroom does not get			
		dirty in one day.			×
		3) Luke needs more time for cleaning			
		at school.			
		How does Luke feel about his school	a	B	×
		in Japan? Choose the right answer.			
		1) Our classrooms becomes (clean /			
		dirty) very quickly.			
		2) I (should / should not) drop			
		rubbish any more.			
		3) I sometimes want (more / less)			
		time for myself.			
Post- readin g	1	Fill in the blanks. 省略：3×2の表にテキストから必要 情報（語彙や表現を中心に）を抜き書 き（空所補充）する。	b b	C,E	×
	2	Express yourself 外国の学校の習慣や ルールを調べて、自分の学校との違い を英語で説明してみよう。		F	×

*How to answer

- a) fill-in-the-blanks (optional)
- b) fill-in-the-blanks (written)
- c) answer about pronouns, etc.
- d) answer for content correctness
- e) English question and answer (optional)
- f) complete the summary

** teaching intention

- A) stimulate expectations and interest, development of prior knowledge
- B) assisting in constructing meaning and observing comprehension
- C) establishing content comprehension
- D) assisting reading comprehension through summary
- E) review of vocabulary and expressions
- F) self-expression, use of text information

The genre of the text in this section of textbook c is “exposition,” and the text type is unknown. The following is a discussion of the results of the survey analysis of the texts in question as the reading progressed.

In the pre-readings section, there was one question task. Since the topics of the text are three events in school life in Japan and abroad, i.e., uniforms, school events, and cleaning activities, the text offers pictures of the library, classroom, and cafeteria and the students choose the corresponding words given in parentheses. It is thought that the intention of this question/task is to present the vocabulary used in the text and to raise learners’ expectations and interest in the topic. It can be said that the intention is to activate the content schema of the learner, but it is difficult to say that necessary and sufficient information for reading the text is presented. Therefore, this question/task remains a question for raising expectations and interests.

In the in-reading section, there are 24 questions for reading, including 8 questions on what the pronouns refer to, 9 questions on content, 6 questions to fill in the blanks, and 3 English questions. The intent of the questions was to “assist in the construction of meaning and observe comprehension” (21 questions) and “assist in reading by summarizing” (3 questions). The question on pronouns is common in traditional reading instruction, which asks students to closely follow the pronouns in the text to help them construct meaning more smoothly during the reading process. The purpose of this is to keep monitoring the learners’ comprehension. In addition, in the content correct/incorrect questions and the English question/answer questions, the students are asked to judge the correctness of the information in the text in a sequential manner. This may also be intended to monitor learners’ comprehension as they progress in reading. For the fill-in-the-blank questions, learners are asked to extract appropriate vocabulary from the text, but the completed English sentence can be considered a summary of the text or a vocabulary check.

However, genre-based reading instruction wants to help learners become aware of a coherent text, rather than reading myopically, eliminating pronouns, vocabulary, and lists of information one by one, even during the reading process. For this purpose, it is desirable to ask questions about the structure of an exposition text, such as where the writer's argument is and where the evidence is, or questions about the structure of the text, whether the information in the text can be distinguished into argument and evidence. This is because knowing where (stage) and what information is written in a text encourages learners to read (Alderson, 2000).

There are no questions in the text about the topic and point of view in the propositional stage. It is better to ask who is speaking about what, from what standpoint, and from what perspective, as questions appropriate to the genre stage. Therefore, it is desirable to ask the students to understand that "Michel is talking about uniforms from the perspective of an international student" in this text. Also, there is no question about the argument of the subject. Therefore, the question should be, "what is Michel's argument about uniforms? What is the basis for it? Questions asking students to distinguish between claims and evidence in the text are appropriate.

Furthermore, in exposition texts, questions about restating (reasserting) propositions are necessary. In this text, the question "how does Luke feel about his school in Japan?" Is set as a question about Luke's thoughts. However, if this question is not asked to select an answer from a list of textual information, but to ask which English sentence more strongly and directly expresses Luke's thoughts (reassertion), it would be an appropriate question/task for the repetition stage of the exposition text.

However, in general, the questions asked in the texts were not designed to make learners aware of the writer's ideas (claims) and the reasons for them, and they were designed to ask the learners to answer correctly or incorrectly the content of the texts in general without distinguishing between the writer's claims and reasons, or to check the

vocabulary in the texts. In post-reading stage, the questions were not appropriate for the exposition genre texts.

In the post-reading section, there was one summary task and one self-expression task. In the summary task, students are required to fill in the blanks to complete a table comparing Japan and other countries on the topics of uniforms, events, and cleaning. This type of questions/tasks using graphic organizers is also found in other textbooks and is a way of organizing information through visualization.

However, it is not enough to summarize any text in a table or diagram to deepen or confirm understanding of the text. If the question is about organizing the contents of an exposition text, a table that organizes the arguments (ideas) of the three writers (Michel, Lee, and Luke) and the reasons for them can be considered, but in this text, the vertical axis is uniform, event, and cleaning, and the horizontal axis is Japan and other countries. The task was simply to fill in the blanks.

Genre-based education emphasizes the practical and social functions of texts, i.e., the purpose of texts and the exchange of meanings through texts (chapters 1 and 3). Therefore, “summarizing” an exposition text after reading it is not a normal activity because the purpose of the text and the exchange of meaning are unknown. For example, when one reads an exposition text in a newspaper article, he/she usually pays attention to who (the writer) is writing it, from what standpoint, on what basis, and what is being claimed, and first tries to accurately grasp (correctly understand) what should be read from the text. After reading the text, the readers (recipients) may decide whether to agree or disagree with the argument from their own standpoint and perspective. Therefore, in an exposition text, it is important to accurately grasp who is stating what position and perspective, what ideas and their basis, and to whom, without distorting the text. Questions that allow us to be aware of this are necessary for understanding the text.

Another post-reading task was the question of “self-expression. It was a question on a different topic from the text, “...let’s explain in English. This was a question of “self-expression”. This was not intended to address the real-world social functions of the text, or the exchange of meaning, but rather to practice English vocabulary idioms and phrases for specific situations. This means that no matter how many communicative texts a textbook covers, teachers and students will still only be aware of short sentences, vocabulary, and idioms, and will not be able to apply them to other model sentences (texts of the same genre with different vocabulary and idioms) because they lack the awareness of meaningful texts for interaction. (Sasaki, 2006). If a student has read an exposition text and correctly understood the writer’s idea, he/she should then ask him/herself what to think and on what basis.

3.3.3.2 Narrative Text in the Story Genre

The results of the analysis of narrative genre texts (hereafter “narratives”) are presented and discussed in this section.

Title: blue sky
This is a true story that “I,” a resident of phoenix, Arizona, USA, submitted to a radio program about an incident that occurred 40 years ago when I was a boy. one day in 1956, I took my sister’s parrot, perky, into the backyard to show him the sky, but h e flew away into the blue. when I told my sister about this and asked for forgiveness, she said, “don’t worry, perky will find a new family. she forgave me. I felt miserable and upset. one day, I was talking about pets with the kissel family, with whom I often spend time as a family, and Barry, the father of the Kissells, told me about their blue parrot, sweetie pie, who had landed from the sky one day when he was eight years old. hearing this, “I” realized that the time, place and color matched and that “sweetie pie is perky! I later told my sister. I told my sister that she was right and perky had found a new home!

Figure 8. Abstract of a narrative text in textbook EE (summarized by the author)

Table 16

Narrative text questions/tasks in textbook EE

Reading progression	Survey 1				Survey 2
	Questions/ Tasks			Teaching intention **	appropriate to the genre
	Content	How to answer*			
Pre-reading	0	None	None	None	None
During reading	1	Answer it! 1) What was Perky?	c	B	○
	2	2) What did the writer want to show Perky?	c	B	×
	3	3) What happened when the writer took Perky into the backyard?	c	B	○
	4	Answer it! 4) What did the writer ask Kathy to do?	c	B	×
	5	5) Who said, "Perky will find a new home and a new family?"	c	B	×
	6	6) Did the writer think much about the sad day when he grew up?	c	B	×
	7	Answer it! 7) Who did the writer's family spend a lot of time with?	c	B	×
	8	8) What were the two families telling stories about?	c	B	×
	9	9) What did Barry talk about?	c	B	×
	10	Answer it! 10) What floated down and landed on Barry's finger?	c	B	×
	11	11) Why did the writer Sweetie Pie was Perky?	c	B	×
	12	12) What did the writer say to his sister on the telephone?	c	B	×
Post-reading	1	a ~ i の文を,本文の話の流れに合うように並べましょ	g	C	○

Table 16 (Continued)

Post-reading	1	<p>a ~ i の文を,本文の話の流れに合うように並べましょう。</p> <p>a. Kathy, my sister, got a blue parakeet, Perky.</p> <p>b. My family became close to the Kissell family and spent a lot of time with them.</p> <p>c. I though Sweetie Pie was Perky because the dates, places, and colors matched.</p> <p>d. Kathy said, “Don’t worry. Perky will find a new home and a new family.”</p> <p>e. Perky flew away when I took him into the backyard.</p> <p>f. I got married and have children.</p> <p>g. Barry, the father of Kissell children, talked about how he got his parakeet, Sweetie Pie.</p> <p>h. I walked around the house with Perky on my finger.</p> <p>i. I telephoned my sister and said to her, “You were right! Perky found a new home!”</p>	g	C	○
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The genre of the text in this section of the textbook EE is “narrative” and the text type is a true story of a radio contribution. The following is a discussion of the results of the research and analysis of the text as it progressed through the reading.

In the pre-reading, there was no questions/tasks for the reading. The text, however, has the following lead sentences: “memories of boyhood and a surprising revelation 40 years later. Read a true story that was submitted to an American radio program.” This tells the readers that the genre of the text they are going to read is a story, and the text type is a true story submitted to a radio program. However, in the commentary on the new Courses of Study, “English communication I (3) (I) reading” calls for language activities, i.e., questions and tasks that “encourage students to relate their existing knowledge and experiences to the content of the reading so that they can develop an interest in the content of the reading. (MEXT, 2019b). Therefore, even in the pre-reading

of the text in question, it is necessary to have questions/tasks to help students read the text, rather than stopping at the lead sentences. The questions that are expected to give students knowledge of genre include those that confirm the purpose of the reading and those that explore the structure of the text.

In the during-reading domain, there were 12 English questions on the content (descriptive type). The text was divided into four sections, so there were three questions of the same format in each section. The intent of all the questions was probably to “assist The construction of meaning and to observe comprehension.” If the questions are set according to the stage development of these narrative texts, learners can be made aware of the structure of the narrative text. The learners can predict how the text they are reading develops and what might be said in the next stage, which helps them to read the content. Of the 12 questions in the during-reading of the text, the following two questions were appropriate for the stage of the story text.

- 1) Example answer: Perky is my sister Kathy’s new parakeet. (Introductory stage, introduction of characters (people) and things)
- 2) Example answer: Perky flew away. (Conflict stage, the outbreak of an incident)

The other ten questions are related to the content that help learners construct the meaning of the text, regardless of the stage of the narrative text. The development of the text is the typical stage development of a narrative text of “introduction, conflict, evaluation (newly added), resolution, conclusion (newly added).” In the evaluation stage of the text, when the protagonist “I” confided in her sister about the outbreak of the incident and obtained her forgiveness, she expressed her feelings and thoughts about the event, saying that she “felt miserable and upset” because she thought that Perky, who still escaped, might not be able to live anymore. If there is a question that asks this, learners can better read the content of the evaluation stage of the story text. In 11), the question is

“why did ‘I’ think that sweetie pie was Perky?” As a question for the resolution stage, it would be better to ask whether the incident (Perky’s escape and disappearance) was resolved or not.

In 12) where the question “what did ‘I’ say to my sister on the phone?” Is asked, even if students can extract as the answer the appropriate part of the sentence from the text (you are right! Perky found a new home!), there is no guarantee that they have correctly understood the meaning of the sentence. Therefore, it would be desirable to make the learners aware that in the concluding stage of a narrative text, the characters and the author will comment on the resolution and the story in general, and also to grasp what should be said in the concluding stage by asking what the ending is like and what the fallout is. This is because an understanding of the stages helps to fulfill the purpose of the text as a whole, i.e., the purpose of the genre (Derewianka & Jones, 2016). If the question is to help learners accurately read the content of the concluding stage, then it is an appropriate question for narrative texts. The text in question was of story genre, and its purpose is “to entertain”, which cannot be achieved unless the punch line and ending of the story are accurately captured.

The post-reading section consisted of one order composition question. The purpose of this question is to see if the students can reproduce the contents of the text in the correct order, in other words, to establish their understanding. However, questions that ask how the development of the stages of the narrative text help to understand the text is appropriate for teaching genres. Therefore, instead of simply asking the students to put events in the right order, it would be appropriate to ask them in which stage of the narrative text these events have taken place.

There was no questions/tasks aimed at the purpose of reading the story genre. The activity of rearranging disparate English sentences to fit a coherent order of events like solving a puzzle is hardly considered a normal activity after reading a story. Since

the purpose of the story genre is to “entertain”, a task to enjoy reading by writing or discussing one’s impressions after reading would be considered legitimate. In addition, “activities to rewrite narrative texts into other forms such as screenplays and picture books” are introduced as examples of language activities for reading in the new curriculum guidelines for literary Japanese (MEXT, 2019c). To follow this example, in English language classes, students can use their genre stage knowledge to recreate the characters, scenes, and emotions they have read in picture books, etc., which will lead to a deeper understanding of the genre.

3.3.3.3 Descriptive/Information Text in the Explanation Genre

This section presents the results of the analysis of texts in the genre of description (hereinafter referred to as “descriptive report”).

Title: <i>Eco-tour on Yakushima</i>
The guide, Kenta Suzuki, gives a pre-tour guide to the participants of the eco -tour on Yakushima. First, he mentions that the tour is an eco -tour. Next, in order for the participants to understand the eco-tour, he explains (guides) the three features of the eco -tour. Feature 1. topography of Yakushima, feature 2. climate of Yakushima, feature 3. places to visit (Shiratani Unsuijyo, Wilson’s stock, Jomon cedar)

Figure 9. Abstract of a descriptive text in textbook EE (summarized by the author)

Table 17

Descriptive text questions/tasks in textbook M

Survey 1					Survey 2
Reading progression	Questions/ Tasks				appropriate to the genre
		Content	How to answer*	Teaching intention**	
Pre-reading	1	Activator What is Yakushima famous for?	e e	A A	○
	2	What do you know about Yakushima?			
During reading	1	What is an “eco-tour”?	e	B	○
	2	Do you want to join an eco-tour? Why or why not?	e	F	×
	3	What does Yakushima look like in the picture?	e	B	○
	4	What is the climate like in	e	B	○
	5	Yakushima?	e	B	○
	6	What is Shiratani Unsuikyo?	e e	B	×
	7	How big is Wilson’s stump?		B	
	8	How old is Jomon Cedar considered to be?	e e	B	×
	9	Why some old cedars were left uncut?	e	B	×
	10	Why can’t people touch or get close to Jomon Cedar?	e	F	×
	11	Where would you most like to visit on Yakushima?	e	B	
	12	Why? Quick Review: Fill in the <u>blanks</u> with the words below. Yakushima is an island which was <u>registered</u> as Japan’s first Natural World Heritage Site. The land features and warm and humid <u>climate</u> of Yakushima have created a <u>unique</u> ecosystem there. One example is a <u>dense</u> forest with a thick carpet of moss in Shiratani Unsuikyo. Another is Jomon Cedar, one of the oldest and largest cedars on Yakushima. We	e	B	

Table 17 (Continued)

		<p>Yakushima is an island which was <u>registered</u> as Japan's first Natural World Heritage Site. The land features and warm and humid <u>climate</u> of Yakushima have created a <u>unique</u> ecosystem there. One example is a <u>dense</u> forest with a thick carpet of moss in Shiratani Usuikyo. Another is Jomon Cedar, one of the oldest and largest cedars on Yakushima. We need to be careful not to damage the wonderful <u>environment</u> on the island.</p> <p>climate / registered / unique / environment / dense</p>			
Post-reading	1	<p>Fill in the blanks to complete the poster about Yakushima. [以下,省略]</p>	b	F	○

The genre of the text in this section of textbook m is “descriptive report” and the text type is “tour guide”. This section discusses the results of the research and analysis of this text as the reading progresses.

In the pre-reading, there are two English questions and answers, and the question is named “activator”, which indicates that the intention of the questions is to use and develop the learners’ existing knowledge. Along with the English questions, there is a picture of a cedar tree and a diagram showing the location of Kagoshima prefecture on the front cover. This is intended to activate the learners’ content schema, but there are no questions aimed at activating the formal schema. The text type of the text in question is a tour guide. If it is a tour guide, it is necessary to ask learners what things are likely to be mentioned and in what order to activate the formal schema (Council of Europe, 2001). In addition, the purpose of reading the text in question is not indicated.

During reading, there were 11 English question-and-answer tasks. The purpose of the questions was to assist the learners in constructing the meaning of the text and to

observe their comprehension. In addition, questions 2 and 10 asked students what they wanted (Do you want to ...? Where would you most like to ...?) (Do you want to ...? Where would you most like to ...?), so the intention of both questions is self-expression.

Next, the author will analyze whether these questions are appropriate for the genre of the text in question, along with the stage development of the descriptive report text. In the introductory stage of the text, it is mentioned that this tour is an eco-tour, and that it is a kind of tour that requires more consideration for the environment than ordinary tours so that the environment is not destroyed during the tour. Therefore, question 1, what is an “eco-tour”? Is an appropriate question for the genre stage. In the next stage, the explanation of the three features of eco-tour is given to help the students understand the eco-tour. In the questions/tasks of the text, question 3 is about the topography of Yakushima, question 4 is about the climate of Yakushima, and questions 5, 6, and 7 are about the places visited in the tour. Therefore, the author can say that these five questions are appropriate for the stage of the genre. Questions 8 and 9 are about checking the content of meaning construction. Question 11 is a summary question in which the student is asked to extract appropriate vocabulary from the text, and the purpose of this question is to establish comprehension of the content and to check vocabulary expression.

In the post-reading section, there was one summary question with fill-in-the-blank. The question was about making a poster for an eco-tour of Yakushima Island, and the intention of the question was to use the summarized textual information. The magazine also uses the poster format to show learners that visualizing and organizing textual information can deepen their understanding of the text, and that the summarized text (in this case, the poster) can be a meaningful exchange in real-life situations. This question is appropriate for the genre and text type of the text.

The descriptive report text had 14 questions, 6 of which were judged to be appropriate for the genre. Compared to the two texts examined above, the questions in

this text are more genre-conscious, suggesting that the textbook author has a clear sense of genre.

There was a total of 54 questions in the three textbooks analyzed above, of which 9 questions were judged to be appropriate for the genre and text type of the text, which is only 16.7% of the total.

3.3.4 CONCLUSION OF STUDY 3

In addition to genre-based writing instruction, which has been successful in high school English, this study was designed to extend GBI to reading instruction by examining what kinds of questions should be asked for reading before, during, and after “the reading passages of the textbook” in the MEXT-approved textbook “Communicative English I. In this study, the author investigated whether the questions were appropriate for the genre and text type of the textbook. Specifically, the author wrote down the actual questions for three arbitrarily selected textbooks (chapter 4) and examined whether or not they were questions that made learners aware of the genre. As a result, the number of questions (9) that were judged to be questions that fit the genre and text type of the three chapters (54 questions) that were the subject of the survey analysis was very small (less than 20%), suggesting that there was little awareness of genre in the questions. From survey 1, the majority of the questions were intended to assist learners in constructing the meaning of the text and for the teacher to monitor their understanding. From survey 2, it was judged that the questions with this intention were those that asked sequential questions about the content of the text and could not make learners aware of the genre. However, the results of this survey were limited to the three arbitrarily selected texts. Therefore, the future research agenda is to investigate all the target texts (Chapter 4), and also to create and test questions/tasks appropriate for the genre and text type.

3.4 STUDY 4

Study 4, which is based on Imai & Mineshima (in press), reviews the process and reexamines the discussion of the results of the research.

3.4.1 THE PURPOSES OF THE STUDY

Based on the idea that the GBI can be effective in teaching English in Japan, study 4 has the following two objectives:

- (1) To investigate the extent to which genre and text type information is clearly presented in current junior high school textbooks.
- (2) To examine whether effective GBI can be conducted using the current junior high school textbooks.

Since the 2021 school year, 18 new English textbooks have been used in junior high schools, based on the Courses of Study for junior high school notified in 2009. No research has yet been conducted on the genre of these textbooks. This study will be of no small significance in understanding the current state of English education in Japan and exploring the possibilities of the GBI.

3.4.2 RESEARCH METHOD

3.4.2.1 Survey Targets

The following 18 junior high school textbooks from six publishers (published in 2021) were selected for the study. *New horizon English course 1-3* (Tokyo shoseki, hereafter *NH*), *Here we go! English course 1-3* (Mitsumura tosho, *HW*), *New crown English series 1-3* (Sansei do, *NC*), *Sunshine English course 1-3* (Kairyu do, *SE*), *One world English course 1-3* (Kyoiku shuppan, *OW*), and *Blue sky English course 1-3* (Keirin kan, *BS*).

3.4.2.2 Analysis Procedure

3.4.2.2.1 Identification of the analysis units

In order to determine the presence or absence of information such as genre and text type in the textbooks mentioned above, the textbooks were divided into the following seven areas according to their intended skills. The seven areas are (1) reading, (2) writing, (3) listening, (4) speaking (presentation), (5) speaking (interaction), (6) integrated skills, and (7) “study skills” at the text level. The names of the sections of each textbook that correspond to these seven areas are as follows.

- (1) **【NH】** Read and Think, Unit Activity, Let’s Read ; **【HW】** Goal, Daily Life Reading, Let’s Read; **【NC】** Use Read, Reading for Fun, Reading for Information ; **【SE】** Reading, Power-Up; **【OW】** Tips for Reading; **【BS】** Read And Think, Let’s Read
- (2) **【NH】** Unit Activity, Let’s Write; **【HW】** Goal, Daily Life Writing; **【NC】** Use Write; **【SE】** Power-Up; **【OW】** Tips for Writing; **【BS】** NONE
- (3) **【NH】** Let’s Listen; **【HW】** Goal, Daily Life Listening; **【NC】** Take Action! Listen; **【SE】** Power-Up Listening & Speaking; **【OW】** Tips For Listening; **【BS】** Let’s Listen
- (4) (5) **【NH】** Unit Activity, Let’s Talk; **【HW】** Goal Daily Life Speaking; **【NC】** Take Action! Talk, Use Speak; **【SE】** Power-Up, Listening & Speaking; **【OW】** Tips for Speaking; **【BS】** Let’s Talk
- (6) **【NH】** Stage Activity; **【HW】** You Can Do It!; **【NC】** Project; **【SE】** Our Project, Special Project; **【OW】** Project; **【BS】** Project
- (7) **【NH】** “How to Learn” Section; **【HW】** Your Coach; **【SE】** Steps; **【NC】** NONE; **【OW】** NONE; **【BS】** Email

3.4.2.2.2 Unit of analysis

The unit of analysis was from the section name to the end of the area in question, and the series of papers was referred to as “one volume” without regard to the number of pages allocated to it.

3.4.2.2.3 Survey items and judgment criteria

The survey items were the core concepts of the GBI as described earlier in the “background of the study” and information that should be clearly indicated in the textbook. In other words, the survey items included (1) “genre (G),” (2) “text type (T),” (3) “genre stage (GS),” (4) “linguistic features of genre (GF),” (5) “linguistic features of text type (TF),” and (6) “writer (speaker),” and (7) “reader (listener),” which constitute the tenor of the text in the language usage domain. The survey was conducted using the seven items listed above. In the survey, the percentage of the analysis units in which information on these seven items was presented directly or indirectly to the entire analysis units related to the seven domains/skills (see 4. 2. 1.) was determined as the “explicit rate.” Table 1 shows the survey items and the criteria used to determine their presence.

In addition, what the author noticed, such as the way the information on the survey items was presented, genre-related information that should be presented in addition to the survey items, and the presence or absence of information on the “activity field” or “mode” of communication, were recorded as “subjective comments of the researcher” and used in the final judgment of the survey items.

Table 18

Survey items and judgment criteria

Survey item (abbreviation)	Description for judgment	
	○	×
Genre(G)	<ul style="list-style-type: none"> • The “genre family,” “elemental genre,” and “purpose of the text” of the text under study are clearly indicated in the lead sentence of the text and in the tips for reading and can-do sections, making the genre clear to the reader. (e.g.) “story genre: recount” (* the former is genre family; the latter is elemental genre) • It is not explicitly indicated in the text under study but is indirectly indicated in the accompanying questions/tasks. 	No Indication
Texts type(T)	<ul style="list-style-type: none"> • The “text type” of the text under study is clearly indicated in the lead sentence of the text or in a section such as tips for reading. The “text type” of the text under study is clearly indicated in the lead sentences of the text or in a section such as tips for reading, etc. Or, the text type of the text is clear to the reader from the layout of the page. • The “text type” is not explicitly indicated in the text under study but is indirectly indicated in the accompanying questions/tasks. 	No Indication
Stage of the genre (GS)	<ul style="list-style-type: none"> • The stage of the genre is explicitly stated directly in the text. Or they are indicated directly or indirectly in the accompanying questions/tasks. 	No Indication
Linguistic features of the genre (GF)	<ul style="list-style-type: none"> • Language expressions specific to the genre are explicitly stated directly in the text. Or they are indicated directly or indirectly in the accompanying questions/tasks. For example, “story genre: recount” uses the past tense and past perfect tense. 	No Indication
Linguistic features of text type (TF)	<ul style="list-style-type: none"> • The structure of the text type and linguistic expressions specific to the text type are explicitly stated directly in the text. Or they are presented directly or indirectly in accompanying questions/tasks. 	No Indication
Role relations of texts (TA/TR)	<ul style="list-style-type: none"> • The “writer (speaker)” and “reader (listener)” of the text are indicated directly or indirectly. 	No Indication

3.4.2.2.4 Determination method

The analysis was conducted by the authors (the first and second investigators) and one other research collaborator (the third investigator). After the three researchers agreed on the judgment criteria shown in table 18, all the researchers made trial judgments on any analysis units to be analyzed. In the case of split judgments, the criteria were reconsidered and re-described. As a preliminary survey, the first and second investigators examined eight reading analysis units extracted from the textbooks of NH and HW English courses 1 (two companies, two types), respectively, and the degree of agreement between them was 85.71%. The third researcher made a follow-up judgment only in the case of split judgments, and the results were discussed by all the researchers to make a final judgment.

3.4.3 RESULTS OF THE STUDY

The results of the study are shown in Table 19. The following sections discuss the salient results for each of the seven areas of the study.

3.4.3.1 Reading

The number of analysis units related to reading was 148, the largest number among the seven domains, but the number of analysis units in which genre (G) was directly or indirectly indicated was 31, indicating an explicit rate of only 20.95%. This is quite low compared to the other three domains of Writing(W), Listening(L), and Speaking(S), where the explicit rates were 66.67%, 59.46%, and 95.97%, respectively.

Next, text type (T) was clearly indicated in 101 analysis units (68.24%), which seems to be higher than the previous genre (G). However, considering that the indication rates of the other three domains of W, L, and S were 88.89%, 100%, and 100%, respectively, it can be said that the indication rate of not only genre but also text type

was relatively low in the analysis units of the reading domain. It can be seen that the explicit rate of text type is also relatively low.

In addition, the rate of clarification of “writer (speaker)” (TA) and “reader (listener)” (TR), which indicate the role relationship between texts, is more than 90% for l and s, and about 50% for w, the next lowest, while the rate of clarification of “writer (speaker)” for texts to be read is less than 40% (39.86%). In the case of “reader (listener),” the percentage is even lower, reaching less than 20% (16.22%).

3.4.3.2 Writing

The total number of analysis units related to writing was 45, which was the second-lowest after the 39 analysis units related to speaking (presentation) (SP). Of these, genre (G) and text type (T) were explicit in 30 (66.67%) and 40 (88.89%), respectively. These are both higher than the explicit rate of reading (20.95%; 68.24%) but lower than the explicit rate of speaking (S) (95.97%; 100%). Also, the stage of genre (GS) was explicit in 24 (53.33%) of the analysis units, which is a remarkably high rate of writing, considering that all the other r, l, and SI skills except for speaking [presentation] (SP), which had 6 (15.38%) analysis units, were less than 10%. It can be said that this is a very high rate. The explicit rates of writing (TA) and reading (TR), which indicate the role relationships of the text, were 51.11% (23 texts) and 48.89% (22 texts), respectively. This is higher than the 39.86% and 16.22% for reading skills, but lower than the 90%+ explicit rates for the other skills.

3.4.3.3 Listening

The total number of analysis units related to listening was 74. While the rate of genre (G) was 59.46% (44 analysis units), the rate of text type (T) was 100%, and it was mentioned directly or indirectly in all the analysis units. The percentage of explicit

mentions of “writer (speaker)” (TA) and “reader (listener)” (TR) was 97.30% (72 analysis units) and 93.24% (69 analysis units), respectively, both of which were high. This is considerably higher than that of reading (39.86%; 16.22%), which is also a receptive skill.

3.4.3.4 Speaking Presentation (SP) & Interaction (SI)

There were 39 analysis units related to speaking, 39 for presentation and 85 for interaction. Among them, genre (g) was mentioned in almost all the analysis units, 37 (94.87%) for presentation and 82 (96.47%) for interaction, while text type (t) was explicitly mentioned in all the analysis units for both skills. Speaking (writing) (ta) and listening (reading) (tr) were also indicated in almost all the analysis units (98.39%; 96.77%). As for the linguistic features (gf) of the genre, 76.65% (66 analysis units) of the exchanges were explicit, which is an extremely high percentage considering that the explicit rates of the other skills r, w, l, and sp were in the single digits (2.03%; 6.67%; 1.35%; 5.13%). As an example of gf, in the genre of “argument writing: discussion,” expressions used for “agreeing or disagreeing, or expressing an argument” in the analysis units of discussion and debate activities were included.

3.4.3.5 Skills Integration (4S)

The total number of analysis units related to skills integration was 52, and the information on the survey items was presented with high frequency. In particular, the three items of genre (G), text type (T), and “writer (speaker)” (TA) were mentioned in all the analysis units. The “reader (listener)” (TR) was mentioned in 48 analysis units (92.31%), and the stage of the genre (GS) was mentioned in 35 analysis units (67.31%). Linguistic features of genre (GF) were explicit in 35 (67.32%) and linguistic features of text type (TF) in 27 (51.92%).

3.4.3.6 Study Skills (SS)

The study skills (SS) related to the study of coherent English texts, which is the subject of this study, accounted for one-fifth of the total number of analysis units (11). This was the smallest number among all the skills (domains). However, although the study skills section of this report includes either one of the four skills and five domains, or an integrated approach to learning, it is possible to include this in the section for each skill. In other words, each company has its own way of dealing with SS, and the author cannot simply conclude that there are few analysis units dealing with study skills.

In the analysis units on how to learn, information on text type (T) was more explicit than other information, with 90.91% (10 analysis units). The information on genre (G), stage of genre (s), and linguistic features of genre (GF) were all 54.55% (6 analysis units). The rate of clarity of information on “writer (speaker)” (TA) and “reader (listener)” (TR) were both 63.64% (7 stories).

Table 19

Number and percentage of pages (sections) with information such as genre and text type clearly indicated by the seven domains

Domains*	Total Pages (sections)	Survey item***							
		Top: number of explicit sections						Bottom: explicit rate /percentage of explicit sections in all papers (%)	
		G	T	GS	GF	TF	Tenor		
							TA	TR	
Skills / Domains	R	148	31	101	10	3	7	59	24
			20.95	68.24	6.76	2.03	4.73	39.86	16.22
	W	45	30	40	24	3	11	23	22
			66.67	88.89	53.33	6.67	24.44	51.11	48.89
	L	74	44	74	3	1	5	72	69
			59.46	100.00	4.05	1.35	6.76	97.30	93.24
	SP	39	37	39	6	2	5	37	35
			94.87	100.00	15.38	5.13	12.82	94.87	89.74
	SI	85	82	85	2	66	19	85	85
			96.47	100.00	2.35	76.65	22.35	100.00	100.00
	S**	124	119	124	8	68	24	122	120
			95.97	100.00	6.45	54.84	19.35	98.39	96.77
	4S	52	52	52	35	35	27	52	48
			100.00	100.00	67.32	67.31	51.92	100.00	92.31
SS	11	6	10	6	6	4	7	7	
		54.55	90.91	54.55	54.55	36.36	63.64	63.64	

Note: Domain* (R: reading, W: writing, l: listening, SP: presentation, SI: interaction, 4S: skills integration, SS: learning)

S**(speaking: sum of SP and SI)

Survey items*** (G: genre, T: text type, GS: stage of genre, GF: linguistic features of genre, TF: linguistic features of text type, TA: writer (author), TR: reader (listener))

3.4.4 DISCUSSION OF THE STUDY

As the above results show, information on text type (T) was explicit in the new junior high school textbook at a high rate of more than 80% in all other six domains except reading (R). This is due to the provisions in the new Courses of Study for junior high schools, such as the development of the ability to understand and express oneself in a foreign language “according to the purpose, situation, and circumstances,” and the teaching of a foreign language with “clearly defined purposes, situations, and circumstances” (chapter 2, section 9, foreign languages, of the Courses of Study for junior high school). Chapter 2, section 9, foreign languages, and the goals and contents of each language). For example, in one textbook, there is a picture of an airport and a diagram of a ticket, along with the words, “Natsumi is going by plane to a science club convention in America. When she arrives at the airport, she hears an announcement for passengers bound for the United States. (NC2, Take Action! Listen 3, p. 60). In many new junior high school textbooks, the scene and situation of the text are indirectly indicated by layouts, diagrams, pictures, etc., or explicitly indicated by lead sentences, as in this example. In such cases, setting the scene and situation of the text inevitably indicates the range of language use of the text. Sato (2006) explains that “a genre found in a cultural context that is further embodied in a situational context is called a register” (p. 31). In the example of the textbook mentioned above, the text type (announcement) is clearly indicated along with the activity field (field: information about the flight), the role relationship (tenor: airport staff and passengers), and the mode of communication (mode: verbal) as specific information about the area of language use. In other words, the high rate of text type (t) clarification in the new junior high school textbooks mentioned above may be due to the fact that, in accordance with the regulations of the new Courses of Study, the new textbooks of each company have begun to specify the scene and situation, while at the same time consciously specifying the text type. As a

result of this change, the possibility of conducting GBI using new junior high school textbooks has increased further.

On the other hand, genre (G) was not sufficiently explicit in the analysis units related to other domains (R, W, and L) (20.95%; 66.67%; 59.46%), although it was highly explicit in the analysis units on speaking (SP and SI) and integrated skills (4S) (94.87%; 96.47; 100%). As mentioned earlier, despite the fact that the Courses of Study newly require that the three conditions of “purpose, scene, and situation” be clearly set in instruction, the new junior high school textbooks often indicate the scene and situation but not the purpose. In order to compensate for this, the GBI indicates the genre, so that the purpose of the text can also be taught. In GBI, the teacher should specify the genre, and then explain how the text develops for what purpose (the stage of the genre) and the purpose of the text. In GBI, the teacher specifies the genre and teaches how the text develops and for what purpose (the stage of the genre) and what kind of conventional language is used to achieve that purpose (the linguistic features of the genre). On the other hand, whenever students encounter various texts in their textbooks, they learn to be aware of not only the scene and situation of the text, but also its purpose. In this way, they will understand that different genres have different purposes, and at the same time, they will learn the patterns and language usage specific to each genre. They will then be able to read (write, listen, and speak) the text appropriately and efficiently, even if the text changes, i.e., the text type changes (e.g., from an e-mail to a posted article), using the knowledge of the genre they have already learned that the same genre (e.g., argument genre) has the same purpose and type. (writing, listening, speaking).

Next, in terms of the role relations (tenor) of the texts in the language use domain, the percentage of explicit information for the writer (TA) and the reader (TR) was less than 40% (39.86%; 16.22%) in reading (R) and about 50% (51.11%; 48.89%) in writing

(W). On the other hand, the domains of Listening (L), Speaking (SP/SI), and Skill Integration (4S) showed a high rate of about 100%. Texts are produced from a writer (speaker) with a certain purpose to a reader (listener) (e.g., doctor and patient). Therefore, it is important to know the relationship between the two in order to understand the purpose of the text, i.e., the intention of the writer (speaker). At the same time, it also influences the wording and lexical choices of the text in combination with the cultural context, as can be easily imagined, for example, in the case of friends and bosses and subordinates (Derewianka & Jones, 2016, p. 5), which manifests itself in the linguistic features of the genre. Thus, the clarification of textual role relations is important, and it is desirable that it be made even more explicit in the domains of reading and writing.

In all seven items of the survey, the rate of clarification of genre-related information in the reading (R) domain was lower than that in the other six domains. Regarding the relationship between genre and reading, Grabe (2009) states, “these genre conventions are also crucial for skilled reading because they convey crucial information about the text. Grabe (2009) noted that “these genre conventions are also crucial for skilled reading because they convey crucial information about the text. Genre-based reading instruction (GBRI) should also be used for reading texts to help learners use their knowledge of genre to read texts appropriately and efficiently.

However, since the texts to be read in the textbook are also the learning texts to develop learners’ ability to grasp the purpose, structure, linguistic features, etc., of the texts, we do not want to include all the information about such genres in the textbook from the beginning. In some cases, it may be more effective to teach them in a way that students understand them. This may be the reason for the low explicit rate in the area of reading. In such a case, it would be necessary to explain it properly in the teacher’s manual. This is also true for other skills to varying degrees.

In the case of the 4s sections, both genre (G) and text type (T) were clearly indicated in all the sections, and all the other items had an indication rate of more than 50%. Thus, it seems reasonable and desirable that the ability to integrate skills is fostered through the presentation of information about genre.

Although the degree of clarity of genre information in the new junior high school English textbooks varies depending on the domain (skill), overall, it can be said that the possibility of conducting GBI under the new curriculum guidelines has increased compared to that under the old curriculum guidelines.

3.4.5 CONCLUSION OF STUDY 4

This study was conducted on all newly published junior high school English textbooks (18 types from 6 publishers) under the new Courses of Study (announced in 2017), which aim to enable junior high school students to read, write, listen to, and speak English texts in a coherent manner. In addition, the author investigated the possibility of using these textbooks to conduct GBI.

The results of the survey showed that the minimum rate of clarification of genre (G) information was about 60% in the other six areas except reading, and the minimum rate of clarification of text type (T) information was about 70% in reading based on these findings, it can be expected that GBI instruction using the new junior high school English textbook is feasible. Future research topics include the most effective way to present knowledge about genres, taking into account the characteristics of each skill (e.g., questions/tasks that directly addresses the genre of the text), and examining how detailed the stages of genres should be when teaching them, in line with the learning stages of junior high school students.

3.5 STUDY 5

Study 5, which is based on Imai, Matsuzawa, & Mineshima (2021), reviews the process and further develops the discussion of the results of the research.

3.5.1 THE PURPOSES OF THE STUDY

The results of study 4 suggest that the authors of the new junior high school textbooks for which GBI was suggested to be possible are aware of the genre of the text. If this is the case, it is likely that the types of questions for understanding texts in the questions attached to the reading texts in the new junior high school textbooks differ depending on the genre of the text. Based on this premise, if the author can classify the questions asked in the reading texts, the author can predict the features of the questions asked in each genre. Therefore, the following two points are the objectives of this study.

- (1) To investigate the genre of the reading texts in the new junior high school textbooks and to classify the questions attached to these texts.
- (2) To find out the features of the classified questions and to examine what kind of questions should be asked to understand the text for genre-based reading instruction (GBRI).

3.5.2 RESEARCH METHOD

3.5.2.1 Target of the Study

3.5.2.1.1 Target textbooks

From among 18 textbooks published by six junior high school textbook publishers (in 2021), six textbooks published by two publishers were selected as the target textbooks of this study because they were judged by study 4 to have a higher possibility of GBRI than other textbooks because they used many words of genre in their textbooks.

New horizon English course 1-3 (Tokyo shoseki, hereinafter referred to as NH)

3.5.2.1.2 Target sections

The following sections of each textbook (Table 20), which contain reading texts and are intended to help students improve their reading ability at the level of the texts, were included in the survey.

Table 20

Reading section in textbooks

Textbook		Sections in textbooks	
NH	Read and Think	Let's Read	
NC	Use Read	Reading for Information	Reading for Fun

3.5.2.2 Survey Method

3.5.2.2.1 Classification of texts by four genres and 24 elemental genres

As was mentioned in study 1 to study 4, Rose & Martin (2012) and others have investigated textbook genres using three groups of 22 elemental genres (see Table 21) from the so-called school genres used mainly in Australian school English (as L 1) education. However, in the new junior high school textbooks in study 5, there were many texts in which the primary focus of the text was language use to maintain trust, empathy, concern, and harmony between the writer and the reader, or language use in which the writer's primary focus was to convey information to the reader and to engage in various kinds of real-world negotiations. The former is person-centered interactional communication, while the latter is message-centered transactional communication (Richards & Schmidt, 2013 p. 232). This kind of genre of texts is also shown in PISA 2018 under the genre name of transactional texts. Examples of the former are texts for "making social engagements with friends" (OECD, 2019, p. 47), while those of the latter

are texts used because of “the need for language in specific transactions, such as serving customers and taking orders” (Richards & Schmidt, op.cit., p. 489). This type of text is not public, but personal and has a pragmatic aspect. Therefore, in this study, the author will establish a new “practical genre family” and call the former “exchange texts” and the latter “transactional texts” as elemental genres. In the present study, the framework of genre is reorganized from 3 genre families of 22 elemental genres to 4 genre families of 24 elemental genres, and the genres of the surveyed texts are classified using this framework.

Table 21

Genre families and elemental genres

Genre family and elemental genre (eg1-24)							
Stories		Explanations		Arguments		Practical texts	
1	Narrative	6	Autobiographical recount	18	Exposition	23	Interaction texts
2	Anecdote	7	Biographical recount	19	Discussion	24	Transaction texts
3	Exemplum	8	Historical recount and account	20	Personal response		
4	Recount	9	Sequential explanation	21	Review		
5	News story	10	Factorial explanation	22	Interpretation		
		11	Consequential explanation				
		12	Descriptive report				
		13	Classifying				
		14	Compositional				
		15	Procedure				
		16	Protocol				
		17	Procedural recount				

3.5.2.2.2 Categorization of textual understanding by the seven-text processes

Since GBI teaches that whole texts are used to achieve social purposes, its

questions/tasks also deal with the text level (creating a text-level structure in Figure 10). In addition, the framework for classifying the questions/tasks includes the framework for assessing reading literacy in the reading framework of the PISA 2018 assessment and analytical framework (2019; hereafter abbreviated as PISA 2018). (PISA 2018 identifies reading as a key assessment area). Reading literacy is understanding, using, evaluating, reflecting on and engaging with texts in order to achieve one's goals, to develop one's knowledge and potential and to participate in society. Text processing is a typology of the text processing process when reading texts in order to classify and evaluate text comprehension through literacy (Figure 11).

The reason for adopting this framework in this study is that it is highly compatible with genre-based education, which originates from the idea of selective systemic functional linguistics and emphasizes “the function of language as it is used in society” (Hori, 2006). PISA 2018 uses the term reading literacy to emphasize the active, purposeful, and functional application of reading in a range of situations and for various purposes (p. 29).

In this study, the text processing of PISA2018, except for “read fluently,” was examined in terms of “locate information, understand, evaluate and reflect.” Tp1 is the acquisition of information within a single text, TP2 is the selection of relevant texts, tp3 is the literal understanding of meaning. TP4 is integrated understanding based on inference, TP5 is the evaluation of quality and credibility, TP6 is contemplation of content and form, and TP7 is finding and addressing conflicts (Figure 12).

Using the above seven textual processes, the author categorized the questions/tasks attached to the reading texts in the section under study to determine the level of textual processing process required.

Finally, the author examined the correspondence between the genre of the texts under study and the questioning tasks.

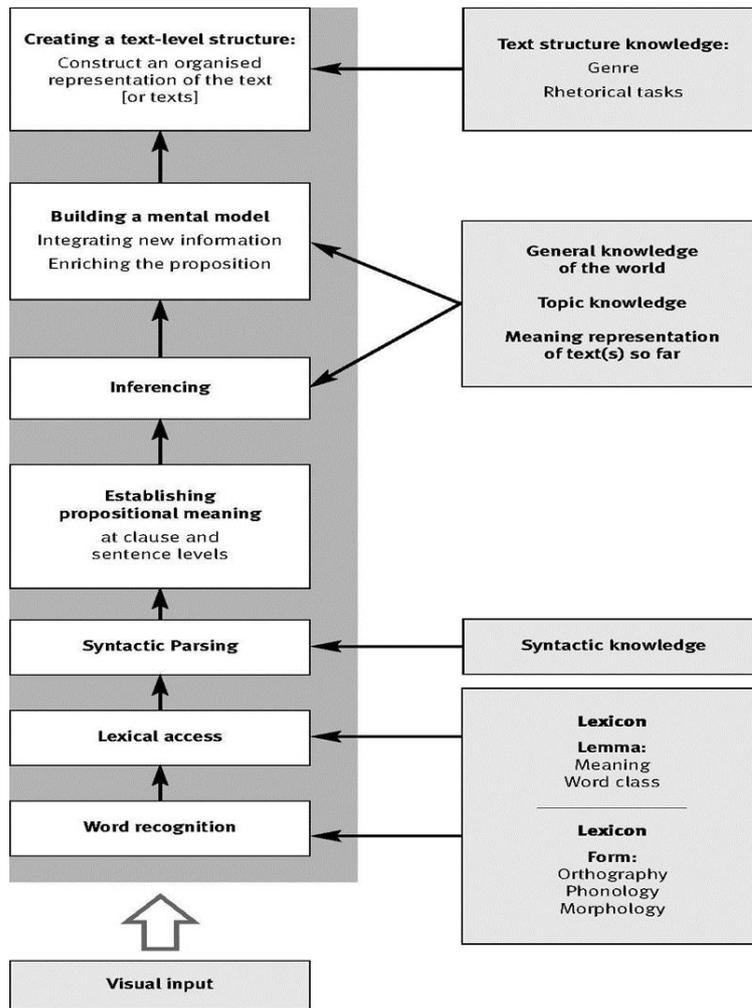


Figure 10. A model of reading (Weir & Khalifa, 2008)

Figure 2.2. PISA 2018 Reading framework processes

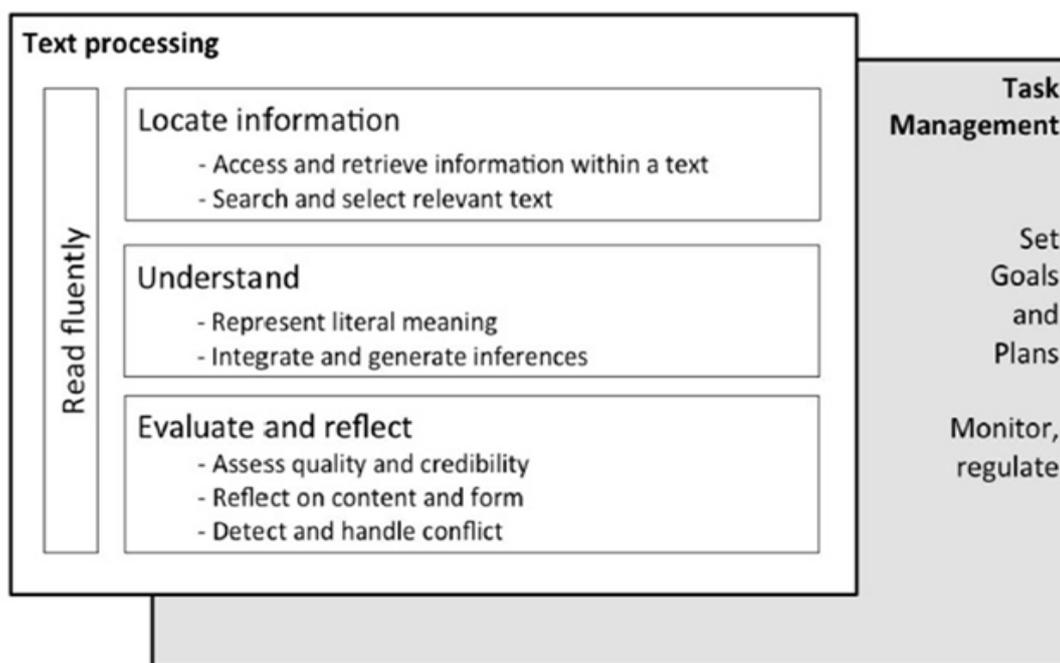


Figure 11. PISA 2018 reading framework processes (OECD, 2019, p. 33)

Text processing (TP)						
Locate information		Understand		Evaluate and reflect		
TP1	TP2	TP3	TP4	TP5	TP6	TP7
Access and retrieve information within a text	Search and select relevant text	Represent literal meaning	Integrated and generate inferences	Assess quality and credibility	Reflect on content and form	Detect and handle conflict

Figure 12. Text processing (modified by the author from PISA2018 Reading Literacy Framework (OECD, 2019))

3.5.2.3 Analysis Method

The analysis was conducted by two people, each of whom categorized the questions into tp1 to TP7 and made notes in an excel file of the things they noticed when examining the correspondence between the genres.

3.5.3 RESULTS OF THE STUDY

3.5.3.1 Results of the Classification of Texts According to the Four Genre Families and Elemental Genres

The number of texts and the number of questions in the six textbooks of the two families are shown in Table 22, and there is not much difference in the number of texts, but there is a difference in the number of questions per text.

The number of questions per text is 4.6 in NH and 2.5 in NC, in descending order of appearance of elemental genres, in the NCs, the numbers were (1) EG12 (22.22%), EG24 (22.22%), (2) EG1 (16.67%), EG18 (16.67%), and (3) EG7 (5.56%). The number of elemental genres was 8 in the NH and 11 in the NC. The most frequent genre in both textbooks was EG12 “descriptive report.”

Table 22

Numbers of texts and questions

	Number of texts	Number of questions/tasks
Both textbooks	69	239
NH	33	151
NC	36	88

Table 23

Elemental genres by textbook (Story genre family)

		Elemental genre				
		EG1	EG2	EG3	EG4	EG5
Both	69	8	0	1	8	0
textbooks	100	11.59	0	1.45	11.59	0
NH	33	2	0	1	7	0
	100	6.06	0	3.03	21.21	0
NC	36	6	0	0	1	0
	100	16.67	0	0	2.78	0

Upper: number of texts, Bottom: percentage of texts (%)

Table 24
Elemental genres by textbook (Explanation genre family)

	Elemental genre												
	EG	EG	EG	EG	EG	EG	EG	EG	EG	EG	EG	EG	EG
	6	7	8	9	10	11	12	13	14	15	16	17	
Both	69	1	5	2	0	0	1	22	1	0	1	0	0
	100	1.45	7.25	2.9	0	0	1.45	31.88	1.45	0	1.45	0	0
NH	33	0	3	2	0	0	0	14	0	0	0	0	0
	100	0	9.09	6.06	0	0	0	42.42	0	0	0	0	0
NC	36	1	2	0	0	0	1	8	1	0	1	0	0
	100	2.78	5.56	0	0	0	2.78	22.22	2.78	0	2.78	0	0

Upper: number of texts, Bottom: percentage of texts (%)

Table 25
Elemental genres by textbook (Argument genre family)

	Elemental genre					
	EG18	EG19	EG20	EG21	EG22	
Both	69	6	0	1	0	0
	100	8.7	0	1.45	0	0
NH	33	0	0	1	0	0
	100	0	0	3.03	0	0
NC	36	6	0	0	0	0
	100	16.67	0	0	0	0

Upper: number of texts, Bottom: percentage of texts (%)

Table 26
Elemental genres by textbook (Practical genre family)

	Elemental genre		
	EG23	EG24	
Both	69	4	8
	100	5.8	11.59
NH	33	3	0
	100	9.09	0
NC	36	1	8
	100	2.78	22.22

Upper: number of texts, Bottom: percentage of texts (%)

Table 27
Genre families by textbook

	Genre family				
	Stories	Explanations	Arguments	Practical texts	
Both	69	18	32	7	12
	100	26.1	46.4	10.1	17.4
NH	33	10	19	1	3
	100	30.3	57.6	3.03	9.09
NC	36	8	13	6	9
	100	22.2	36.1	16.7	25

Upper: number of texts, Bottom: percentage of texts (%)

3.5.3.2 Results of Categorization of Textual Understanding by 7 Textual Processes

The next section shows the results of the survey on the types of textual processes that can be used to answer the questions by genre family. Table 7 shows the results of the seven classifications by textual process. Table 8 shows the results of three categories according to pisa2018: locate information (TP1 and TP2), understand (TP3 and TP4), and evaluate and reflect (TP5, TP6, and TP7).

For each genre family, the detection processes in the seven-text process classification are shown in order of increasing frequency as (1), (2), and (3). In the narrative genre family, they were (1) TP1, (2) TP4, and (3) TP6; in the explanation genre family, they were (1) TP1, (2) TP4, and (3) TP3; in the argument genre family, they were (1) TP4, (2) TP6, (3) TP3, and TP1; and in the practical genre, they were (1) TP4, (2) TP1, and (3) TP3. furthermore, the detection processes in the classification by the three textual processes for each genre family are shown as ①, ②, and ③ in order of increasing frequency. (1) understand, (2) locate information, (3) evaluate and reflect in the narrative genre family, and (1) locate information, (2) understand, (3) evaluate and reflect in the explanation genre family. In the argument genre family, (1) understand, (2) evaluate and reflect, (3) locate information, and in the practical genre family, (1) understand, (2) locate

information.

Table 28

Seven text processes by four genre families

		Text processing						
		TP1	TP2	TP3	TP4	TP5	TP6	TP7
Four genre families	239	111	1	22	83	0	22	0
	100	46.44	0.42	9.21	34.73	0	9.21	0
Stories	61	22	0	9	19	0	11	0
	100	36.07	0	14.75	31.15	0	18.03	0
Explanations	134	77	1	7	43	0	6	0
	100	57.46	0.75	5.22	32.09	0	4.48	0
Arguments	23	4	0	4	10	0	5	0
	100	17.39	0	17.39	43.48	0	21.74	0
Practical texts	21	8	0	2	11	0	0	0
	100	38.1	0	9.52	52.38	0	0	0

Upper: number of texts, Bottom: percentage of texts (%)

Table 29

Three text processes by four genre families

		Text processing		
		TP1-2	TP3-4	TP5-7
		Locate information	Understand	Evaluate and reflect
Four genre families	239	112	105	22
	100	46.86	43.93	9.21
Stories	61	22	28	11
	100	36.07	45.9	18.03
Explanations	134	78	50	6
	100	58.21	37.31	4.48
Arguments	23	4	14	5
	100	17.39	60.87	21.74
Practical texts	21	8	13	0
	100	38.1	61.9	0

Upper: number of texts, Bottom: percentage of texts (%)

3.5.4 DISCUSSION OF THE STUDY

The questions that asked students to understand the “information retrieval” process (TP1 and TP2) accounted for 46.86% of the total (Table 8). From the perspective of GBRI, the degree of necessity of TP 1 varies depending on the genre. As an example, TP 1 accounts for 57.46% of the texts in the explanation genre family in Table 7, indicating that there is a high percentage of TP 1 in texts of this genre. On the other hand, in the argument genre family, TP1 accounts for 17.39%, indicating that it is not so important. In addition, the details that should be asked in TP1 differ depending on the genre of information to be retrieved. It was found that these differences could not be identified within the framework of this classification.

The questions that asked about the “understanding” process (TP3, TP4) accounted for 43.93% of the total. In particular, there were many questions that asked students to understand the process of “inferential understanding through information integration” in TP4. The GBRI focuses on the social purpose of texts and teaches students how to read different genres of texts by showing their knowledge of the genre. The GBRI provides instruction by demonstrating knowledge of the genre. The “inferential comprehension through information integration (TP4)” required of the reader naturally differs depending on the genre. As an example, one’s take two texts. The “event narrative” is a text in the narrative genre family, and the “biography” is a text in the explanation genre family, and the stages of the two texts are different (fig. 13). Each writer chooses the genre of the text to fulfill a different purpose through the text and intends to achieve the writer’s purpose through the genre specific stages.

		Personal recount	Biography
Stages	}	Orientation	Identification of person
		Recount of events	
(phases)	}	(Event1)	Episodes
		(Event2)	
		(Event3)	
		Comment	Significance

Figure 13. Stages of “personal recount” and “biographical” texts (modified by the author from Derewianka & Jones, 2016, p. 127, p. 134.)

The TP4 understanding that these two texts require of the reader, that is, the understanding that the reader should create by reading the text and integrating and inferring from the text (the purpose of the text to be understood, the writer’s intention), is different. Therefore, if the questioning task asks the TP4 of the reader’s text processing process, then in “recount,” the reader should integrate the information written in the orientation, recount of events, and comment stages, and infer about the writer’s intention and the purpose of the text in the comment stage. In the case of biography, it is appropriate for the GBRI to integrate the information in the stages of identification of person, episodes, and significance, and to ask the inferential understanding of the writer’s intention and the purpose of the text in the significance stage. This is appropriate for the genre. In this way, the content that should be captured in the integrative and inferential understanding differs depending on the genre, even if the same level of integrative and inferential understanding is used for understanding the text. In other words, different genres require different ways of reading texts. Therefore, in the GBRI’s questioning task, in addition to asking about the understanding of the text in TP4, it is also important to ask how each one contributes to achieving the overall purpose of the text in each genre. By asking what role that stage is playing (Derewianka & Jones, 2016, p.10), we can teach students how to read different texts in different genres.

The questions about the textual process of “evaluation and contemplation” (TP5, TP6, TP7) accounted for 9.21% of the total. Although the number of questions categorized as “evaluation and deliberation” is much smaller than the other two of the three text processes, “information retrieval (TP1, TP2)” and “comprehension,” they are asked in all the other three genres except the practical genre family. Based on these results, should the “evaluation and contemplation” process be required for comprehension of texts in the narrative, explanation, and argument genre families in junior high school textbooks?

This paper examines this issue from the perspective of English (foreign language) education in Japanese schools in comparison with Japanese language education in schools. In relation to the “content” of “reading” in the “Japanese language” of the “guidelines for the Courses of Study for junior high school (published in 2009)”, the “information retrieval” and “comprehension” processes of PISA 2018 are the same as those of junior high school Japanese [understanding of structure and content], and the “evaluation and deliberation” process of PISA 2018 is the same as that of junior high school Japanese [scrutiny and deliberation]. The PISA 2018 “information retrieval” process and “comprehension” process are similar to the “structure and content comprehension” process in junior high school Japanese. On the other hand, “reading” in English in the guidelines for the Courses of Study for elementary, junior high, and senior high school is targeted up to text [understanding of structure and content]. This corresponds to the “information retrieval” process (TP1, TP2) and the “comprehension” process (TP3, TP4) of PISA 2018. In other words, school English education in elementary, junior high and high schools, unlike school Japanese education, does not target [close examination and interpretation] of texts. Therefore, it can be said from the Courses of Study that it is not necessary to question the understanding of texts in the “evaluation and deliberation” process in Japanese school English education.

Then, from the perspective of the GBRI, how far should high school students go in the text processing process? GBRI considers the characteristics in different texts indifferent genre (the purpose of the text, intentions of the writer), structure and development of the text (stages), range of language use in the text (activity domains, role relationships, modes of communication), linguistic features of the genre and linguistic features of the text format) through questions and tasks to help students understanding of the text and support appropriate and efficient reading (STUDY 4). Which process of text processing does text comprehension using genre features, i.e., genre knowledge, correspond?

Kintsch (2012) distinguishes three levels of models of comprehension: the language surface structure, the text-based model, and the situational model. PISA 2018 also presents a situational model, which clearly states that the category includes “understanding through literal meaning representation” (TP3) and “inferential understanding through information integration” (TP4). The former corresponds to Kintsch’s text-based understanding and the latter to his situational model, and he distinguishes the former as shallow understanding and the latter as deep understanding, using fact-finding questions and summarizing as questions to check text-based understanding, and simple inference and interpretation as questions to check situational model understanding (p. 35). This indicates that his text-based and situational models correspond to the understanding of texts up to TP3 and TP4 of PISA 2018. On the other hand, this does not include the “evaluation and deliberation” process from TP5 onwards.

In addition, Kintsch (2012) gives the example of “situation models for stories” (p. 29) in his explanation of situation models, and states that the situation models formed by readers in narrative texts are episodic cause-effect relationships. This shows that the understanding formed by the situational model varies from genre to genre. It also indicates that elaborate reasoning is necessary to form a situational model, not just

bridging inferences, and that situational models in narrative texts include inferences about the characters’ purposes, motives, and emotional states. This indicates that the characteristics of a particular genre can be captured through inferential understanding formed by integrated reasoning of textual information. Therefore, the textual comprehension that allows the reader to capture such characteristics with GBRI corresponds to the comprehension of his situational model.

Kintsch (2012)	The language surface structure		Kintsch’s text-based understanding	Kintsch's situation model understanding			
PISA2018	TP1	TP2	TP3	TP4	TP5	TP6	TP7
GBRI	<i>Genre-Appropriate Questions/Tasks</i>				<i>Beyond GBRI.</i> Critical Reading		
	<ul style="list-style-type: none"> ● Purpose of the genre ● The writer's purpose in the genre ● Reader's interpretation within the writer's expectation 				<ul style="list-style-type: none"> ● The reader's purpose independent of the writer's purpose 		

Figure 14. Correspondence between PISA2018, Kintsch (2012) and GAQTs (created by the author)

In summary, the “comprehension” processes TP3 and TP4 in PISA 2018 are Kintsch’s text-based and situational models, and the text-based and situational models allow readers to grasp the features of the genres to be taught in GBRI. Therefore, the textual understanding required in the GBRI’s questioning task is not limited to the TP1 and TP3 levels of instruction, but also covers TP4, and does not require an understanding of the “evaluation and deliberation” process from TP5 onward. Furthermore, this is consistent with the fact that the English language in the Courses of Study for elementary, junior high, and senior high school targets [understanding of structure and content] and does not

include [scrutiny and interpretation], which is the “evaluation and deliberation” process of PISA 2018.

3.5.5 CONCLUSION OF STUDY 5

This study used the framework of PISA 2018 to investigate what kind of textual understanding the questions/tasks attached to reading texts question in order to conduct GBRI, which teaches students to read appropriately and efficiently with an awareness of genre in new junior high school textbooks. As a result, it was determined that the questions/tasks used in the GBRI should cover the text processing process up to the integration and inferential understanding of TP4, and that the evaluation and contemplation processes of TP5, 6, and 7 should not be dealt with in reading instruction in elementary, junior high, and senior high school English education as foreign language education. However, in the framework of PISA 2018, it is possible to indicate which level of understanding the questioning task asks for in the text processing process, but the specific content of understanding, which varies from genre to genre. From the GBRI perspective, for example, it is possible to say that there is no single TP4 “inferential understanding through integration” that the text requires of the reader, but multiple “inferential understandings through integration” that vary from genre to genre. There are multiple “inferential understandings through integration” for different genres. In other words, what information in a text should be integrated and what should be understood inferentially differs from genre to genre. Therefore, it is also possible to say that the questioning task that asks about the stage of the genre is a task that directly corresponds to the genre, along with the questioning of the understanding of the text in the category up to TP4 of the text processing process in GBRI.

The future task is to organize and describe the sub-skills of reading that differ from genre to genre at the elementary, junior high, and senior high school stages in the

category of textual comprehension up to TP4. The purpose of this is to enable teachers to create GAQTs to compensate for the absence of GAQTs in textbooks when they conduct GBRI.

3.6 SUMMARY OF THIS CHAPTER

Each Study was conducted with the following common research question in mind: what questions should be asked to conduct GBRI using high school English textbooks, or what should the characteristics of GAQTs be?

In Study 1, which aimed to investigate how genre is perceived in high school English education, the frequencies of references to genre-related vocabulary in both the foreign and Japanese language sections of the high school Course of Studies, together with textbooks, were analyzed. It was also investigated whether there were clear mentions of genres and text types in language activities (oral and written) in the textbooks of *Communicative English 1* and *English Expression 1*. It was found that knowledge of genre was not sufficiently presented in the foreign language section and the English textbooks. Therefore, it is desirable to place genre knowledge at the forefront of teaching and learning, as seen in the Japanese language section. The Study concluded that if the school textbooks make explicit mention of genres and text types, distinguishing them clearly, teachers can teach their students confidently with coherent texts.

Study 2 investigated the types and appearance frequencies of genres and text types in the lead sentences and the main passages of the English textbooks of *Communicative English 1*. The aim of the study was to explore the possibility of teaching reading with GBRI at high school. The result showed that the appearance frequencies of different genres were disproportionate and that descriptive reports were more common among the explanation genre family. As for the lead sentences, they were inadequate in providing knowledge about genre. In order to develop good independent readers, reading

instruction should ensure that both the argument and narrative genres should be included as well as the explanation genre, exposing students to a variety of genres and text types.

The purpose of Study 3 was to examine whether the comprehension questions/tasks after the reading passage in the high school textbooks of *Communication English 1* can make learners become conscious of genre knowledge. Hence, comprehension questions/tasks of the narrative, descriptive, and argument texts in these textbooks were subjected to investigation [Step1]. The further investigation was conducted as to whether these questions/tasks were appropriate to teach genre knowledge specific to the reading passage [Step 2].

The result showed that very few of the questions in the three genre-type texts were sufficient to make learners aware of genres and text types. This result is quite similar to that of Studies 1 and 2 though the subject of the investigation was language activities in Study 1, and the lead sentences and the reading passage in Study 2. Therefore, it can be said that genre was rarely considered in the reading comprehension questions. It was also found from Step 1 that the majority of the questions/tasks were designed to support learners in constructing the meaning of the text and the teacher to monitor learners' understanding. From Step 2, it was discovered that the questions/tasks asked about the content of the text, which did not directly address the genre of the text and thus help make the learners aware of the genre. Therefore, it would be difficult for the learners to be aware of the genre through the reading comprehension questions in the current textbooks.

The aim of Study 4 was to examine whether effective GBRI can be conducted with the new junior high school English textbooks. It investigated the frequency rate of reference to genre knowledge in the seven domains, i.e., the five domains of language skills plus the two domains of integration and learning methods.

The results showed that the frequency rate of reference to genre knowledge in the new junior high school textbooks was relatively high, although it cannot be simply

compared with that in the high school textbooks because some items of investigation were different. Based on these findings, it was concluded that GBRI is quite possible to conduct with the new junior high school English textbooks.

In Study 5, the reading comprehension questions/tasks of six new junior high school English textbooks with high rates of reference to genre knowledge were examined to find out what kind of text comprehension questions/tasks should be included in GAQTs to make learners more proficient in genre. It was concluded that GAQTs should have questions/tasks that ask students to identify different stages of the text specific to the genre. These questions/tasks require them to comprehend the text as a whole by inferencing through information integration.

CHAPTER 4

GENERAL DISCUSSION

Before the discussion, the author would like to reiterate the main benefits of GBRI, which were summarized based on the previous studies in Chapter 2 of this paper, and reconfirm the positive aspects of introducing GBRI into English education in Japan.

- 1) Purposeful reading becomes possible.
- 2) It provides teachers with a clear teaching method.
- 3) It helps learners become more independent readers.

Considering these benefits in mind, GBRI can be expected to make great contribution to the development of learners' ability to read texts of various genres appropriately and efficiently. By placing more emphasis on GAQTs (see Suggestion 4 below) examined in Study 5, high school English education could incorporate GBRI into traditional reading instruction within the current framework.

This chapter will synthesize the results of Studies 1 to 5 and present five suggestions to make the most of GBRI in English language education in Japan.

4.1 SUGGESTION 1: SPECIFY THE NEED FOR GENRE KNOWLEDGE IN THE COURSES OF STUDY

According to Study 1, there are fewer mentions to genres and text types (i.e., genre knowledge) in the foreign language section of the “Guidelines for the Course of Study for Senior High School” than in the Japanese counterpart, and hence the writers of the foreign language section seem to be less concerned with genre knowledge. According to Study 2, different types of genres appear unevenly in the textbooks' (*Communicative English 1* and *English Expression 1*) main reading sections as well as in the language

activity (speaking and writing) sections, and there is an obvious lack of information on genre knowledge. These findings suggest that the current high school English textbooks are not intended to explicitly teach knowledge of genre.

On the other hand, Study 4 investigated the frequency rate of explicit mention of genre knowledge in the new junior high school English textbooks. The results showed that the lowest rate of genre information was about 60% in the seven domains of analysis—reading, writing, listening, speaking (presentation), speaking (interaction), integrated skills, and learning—except reading, and the rate of text type was about 70% even in the lowest domain of reading. In conclusion, the results suggest that the new junior high school English textbooks are sufficient for teaching GBI.

Therefore, if high school English textbooks follow the example of the new junior high school English textbooks and are edited in such a way that teachers and students become conscious of genre knowledge, the possibility of teaching GBI in high school English can be expected to increase. To this end, it is desirable that the necessity of genre knowledge be mentioned in high school curriculum guidelines as well as in the instructional objective and content sections.

In the Commentary on the Course of Study for the Japanese language (“Modern Japanese”), there is a statement as follows: “Taking into account the different types of texts means taking into account the characteristics of each type of text and reading them since these texts differ in purpose, method of expression, format, etc.” (p. 99). In line with this, it would be necessary in English education as well to clearly state that the genre represents the text by purpose, that the text type is chosen to be effective in achieving the writer’s purpose, and that the writer’s intention is indicated by specific linguistic expressions, structures, and development.

If the necessity of genre knowledge is included in the Courses of Study, so will be GAQTs in textbooks (Suggestion 5), which in turn should lead to the use of GBRI in

English education in Japan.

4.2 SUGGESTION 2: INCLUDE A BALANCED AND WIDE RANGE OF GENRES AND TEXT TYPES IN TEXTBOOKS

As discussed in Section 2.2.2 of this paper, genres are recurrent types of texts that serve similar purposes in cultural contexts (Feez, 1998; Tardy, 2009, p. 19), and genres vary according to cultural contexts (Christie, 2002, p. 21). Thus, since genre is a type that is unique to a particular culture, there should be no such thing as a mutual transfer of knowledge of sentence types in Japanese and genre in English. In addition, if the learner's L1 is English, he or she may be able to get used to some of the various genre and text types by being exposed to them naturally in real life, but this is impossible for Japanese students whose only language is EFL. Therefore, Japanese learners who are trying to learn English need to consciously learn the knowledge of English genres.

Furthermore, in addition to the culture-specific characteristics of genres, as discussed in Study 5, different genres have their own specific characteristics and ways of reading. Because of that, in order for Japanese learners to be proficient in reading, the textbooks for English classes need to include a wide variety of genres and text types.

In reality, however, as revealed in Study 2, among the three genre families (stories, explanations, and arguments) in high school English textbooks, the explanation genre family accounted for an overwhelming majority of texts (about 73%), the story genre family for about 14%, and the argument genre family for only about 4%. On the other hand, as revealed in Study 4, in the new junior high school English textbooks, the distribution ratios of different genre families decrease in order of explanation, story, argument, and practical genre family. Although the explanation genre family was more common than the other groups, its percentage was less than 50% (about 48%), and the distribution was not as unbalanced as in high school textbooks.

Haas (1994) calls such textbooks that are full of expository genres "repositories

of factual information” (p. 43). Such an overemphasis on expository genres may distort students’ perceptions of texts. Johns (1997) is concerned that one of the problems with using textbooks alone in the classroom is that students come to believe that texts exist independently of context and that textbooks are “repositories of factual information” (p. 47). Furthermore, it can happen that students are not given enough opportunities to familiarize themselves with different types of genres and text types and only texts in the explanation genre. This may lead to learners’ misapplication of the only way of reading texts they know to texts of other genres, or worse, they may even be ignorant of this fact.

In order to avoid a situation like this, high school English textbooks should provide students with opportunities to know texts of a variety of genres, which should lead to the development of “future readers with a wide range of reading” (Silberstein, 1994, p. 103).

4.3 SUGGESTION 3: GENRE KNOWLEDGE NEEDS TO BE EXPLICITLY TAUGHT

As mentioned at the beginning of Suggestion 2, Japanese learners for whom English is a foreign language do not have many opportunities to be naturally exposed to genres specific to English culture in their daily lives, and therefore need to be explicitly taught by teachers in classrooms. However, as was revealed in Study 2, information on genre knowledge is not sufficiently explicit in high school textbooks. Also, Study 3 made it clear that reading comprehension questions/tasks are not genre-appropriate or do not require genre knowledge to answer, which makes it difficult for teachers to teach genre knowledge.

On the other hand, Study 4 found that the new junior high school English textbooks have a high potential for conducting GBI, although there are differences in the rate of reference to genre information depending on the communication skill. In other

words, it is possible to use textbooks to teach GBI in Japan, and if high school textbooks are compiled in the same way as the new junior high school textbooks are, it is possible to teach genre knowledge in high school as well explicitly.

A genre-based textbook would first of all increase teachers' awareness of genre, although Hyland (2004) states that in GBWI the teacher's role is to guide L2 learners to write texts effectively by making genre knowledge explicit (p. 85). Hyon (2002) investigates whether GBRI for ESL college students increases their awareness of genre and concludes that explicit genre instruction may have at least facilitated the more rapid acquisition of genre knowledge than would have occurred without the instruction, citing Coe (1994) that "explicit genre knowledge may help some students, especially those who are failing" (p. 159). The teacher's role in providing this genre-explicit instruction may have a similar effect in GBRI.

To reiterate the benefits of GBRI, explicit teaching of genre knowledge makes it possible to teach "coherent sentences (texts)" as required by the Courses of Study. Since genre knowledge is conventionally determined by cultural and situational contexts, experienced readers and writers will recall certain genres by means of genre knowledge they possess when attempting to fulfill certain communicative purposes (Johns, 1997, p.23). Therefore, in English education in Japan, explicitly presenting genre knowledge in GBRI will lead to the teaching of whole texts beyond vocabulary and sentence-level instruction (Hyland, 2004, p. 54; Rose & Martin, 2012, p. 46).

An example of explicit instruction of genre knowledge is provided next, using a text from a junior high school textbook examined in Study 4. In one lesson, there is a picture of a *rakugo* storyteller and the label "opinion passage" accompanied by the lead sentence, "An interview with Kimie Oshima after her speech on English *rakugo* appeared in a newspaper" (NC2, Lesson 7 USE Read, p. 110). There is a small section on the page with the title "Tips for Reading." It says, "When reading a Q & A style text such as an

interview, make sure you know what the purpose of the question is and which part of the text directly answers the question. Here, the teacher can teach the students the following genre knowledge. (1) The genre of this text is exposition, so the speaker has the purpose of persuasively conveying her thoughts and feelings to the listener. (2) The speaker is Mrs. Oshima and the listener is the interviewer (newspaper reader), and the interviewer is trying to obtain information from the speaker, while the speaker wants to convey her thoughts and feelings to the interviewer. (3) The text type/mode is an interview article (written text) in a newspaper. (4) The text consists of Q&A, and the linguistic feature of the text type is the frequent use of questions.

These are the contents of genre knowledge of this particular text, and the tasks/questions that ask these questions are the GAQTs. As shown in this example, in new junior high school textbooks, the scene and situation of the text are often indicated indirectly through the layout, diagrams, pictures, etc., or explicitly in the lead sentences of the text. The setting of the communicative scene and situation clarifies the context surrounding the text, which leads to the identification of the appropriate genre, and text type. Also, the three elements of register can also be part of the GAQTs.

By explicitly teaching genre knowledge, students can learn to take a top-down approach to reading, taking the whole text into account, instead of the conventional bottom-up approach. They will also realize the usefulness of GBRI, which is versatile enough to be applied not only to the reading of a specific text but also to the reading of other similar texts.

4.4 SUGGESTION 4: ASK GENRE-APPROPRIATE QUESTIONS/TASKS (GAQTs)

As we have repeatedly stated, a core idea of GBRI is that genre knowledge helps learners understand texts (Johns, 1997; Hyland, 2004). Johns (1997) argues that “Genre

knowledge provides a shortcut for the initiated to the processing and production of familiar written texts” (p. 21) and argues that knowledge of genre, including its name, communicative purpose, formal features, roles of reader and writer, content, and context, is the key to effective reading. Questions/tasks that test this genre knowledge have been referred to as “GAQTs” in this paper. In reading instruction, it is desirable to use GAQTs to test students’ knowledge of genre and thereby deepen their understanding of the content of the text.

As mentioned earlier, GAQTs includes such elements as the name of the genre, communicative purpose, formal features, roles of the reader and writer, content, and context, stages specific to the genre (see Table 1 in 2.3). Since GBRI is about teaching a coherent text as a whole, the understanding of the text that is assumed in the instruction is not the lower-level understanding of a single sentence, but the higher-level (Grabe & Stoller, 2011, p. 14) “integrated and inferential understanding” in TP4, which corresponds, in genre knowledge, to the understanding of stages of a text. Therefore, the question that should be asked in GAQTs in TP4 is about different stages of a text specific to each genre.

Hyland (2004, p.198) explains text staging as “the means by which a text fulfills the social purposes of the writer, identifying the different stages and the features that tend to cluster in each stage.” For example, in the case of stories, the writer develops the text in the stages of Orientation → Complication → Resolution to entertain the reader, and in the case of the argument genre, the writer develops the text in the stages of Thesis → Argument → Restatement to persuade the reader. The reader tries to infer the writer’s intentions and the purpose of the text by integrating the information from each stage as he/she reads on.

The idea that the writer’s intentions and purposes are reflected in text stages is supported by the findings of general reading research. Grabe (2009) argues that “students, for their part, need to learn that discourse structuring is not arbitrary; writers’ goals and

expectations determine basic discourse organization....” (p. 261). This discourse structuring and discourse organization are equivalent to stages of a genre.

In order to check whether students understand different stages in a coherent whole coherent text and the contents of each stage, the teacher can ask questions about each stage individually using Table 1 in 4.5 above. In GBRI, the teacher can use graphic organizers (henceforth GO) as one of the GAQTs to achieve the same purpose. In this paper, 24 elemental genres were selected from the GO developed by Jiang and Grabe (2009, for examples of basic GO for commonly used text structures, see pp. 36-8). When there were GO that fit the stages of some genres, those GO were used as they were; when there was no corresponding GO, new GO were devised (see Fig. 17). Tables 30, 31, and 32 show examples of GO using the texts from the textbook in 4.5.1 above.

4.5 SUGGESTION 5: INCLUDE GAQTs IN ENGLISH TEXTBOOKS

Studies 1 and 2 showed that genre knowledge is not sufficiently presented in high school English textbooks and in their reading texts and concluded that they are not appropriately written to conduct GBRI. Although the reason for this can be the lack of understanding of GBRI among textbook writers, it may also be due to the fact that reading texts are intended not just to offer knowledge to learners but to train them to develop reading skills.

This situation can be compensated for by including GAQTs in the textbooks. That is, if the genre knowledge of the text is not explicitly presented or explained beforehand, the students could acquire it through the reading questions and tasks attached to the text. When GBRI should be conducted with a textbook that does not provide sufficient information on genre and if the teacher could use such GAQTs as illustrated in 4.3, the students would eventually acquire genre knowledge and be able to read in a genre appropriate manner. In this paper, with English education in Japanese junior high and

high schools in mind, specific examples of GAQTs were created with reference to Derewianka & Jones (2016, pp. 60-61) and shown in Table 29. In addition, using texts from junior high and high school textbooks, example GAQTs using questions in Table 1 with corresponding genre knowledge are shown in Tables 30, 31, and 32.

As mentioned earlier in Suggestion 2, high school English textbooks were heavily weighted toward the explanation genre family texts, as revealed in the Study 2. Behind every text that we encounter in real life, there is always a writer who has some intention to achieve a certain purpose, but Haas (1944) said of students who learn from textbooks that are heavily weighted toward a particular genre, "...students thus may hold an atheoretical or asituational theory of written discourse, a representation or model discourse that precludes seeing text as motivated activity and authors as purposeful agents" (p. 46). If a discourse can be regarded as a text in this statement, then it means that students would come to think that texts have no theory or context, and they would not think that the text is written by a purposeful, motivated agent. In order to avoid this situation, as mentioned in Suggestion 2, it is necessary to include a wide range of genres and text types in English textbooks and to teach students about genre through GAQTs when no information about genres is presented.

4.6 SUMMARY OF THIS CHAPTER

The five instructional suggestions of this paper to promote GBRI in English education in Japan are:

Suggestion 1: Specify the need for genre knowledge in the Courses of Study.

Suggestion 2: Include a balanced and wide range of genres and text types in textbooks.

Suggestion 3: Genre knowledge should be explicitly taught.

Suggestion 4: Ask genre-appropriate questions/tasks (GAQTs).

Suggestion 5: Include GAQTs in English textbooks.

In order to incorporate the benefits of the GBRI in English language education in Japan, (1) at the national level, the need for genre knowledge should be clearly stated in the Courses of Study, (2) the English textbooks used in each school should include a wide range of genre text types, (3) in the classroom, teachers should explicitly teach genre knowledge, and (4) (5) in reading activities, students should be required to work on GAQTs in order to deepen their reading comprehension and acquire versatile genre knowledge through a top-down approach.

Table 30

Examples of questions that involve genre knowledge

Knowledge of genre	On the target genre or the text, students learn about:	Examples of questions that involve genre knowledge
1 Genre	<i>Social purpose</i>	Why are such texts used? Where are they found? Who uses them?
	<i>Target genre</i>	What is the genre of the text? Where have you seen texts like this before? What is the purpose of these texts? How are they similar? How are they different? What do they always/usually/sometimes seem to have?
2 Stages	<i>The typical stages</i>	What stages are in the text? What are the functions of the stages?
	<i>Recognizable and recurring patterns</i>	What is the recognizable and recurring pattern in the text? What do texts of this genre always seem to have? What stages or features are optional?
3 Language	<i>Language features</i>	What language features are in the text? Why is that choice in that text? What is the effect of that choice on meaning?
4 Register	<i>Field</i>	What is the text about? (field)
	<i>Tenor</i>	Who is the intended reader or audience? (tenor)
	<i>Mode</i>	How is the information organised and communicated — language, image, or a combination? (mode)
	<i>Text type</i>	What is the format of the text? (text type)

Table 31

Genre knowledge of the text in textbook #1

Genre knowledge	Knowledge of the genre of this text (Keirin kan, <i>LANDMARK English communication I</i> , Lesson 4 <i>Gorillas and Humans</i>)		See Table 1&5
Genre family <i>Elemental genre</i>	explanation <i>descriptive report</i>	Description of the ecology of gorillas in Africa	Q1-Q5
Social purpose	To give information about a species or class of things by describing physical attribute, behavior, uses, etc.	To give information about gorillas in Africa by describing physical features, behavior, etc.	Q6-Q8
Stages and phases	General statement <i>Entity classification</i>	An Interviewer: I heard you spent many years with gorillas in Africa. Prof. Yamagiwa: well, although they <i>have</i> big bodies and scary faces, gorillas <i>are</i> similar to humans.	Q9-Q13
	Description <i>Features</i> <i>Behaviour</i>	They have a big bodies and scary faces; gorillas are similar to humans.	GO6
Language features	Relating verbs link an entity with its attributes.	Well, although they <i>have</i> big bodies and scary faces, gorillas <i>are</i> similar to humans.	Q14-Q16
	Action verbs will be used where the behaviours of entities are described.	...They usually <i>make</i> eye contact with each other.	
	Interviewers usually use questions to get the interviewee to talk about a topic.	An Interviewer: Could you tell us about interest in them?	
Register; field, tenor, and mode <i>(text type)</i>	Field	Ecology of African gorillas	Q17-q20
	Tenor	A reporter and readers of interview articles	
	Mode	Written text	
	<i>Text Type</i>	<i>An interview article</i>	

Table 32

Genre knowledge of the text in textbook #2

Genre knowledge	Knowledge of the genre of this text		See Table 1&5
	(Tokyo shoseki, <i>New horizon English course3</i> , Unit5 <i>A Legacy for Peace</i> , P. 73, P.76)		
Genre family <i>Elemental genre</i>	Explanation Biographical recount	Biography about Gandhi	Q1-Q5
Social purpose	To recount episodes from another person's life	To recount episodes of Gandhi's life	Q6-Q8
Stages and phases	Identification of person	His name is mahatma Gandhi. His image is printed on all Indian rupee notes. ...	
	Episodes	Gandhi moved to south Africa to work as a lawyer in 1893. ... In 1906, the British...and Gandhi himself was sent there. Finally, in 1914, can be effective... Gandhi returned to India in 1915. ...was unfair. In 1930, Gandhi decided to....	Q9-Q13 GO9
	Significance	Non-violent protest is the legacy that Gandhi left. It has influenced famous leaders such as Martin Luther king, jr. And Nelson Mandela.	
Language features	Recounts are often visually represented by a timeline or flowchart.	Q. [round 3 think and express yourself, p. 78] 「()に適切な日本語を入れてガンジーに関する年表を完成しましょう。」	
	Episodes are told in the past tense as past events.	Gandhi <i>moved</i> to south Africa to work as a lawyer in 1893	Q14-Q16
	The writer often uses expressions: -sharing their emotions with the readers or judging people's behaviour	Non-violent protest is the legacy that Gandhi left.	
Register	Field	Gandhi's life achievements (contributions)	
	Tenor;	The author and readers of the biography	Q17-Q20
	Mode	Written text	
	<i>Text type</i>	<i>The pages of the book</i>	

Table 33

Genre knowledge of the text in textbook #3

Genre knowledge	Knowledge of the genre of this text (Sansei do, <i>New crown English course3</i> , Lesson4 <i>Uluru</i> , pp. 56-57)		See Table 1&5
Genre family <i>Elemental genre</i>	Argument Exposition	An argument that we should take into account the traditions of indigenous peoples about Uluru.	Q1-Q5
Social purpose	To persuade people to act in a particular way	To persuade people to behave with respect to the traditions of the native people concerning Uluru.	Q6-Q8
Stages and phases	Position statement / thesis	To the native people, the Anangu, the rock is the sacred place.... The Anangu have a traditional law to protect the sacred sites.	Q9-Q13
	<i>Issue</i>		
	<i>Appeal</i>		
	<i>Preview of arguments</i>		
	Argument		
Language features	<i>Point</i>	Please consider their tradition before you act. Do not take rocks as souvenirs. Do not take pictures of the sacred places.	GO7
	<i>Elaboration</i>		
	Reiteration of appeal / Restatement	Your consideration will make the Anangu happy and make your stay in the park better.	
	<i>Summarizing argument</i>		
	<i>Repetition of position</i>		
Language features	Sensing verbs (or nouns), particularly thinking, and feeling /wanting to express argument and reaction ('i believe...'; 'i consider...'; 'i like...')	Please <i>consider</i> their tradition before you act. Your <i>consideration</i> will make....	Q14-Q16
	Use of commands to exhort the reader/viewer to act in	<i>Do not take</i> rocks as souvenirs. <i>Do not take</i> pictures of the sacred places.	
Register	Field	On respecting the traditions of the native people with regard to uluru	Q17-Q20
	Tenor;	The author and readers of the guidebook	
	Mode	Written text	
	<i>Text type</i>	<i>The pages of the book</i> <i>Tourist guidebook</i>	

Table 34

Graphic organizers (GO; see Figure 16 & 17) for 24 elemental genres

STORIES	GO	EXPLANATIONS	GO	(Continued in the left)	GO	ARGUMENTS	GO	PRACTICAL TEXTS	GO
Narrative	4	Autobiographic al recount	9	Descriptive report	6	Exposition	7	Interaction text	3c
	5								
	9								
Anecdote	4	Biographical recount	9	Classifying report	6	Discussion	8	Transaction text	3c
	5								
	9								
Exemplum	4	Historical recount and account	9	Compositional report	6	Personal Response	2		
	5						6		
	9						7		
							8		
Recount	4,	Sequential explanation	4	Procedure	4	Review	7		
	6						8		
	9								
News story	4	Factorial explanation	3b	Protocol	6	Interpretation	7		
	5						8		
	9								
		Consequential explanation	3	Procedural recount, Experimental / observation Report	4				

Note: The left fields of each column are the elemental genre, and the right are the GOs that match each genre.

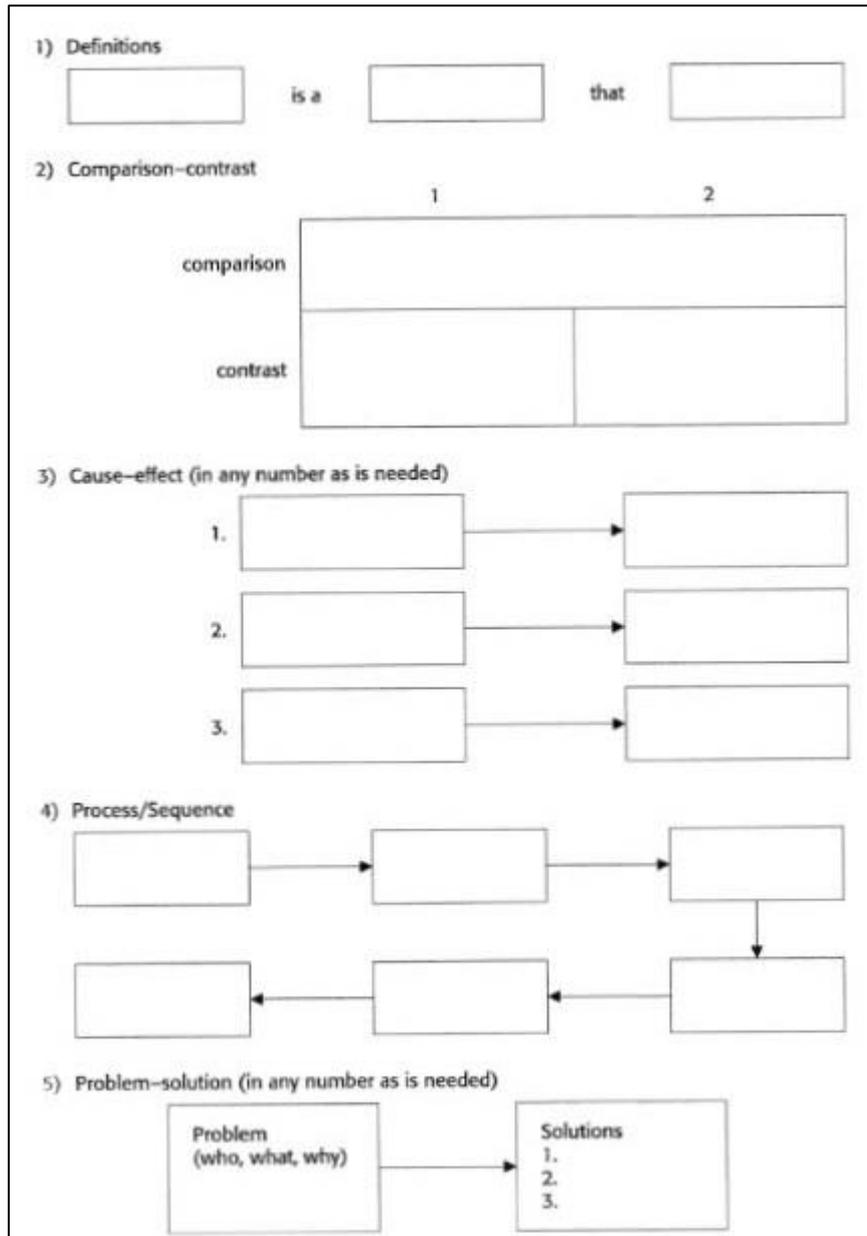


Figure 15. Examples of basic graphic organizers for commonly used text structures (Jiang & Grabe, 2009, pp.36-8)

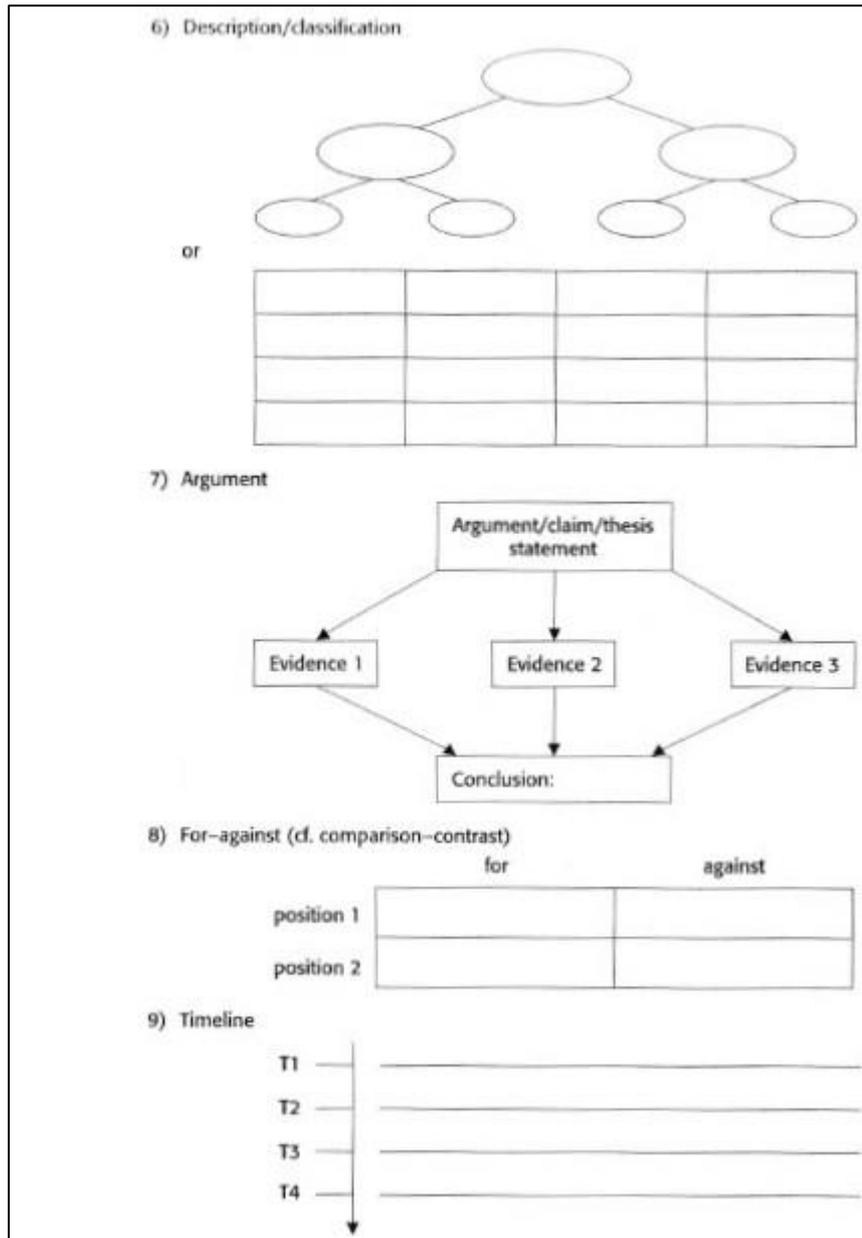


Figure 15. (Continued)

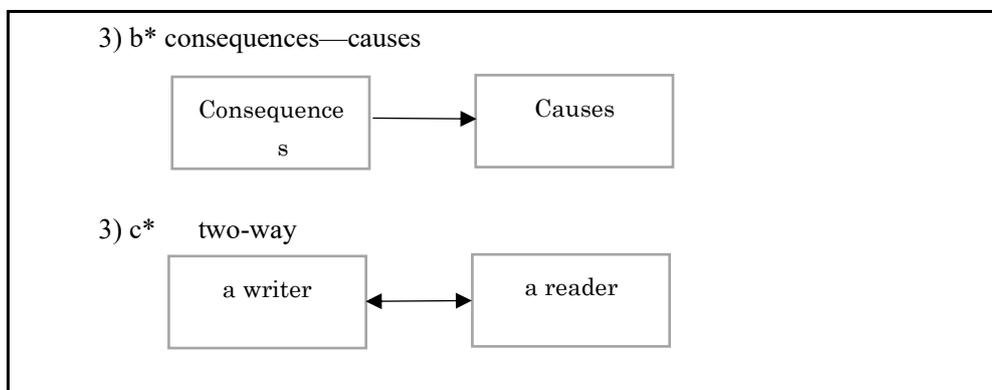


Figure 16. Additional graphic organizers for 24 elemental genre *3b and 3c are genre specific versions of the go 3) of Jiang & Grabe (2009, pp. 36-8).

CHAPTER 5

CONCLUSION

5.1 SUMMARY OF THE DISSERTATION

GBI originated in English (L1) education in Australia but is now practiced in many countries around the world, including Singapore, Hong Kong, and the United States. In Japan, on the other hand, the recognition of GBI is still not high. There is little, if any, research on GBI, and mostly it has been about genre analysis focusing on the classification of various genres and writing activities. The purpose of this paper was to research the potential of introducing GBI in high school English reading instruction using textbooks, and to explore ways to incorporate the benefits of GBRI into English education in Japan. If the understanding of the theory and practice of GBRI is deepened through this research, it should contribute in no small way to the development of English education in Japan. This is the significance of this dissertation.

This dissertation is based on the idea that the teaching of coherent texts, which has been emphasized in the Courses of Study that guides English education in junior and senior high schools in Japan, can be realized through GBRI to develop students into better and more independent readers. In order to apply benefits of GBRI to the teaching and learning of reading in English education in Japan, it would be effective to assign students tasks that require them to use their knowledge of genres in reading activities using textbooks. In this way, students will be able to read texts appropriately and efficiently. For this purpose, it has been desired to determine what kind of genre knowledge students should acquire, what kind of textual understanding they should have for each genre, and what GAQTs should be asked about a text.

Based on the results of five Studies, it can be argued that introducing GBRI to high school English education would be possible if the following suggestions were realized. For one thing, genre knowledge should be clearly stated in high school

textbooks, following the example of the new junior high school textbooks, which have a high rate of explicitly stating genre knowledge. This would enable teachers to teach texts by using terms related to genre knowledge. As for students, they would be able to develop the ability to read properly and efficiently in accordance with each genre, making use of the linguistic features and stages particular to the genre. Another suggestion is to pose GAQTs in English textbooks. Even if genre knowledge is not specified in them, the reading comprehension questions can be made GAQTs that can deepen their understanding of the genre of the text.

GAQTs ask both discrete items about genre knowledge and what learners have understood about the text, i.e., how they have processed the text as a whole. To be more specific, the former asks about text types, typical genre stages, language features, and register (field, tenor, and mode). The latter asks about the understanding of the textbook at a higher-level, or at the level of “inferential understanding through information integration” as defined in PISA2018 reading literacy. Although questions such as “What are the functions of the stages?” can be asked to check learners’ comprehension of developmental stages of the text, the same purpose can be achieved by graphic organizers.

As mentioned above, in order to introduce GBRI to high school English education, to improve teachers’ reading instruction, to develop students’ ability to read texts appropriately and efficiently, and ultimately to make them independent and good readers, it is necessary for MEXT-approved English textbooks to be changed to genre-conscious ones. To make it possible, it would be necessary for the details of GBI and assessment to be clearly stated in the Courses of Study and other relevant national documents. Then, textbook authors and school teachers could refer to them and increase their knowledge of genre. Even if there were few GAQTs in the textbooks, teachers could refer to the Courses of Study and make their own GAQTs to supplement the textbook. Furthermore, from the perspective of integrating instruction and assessment, it would be

more effective if teachers' instruction had a consistent connection with national academic assessments and university entrance examinations outside the classroom. For this purpose, it is hoped that GAQTs would also be adopted in these domains, and a unified set of test evaluation details were developed at the national level.

This study, which is based on the idea that GBRI needs GAQTs in textbooks so that teachers can teach reading effectively by using textbooks, investigated the Courses of Study and junior and senior high school textbooks and clarified whether there are GAQTs in these textbooks and what characteristics they have. It is hoped that this study would be beneficial for junior high and high school teachers when they help their students become excellent and independent readers with GBRI. It is also hoped that this study would have a positive impact not only on school teachers but also on the authors of curriculum guidelines and school textbooks.

5. 2 RESTATEMENT OF THE RESEARCH QUESTIONS AND THE ANSWERS TO THE QUESTIONS

In this dissertation, the RQs were as follows:

- (1) How is genre knowledge perceived in Japanese senior high school English textbooks and how are genre-appropriate questions and tasks (GAQTs) treated in reading comprehension questions and tasks?

There was not sufficient explicit information about genre either in the senior high school English textbooks or in the Courses of Study for the subject of foreign languages (English) (Studies1 and 2). Hence, it would be highly unlikely that teachers and students at high school are aware of genre. On the other hand, in the new junior high school English textbooks, genre information was highly explicit in all the analyzed

skill areas except in reading (Study 4). Therefore, compared to high school textbooks, junior high school textbooks are more likely to be able to make teachers and students aware of genre knowledge.

In addition, in the senior high school textbooks, there were few questions and tasks for reading comprehension that were directly related to genre whereas, in the new junior high school textbooks, there were questions that were intended to lead students to understand the text in terms of genre knowledge and by the process of inferencing through information integration (Study 5).

(2) What concrete suggestions can be made to introduce GBRI into Japanese senior high school English education?

Five specific suggestions are offered and discussed in Chapter 4. They are:

Suggestion 1: Specify the need for genre knowledge in the Courses of Study.

Suggestion 2: Include a balanced and wide range of genres and text types in textbooks.

Suggestion 3: Genre knowledge should be explicitly taught.

Suggestion 4: Ask genre-appropriate questions/tasks (GAQTs).

Suggestion 5: Include GAQTs in English textbooks.

5.3 LIMITATIONS

This paper, like any others, describes a limited scope of research and its findings. The following points are beyond the scope of this study and are not examined. First, the Australian GBI, which is a model for this study, is conducted in an ENL (English as a native language) education in Australian primary and secondary schools, whereas what is intended in this study is an application of GBI in an EFL environment. Even though the target language is the same, English, the learning environments of the two countries are

very different and what is feasible in Australia is probably not as easy as in Japan.

However, when GBI started in Australia, it was taught to immigrant and indigenous children, for whom English was not their native language. Obviously, they had no background knowledge of English culture or genre, a situation which is the same for Japanese students who are learning English in Japan. Hence, some degree of justification for the basic assumption of this study that GBI in Australia could also be implemented in some way in Japan should be guaranteed.

Secondly, this study would have had more persuasive power if some practical experiments had been conducted on actual high school classrooms in quest of valid quantitative and qualitative data to demonstrate the effectiveness of GBRI applied to a Japanese school. This has been due to the fact that the main objective of this paper was to determine what needs to be fulfilled to introduce GBRI into Japanese classrooms with as little changes as possible to the current teaching environment, as was implied by one of the final suggestions that GAQTs be included in reading comprehension questions in the Japanese textbooks. Conducting classroom experiments would be the next phase of this research.

Thirdly, this study did not explore the possibility of Japanese learners' transferring their L1 "genre" knowledge to English. This is no doubt a topic of great interest but it would constitute an entirely different research project that requires not only detailed comparative analyses of genre-related language features of both Japanese and English languages, but also empirical data obtained in the classroom that can verify such possibility. This is obviously beyond the scope of this study.

5.4 CONCLUSIONS

This dissertation discussed the possibility of introducing GBI into English language education in Japanese high schools. It investigated the extent to which genre-

related information is included in national documents such as the Courses of Study and MEXT-approved junior and senior high school English textbooks. It was found that the reference to genre knowledge in them was not sufficient to promote GBRI in Japan, which led to the conclusion that more genre knowledge needs to be explicitly presented and more GAQTs be included in the textbooks. To compensate for this current situation, five concrete suggestions have been made. It is hoped that this dissertation has provided an important perspective on GBI, a treasure trove which is used in many parts of the world, and can help teachers improve their reading instruction in the classroom and consequently help learners read texts in a genre-appropriate way and eventually develop into independent readers.

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APPENDIX A AUSTRALIAN CURRICULUM

Year 9 Level Description

The English curriculum is built around the three interrelated strands of language, literature, and literacy. Teaching and learning programs should balance and integrate all three strands. Together, the strands focus on developing students' knowledge, understanding and skills in listening, reading, viewing, speaking, writing, and creating. Learning in English builds on concepts, skills and processes developed in earlier years, and teachers will revisit and strengthen these as needed.

In years 9 and 10, students interact with peers, teachers, individuals, groups, and community members in a range of face-to-face and online/virtual environments. They experience learning in familiar and unfamiliar contexts, including local community, vocational and global contexts.

Students engage with a variety of texts for enjoyment. They interpret, create, evaluate, discuss, and perform a wide range of literary texts in which the primary purpose is aesthetic, as well as texts designed to inform and persuade. These include various types of media texts, including newspapers, film and digital texts, fiction, non-fiction, poetry, dramatic performances, and multimodal texts, with themes and issues involving levels of abstraction, higher order reasoning and intertextual references. Students develop a critical understanding of the contemporary media and the differences between media texts.

The range of literary texts for foundation to year 10 comprises Australian literature, including the oral narrative traditions of Aboriginal and Torres Strait Islander Peoples, as well as the contemporary literature of these two cultural groups, and classic and contemporary world literature, including texts from and about Asia.

Literary texts that support and extend students in years 9 and 10 as independent readers are drawn from a range of genres and involve complex, challenging, and unpredictable plot sequences and hybrid structures that may serve multiple purposes. These texts explore themes of human experience and cultural significance, interpersonal relationships, and ethical and global dilemmas within real-world and fictional settings and represent a variety of perspectives. Informative texts represent a synthesis of technical and abstract information (from credible/verifiable sources) about a wide range of specialised topics. Text structures are more complex and include chapters, headings and subheadings, tables of contents, indexes and glossaries language features include successive complex sentences with embedded clauses, a high proportion of unfamiliar and technical vocabulary, figurative and rhetorical language, and dense information supported by various types of graphics presented in visual form.

Students create a range of imaginative, informative, and persuasive types of texts including narratives procedures performances, reports, discussions, literary analyses, transformations of texts and reviews.

(ACARA, 2015, The Foundation – Year 10 Curriculum)

APPENDIX B MINIMUM STANDARDS – READING

Year 9

In year 9, reading texts include those that describe, explain, instruct, argue, and narrate, often in combination. Texts will use less familiar vocabulary, including subject-specific words, and complex sentences that contain detailed information. More extensive use of figurative language is evident.

At the minimum standard, year 9 students generally infer the main idea in more complex texts and connect ideas across the text. For example, students at this level identify the tone of an argument and infer the feelings of a character by interpreting descriptive text, figurative language, and dialogue in a narrative.

When reading a complex narrative, students can:

- Locate a directly stated detail
- Connect ideas across a paragraph or across the text to interpret a description or the motivation of characters
- Infer the main idea
- Interpret and evaluate a character's behaviour and attitude
- Interpret dialogue to describe a character
- Interpret the reasons for a character's response
- Connect ideas to interpret figurative language
- Interpret the effect of a short sentence.

When reading a poem, students can:

- Identify the main idea of the poem.

When reading a complex biographical text, students can:

- Locate a directly stated idea in the text.

When reading a complex information text, students can:

- Locate directly stated information
- Connect ideas in the introduction of the text or in the body of the text and illustrations
- Identify the main purpose of a text or an element of the text
- Identify the main idea of a paragraph
- Identify the purpose of a labelled diagram
- Identify the intended audience of the text
- Identify conventions used in a text, such as abbreviations or italics for a foreign word.

When reading a persuasive text such as an argument, students can:

- Connect ideas across the text or in two arguments
- Identify the tone of an argument.

(ACARA, 2008, *National Assessment Program (NAP)*)

APPENDIX C
AN EXAMPLE OF A READING TEXT FROM HIGH SCHOOL TEXTBOOK

Part 1

Interviewer: Today, we have an interview with Professor Yamagiwa of Kyoto University, an expert on gorillas. Professor Yamagiwa, thank you very much for your time.

5 *Prof. Yamagiwa:* My pleasure.

Interviewer: I heard you spent many years with gorillas in Africa. Could you tell us about your interest in them?

Prof. Yamagiwa: Well, although they have big bodies and scary faces, gorillas are similar to humans. For example, just as people do, they usually make eye contact with each other. They do this when they greet each other or when they want to invite others to play. They seem to keep good relationships through face-to-face communication instead of body contact. Such a communication style is an important base in human conversation, too. I think human languages developed from this style of communication.

10
15
20



Interviewer: Very interesting.

Professor Yamagiwa (山崎教授)

(Keirin Kan, *Landmark English communication 1*, Lesson 4 *Gorillas and humans*)

APPENDIX D
AN EXAMPLE OF A READING TEXT
FROM JUNIOR HIGH SCHOOL TEXTBOOK 1

Read and Think ①



朝美はさらにガンディーについて知るために、伝記を読んでいます。

? What is the main idea of Gandhi's movements?

イギリスで弁護士資格を得たガンディーは、23歳のときに南アフリカに渡ります。

Gandhi moved to South Africa to work as a lawyer in 1893. It was under British rule at that time and there was a lot of discrimination. For example, Indians could not go out at night freely or walk on the sidewalk. There were also hotels that did not accept Indian guests.

In 1906, the British made a law that was even more unfair to Indian people. Indians in South Africa got angry and stood up against the law. Gandhi decided to lead a movement to protect their rights. His message was "Don't follow the law, but don't use violence, even if you are arrested." Soon the jails became full of Indians, and Gandhi himself was sent there.

Finally, in 1914, after many years and much effort, the law was removed. It showed that non-violent movements can be effective. [139 words]

New Words

- lawyer [lɔːjə] 弁護士
- discrimination [dɪskrɪmɪneɪʃn] 差別
- freely [friːli] 自由に
- sidewalk [saɪdwɜːk] 歩道
- accept [əksept] ...を受け入れる
- unfair [ʌnfɛə] 不公平な
- angry [æŋɡri] 怒った
- lead [liːd] ...を導く
- movement [ˈmʊvmənt] 運動
- arrest(ed) [ərest(ɪd)] ...を逮捕する
- non-violent [nɒnvɪələnt] 非暴力の
- South Africa [saʊθ æfrɪkə] 南アフリカ [国名]
- at that time その当時
- stand up 立ち上がる
- even if たとえ...だとしても



南アフリカ時代のガンディー
(1905 ごろ)



海を目指すガンディーとその支持者たち
(1930)

76 seventy-six

(Tokyo shoseki, *New Horizon English Course3*, Unit5 *A legacy for peace*, p. 73, p.76)

APPENDIX D (Continued)



ガンディーの非暴力のたたかいは、祖国インドでも続きます。

Gandhi returned to India in 1915. India was also a British colony. In those days, there was a law that the British made for salt. According to the law, only the British could produce or sell salt. They put a heavy tax on it. The
 5 Indians were very poor, but they had to buy expensive salt. The money went to the British. Gandhi thought it was unfair.

In 1930, Gandhi decided to walk to the sea and make salt himself. He started with 78 followers. Thousands of people
 10 joined him on the way. After walking almost 400 kilometers, he reached the sea. This non-violent march was called the Salt March. News of the march spread around the world. It showed people a new way to fight against discrimination.

Gandhi's peaceful fight continued after that. In 1947,
 15 India won independence. Non-violent protest is the legacy that Gandhi left. It has influenced famous leaders, such as Martin Luther King, Jr. and Nelson Mandela.

[161 words / 300 words]

New Words

- colony [kələni] 植民地
- salt [sɔ:lt] 塩
- tax [tæks] 税金
- expensive** [iksˈpɛnsɪv] 高価な
- follower(s) [fɒləʊə(z)] 支持者
- almost** [ɔ:lmo:st] ほとんど
- kilometer(s) [kɪləˈmɪtə(z)] キロメートル
- reach(ed)** [ri:tʃ(t)] ...に到着する
- march [mɑ:rtʃ] 行進
- news** [nju:z] ニュース
- peaceful [pi:sfl] 平和な
- leader(s)** [li:də(z)] 指導者
 Martin Luther King, Jr.
 [ˈmɑ:rtɪn lʌ:ðə kɪŋ dʒʊ:niə(r)]
 マーティン・ルーサー・キング・ジュニア [人名]
- Nelson Mandela**
 [ˈnɛlsən mændələ]
 ネルソン・マンデラ [人名]

▶ p.79 コラム

- in those days* そのころは
- thousands of* 何千もの

- protest**
 名 [ˈprəʊtɛst]
 動 [ˈprɒtɛst]



ガンディーが去ったあとも人種差別が続いた南アフリカの看板(1989)



ガンディーのものとされる言葉が記された国際非暴力デーのイベントのロゴ(2015)

APPENDIX E
AN EXAMPLE OF A READING TEXT
FROM JUNIOR HIGH SCHOOL TEXTBOOK 2

Lesson 4

USE

Read

読解文

CROWN TOUR

Uluru



WORDS

- look like ...**
---のように見える
- actually** [æktʃuəli]
実際には
- sunrise** [sʌnráɪz] 日の出
- sunset** [sʌnsət] 日没
- attract(s)** [ətrækt(s)]
魅了する
- heritage** [héritidʒ]
遺産
- site(s)** [saít(s)] 場所
- sacred** [séikrəd] 神聖な
- ancestor(s)**
[ˌænsəstər(z)] 先祖
- area** [éəriə] 地域
- law** [lɔ:] 法律
- protect** [prətekt]
保護する
- deeply** [di:pli] 非常に
- itself** [ɪtsélf] それ自身
- everything**
[évriθɪŋ] すべてのもの

UNESCO [ju:néskəʊ]
ユネスコ

World Heritage Site
[wɜ:ld héritidʒ saít]
世界遺産

① Uluru is a famous place in Australia. It looks like a mountain, but it is actually a very big rock. During the day, its color is brown. However, at sunrise and sunset, it looks red. Uluru is part of a national park. The park attracts many tourists and is now a UNESCO World Heritage Site.

② To the native people, the Anangu, the rock is a sacred place. It is the place of their ancestors. They started living in the area around the rock over 40,000 years ago. The Anangu have a traditional law to protect the sacred sites. They deeply respect the rock itself and everything around it.

SETTING

オーストラリアのガイドブックに、ウルルについて書かれたコラムが掲載されています。

STAGE 2

Read

コラムの要点をとらえよう。

STAGE 1

Get Ready

コラムを読む前に確認しよう。

(1) あなたは観光するとき、どんなことをしますか。

(2) 観光するときに気を付けていることはありますか。

Guide 1

コラムに書かれている順に、()に番号を書こう。

(a) ウルルでの適切/不適切な行為()

(b) ウルルの特徴()

(c) 先住民族にとってのウルル()

Guide 2 次の質問に答えよう。

(1) What is Uluru to the Anangu?

(2) What traditional law do the Anangu have?

(3) What can visitors do when they visit Uluru?

(4) What should visitors not do when they visit Uluru?
[should ...すべきである]

56

fifty-six

(Sansei do, *New Crown English Course3*, Lesson4 *Uluru*, pp. 56-57)

APPENDIX E (Continued)

4

③ The Anangu welcome you to Uluru. They will teach you their history. They will show you their art. They will also share their culture and society with you. Please consider their traditions before you act. Do not take rocks as souvenirs. Do not take pictures of the sacred places. Instead, you can walk around Uluru. You can watch the sunrise and sunset on Uluru.

④ Your consideration will make the Anangu happy and make your stay in the park better.



Text Words

WORDS

- society** [sasaiati] 社会
- consider** [konsidar] よく考える
- before** [bifor] …する前に
- act** [ækt] 行動する
- instead** [instedi] 代わりに
- consideration** [konsidaré[an] 考慮



先住民がかいた壁画



ウルルの日の出 (187 words)



観光客に向けた注意書き

Goal コラムの要点を図にまとめよう。

You can ...

- learn the Anangu's _____ , _____ , _____ , and society
- walk _____ Uluru
- _____ the sunrise and sunset _____ Uluru

You cannot ...

- _____ rocks as _____
- take _____ of sacred places

STAGE 3 Think & Talk

観光するときに気を付けたほうがよいことを、グループで話し合おう。

Tips for Reading

書き手が「一番伝えたいこと」と「その理由」に注意しながら読もう。

Check

● 次の語句は何を指していますか。
the rock (p.56, L.7), it (p.56, L.12)

 welcome  culture

57