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系統功能語法教學於記敘文連貫性之影響

The Impact of the Instruction Informed by Systemic Functional Linguistics Theory on the Coherence in Narrative Writings

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摘要

本研究旨在探討系統功能語法於記敘文教學的應用，及其對文章連貫性之影響，以增加學生文章連貫性及修辭架構的完整性。修辭架構及主位推進為文章連貫性指標且皆為系統功能語法的重要概念，台灣學生作文常常出現連貫性的問題，然而寫作教學現場仍偏重單字、文法的解說。因此本研究藉由觀察高中生接受系統功能語法教學後的改變，期望能提供不同於往的教學方式。參與學生為北部一所公立高中高二生，男女各十五位，總共三十位。進行十堂課的系統功能語法教學之後探討此教學法對學生看圖寫作文章的總分高低和連貫性的影響。其中連貫性主要透過分析前後測文章在主位選擇、主位推進和修辭架構的差異而定。

研究結果顯示：(一)學生看圖寫作的總分於教學前和教學後有顯著進步，(二)多數學生教學後無標記主位的選擇變多元，(三)後測文章中標記主位的連接詞使用增加，(四)不論前測或後測，學生頻繁使用主位同一型推進模式、(五)教學後修辭架構更趨完整，有助增加文章連貫性。

綜上所述，本文認為系統功能語法對台灣高中生記敘文寫作有正面影響，文步及主位推進教學有助增進學生文章的連貫性。然而此教學法在台灣仍尚未普及，因此仍需更多的教學演示、教案分享、師資訓練和此類研究。本文最後提供教學建議和活動學習單，希望能讓第一線教師更明確知道如何將系統教學法應用於寫作教學中並為相關研究作出些許貢獻。

關鍵字：系統功能語法、連貫性、主位選擇、主位推進、修辭架構、記敘文

ABSTRACT

The aim of the present study was to assess whether the instruction of TCs (Thematic Choices), TPs (Thematic Progressions) and rhetorical structures assisted English as Foreign Language (EFL) senior high school students in producing coherent and well-organized narrative texts. In the present study, TCs refer to the *participants* in unmarked themes and logical connectors in marked themes. The connections of themes and rhemes across sentences are TPs. Rhetorical structures refer to a particular rhetorical or linguistic pattern and stage conventionally found in similar texts. Rhetorical structures and TPs are indispensable indicators of coherence and important concepts in Systemic Functional Linguistics (SFL) theory.

Students in Taiwan often have difficulty producing coherent texts given that most of the teachers lay emphasis on vocabulary and grammatical problems rather than discourse-level ones. The current research investigated the learners' performance of TCs, TPs and rhetorical structures in picture writings. The participants were thirty 11th graders, composed of fifteen males and fifteen females, from a public senior high school in Northern Taiwan. The intervention consisted of ten classes of instruction. The students' performances in TCs, TPs, and rhetorical structures were analyzed to understand whether they made progress in coherence after the instruction. A paired-T test was conducted to determine whether the total scores improved in the posttest.

Pretest and posttest writings of the three learners, whose pretest scores were the lowest, in the middle and the highest, were further analyzed to verify the findings.

Several results were reported: (1) learners' posttest scores significantly increased. (2) Generally, the learners produced coherent writings after the instruction informed by SFL. Most of the students diversified TCs in posttest writings. That is, the number of logical connectors in marked theme positions increased on posttest, which enhanced coherence. (4) The most frequently used TP type was constant TP in both pretest and posttest writings, but more TP types were employed to increase coherence in the posttest writings. (5) Most of the rhetorical moves were identified and well-established after the intervention, which helped create coherence.

In conclusion, the present research found that the instruction helped improve coherence in the 11th graders' picture writings. Nonetheless, the generalizability of these results was subject to certain limitations. For instance, the intervention merely lasted 3 weeks and more time was recommended to allow sufficient practice. To implement this approach, however, extended professional development is needed to familiarize teachers with the instruction informed by SFL theory.

Keywords: Systemic Functional Linguistics, coherence, thematic choices, thematic progressions, rhetorical structures, narratives

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CHAPTER ONE

Introduction

1.1 Background

Writing plays an indispensable part in communication and reflects writer's logical thinking. In Taiwan, an English as a Foreign Language (EFL) context, writing has received increasing attention on the high-stake assessments, such as General Scholastic Aptitude Test (GSAT), Department Required Test (DRT), and General English Proficiency Test (GEPT). As the college entrance exam, GSAT is the test almost every Taiwanese senior high school student takes. Scoring high on the GSAT composition section is thus one of the goals students endeavor to reach. On GSAT, the writing section consists of translations and an essay, which account for eight and twenty points respectively. The topics of the essay range from writing a letter to picture description and the latter is the more common one in recent years.

Picture description, or picture writing, usually comprises a series of picture prompts or a comic strip. Test-takers are required to create a story from the visual stimulus by describing details in the pictures. According to previous research (Chen,

2012; Lin, 2006; Wright, 1996), the prompts provided storylines to assist unskilled writers. Familiarizing the senior high students with the frequent topics on GSAT might be the first step to help them excel on the GSAT writing section. Therefore, polishing students' descriptive skills might be one of the teaching foci in Taiwanese senior high schools.

1.1.1 The Discourse Level Writing Problems

EFL learners, nevertheless, often find writing one of the most difficult skills to develop and sharpen. The problems that learners encounter include word-level problems, such as word usages, sentence-level problems, such as different syntactic structures, and discourse level ones (Chen, 2002). According to Chen (2002), it is the discourse level that challenges a great number of students. For instance, students have to familiarize themselves with different organizations in English writing, unlike traditional Chinese writing structure, i.e. qi, cheng, zhuan, he.

Traditional writing pedagogy in EFL contexts lays considerable emphasis on vocabulary and grammar instruction. Also, comments from teachers often revolve around vocabulary and grammatical errors in traditional methods (Albufalasa, 2013; Yasuda, 2015). Coherence and organization might not have received sufficient attention from teachers and learners. As a result, students often produce

grammatically correct sentences but find it difficult to write a coherent and well-organized essay (Liu & Liu, 2013).

1.1.2 Coherence

According to Danes (1974) and Lee (2002), coherence is defined as the use of coherence-creating devices, including thematic progressions (TPs), connecting devices between the sentences and the transition between the paragraphs. To establish coherence, it is of crucial importance for writers to order ideas in a logical sequence and connect themes and rhemes, which reflects the continuity of TPs (Danes, 1974). Moreover, examining the coherence of a text will also investigate the disposition of ideas, i.e. the organization of texts. Coherence and organization are inseparable (Parsons, 1991). Organization is considered the way different parts of a system are arranged and work together. That is, organization refers to how writers present ideas to convey meanings across texts. Researchers have identified the rhetorical actions writers take in well-organized texts and advocated the instruction of rhetorical structures to improve organization and then coherence in student writings (Chen & Su, 2012; Christie & Dreyfus, 2007; Henry & Roseberry, 1998).

1.1.3 Coherence and SFL

To help learners increase coherence in writings, many researchers have suggested adopting the Systemic Functional Linguistics (SFL) approach as a comparatively new pedagogical method in writing instruction (Henry & Roseberry, 1998; Liu & Liu, 2013; Mellos, 2011; Wang, 2007). They emphasized the social purposes of texts and how language is linked to contexts systematically. The research focus is on the function of language, which is how languages are put together to communicate meanings.

According to Halliday and Hasan (1976), coherence can be achieved at two levels, i.e. at the discourse level and at the sentence level. First, at the discourse level, writers can produce coherent texts by including the rhetorical structures. SFL theorists argued that particular patterns of linguistic choices represented a certain type of text (Brown & Marshall, 2012; Cheng, 2008; Christie & Dreyfus, 2007; Henry & Roseberry, 2001; Martin, 2003). According to Hyland (2002), Derewianka (2004), and Crombie and Johnson (2008), the rhetorical actions writers use in similar texts are referred to as genre. Genre-based research has been conducted to describe rhetorical moves in different genres, including narration, commentary, and exposition.

In 1997, Labov and Waletzky identified the six rhetorical moves in narratives, which were Abstract, Orientation, Complication, Evaluation, Resolution, and Coda. Picture description, which requires students to write a story, belongs to narrative genre.

Thus, the present study adopted the rhetorical structures and devised a picture writing framework based on Labov and Waletzky (1997). Having identified rhetorical moves in genres, researchers then proposed genre-based instruction with a purpose of raising learners' awareness to rhetorical structures, grammatical and cohesive choices (Bhatia, 1999; Brown & Marshall, 2012; Christie & Dreyfus, 2007; Derewianka, 2003; Henry & Roseberry, 1998; Pang, 2002). Adopting genre-based approach in writing instruction has been widely advocated in the field of SFL to help learners improve the rhetorical structures and coherence of texts.

Coherence can also be created through the use of theme and rheme at the sentence level. To examine coherence in texts, researchers employ theme-rheme as the analytical framework. Observing TCs and TPs gives readers an insight into the coherence of texts and how TCs and TPs function in different genres. Over the years, scholars have applied the theme-rheme analytical framework in examining a variety of speeches and writings, such as academic writings (Bloor & Bloor, 1992; Ebrahimi & Khedri, 2011; Fetzer, 2008; Gao, 2012; Hawes & Thomas, 2012; Jalilifar, 2010; Lores, 2004; Lovejoy, 1998; Martínez, 2003; North, 2005; Wang, 2007).

One line of SFL research has been exploring theme-rheme in learner writings. To identify problems of thematisations, which may compromise coherence, researchers have designed comparison studies between different groups of writings, including

non-native learner writings and native-speaker writings, learner writings and proficient writings, together with writings produced by high-proficiency groups and writings of low-proficiency groups (Cheng, 2008; Christie & Dreyfus, 2007; Green, Christopher & Lam, 2000; Hawes & Thomas, 1997). As several scholars have suggested, it is necessary to incorporate SFL into writing pedagogy to increase coherence in learner writings (Green et al., 2000; Hawes & Thomas, 1997; Mellos, 2011; Vande Kopple, 1991).

1.2 Purpose of the Study

The present research examined coherence by analyzing the learners' use of TPs, TCs, and rhetorical moves in picture writings with a view to extending previous studies in three directions. First, some researchers have sought to uncover the efficacy of SFL instruction mostly in the first language (L1) contexts (Fetzer, 2008; Lovejoy, 1998; North, 2005; Vande Kopple, 1991) and more recently, but still few, in second language (L2) contexts (Cheng, 2008; Liu & Liu, 2013; Siahaan, 2013). Liu and Liu (2013) claimed that incorporating SFL theory into writing pedagogy will help increase coherence in learner writings and students' writing proficiency. Yet, more empirical evidence is needed to examine the impact of applying SFL theory in English as a Second Language (ESL) and EFL language classrooms (Jing, 2014; Wang, 2007). To

respond to the need of more empirical studies conducted aside from L1 contexts, the current study implemented the instruction informed by SFL theory in Taiwan, an EFL context.

Second, many studies have focused on college students (Green et al, 2000; Herriman, 2011; Hu, 2008; Liu & Liu, 2013; Ma, 2001; Wang, 2010). Few have examined the incorporation of genre theory and theme theory in EFL senior high school language classrooms. One of the learners' writing difficulties is the inappropriate use of TCs and TPs, such as overuse of logical connectors and lack of TPs in student writings, which tended to decrease coherence (Green et al., 2000; Liu & Liu, 2013; Vande Kopple, 1991; Wang, 2007). The researchers agree that teaching learners to enhance the quality of TCs and TPs will help students produce coherent writings (Christie & Dreyfus, 2007; Green et al., 2000; Hawes & Thomas, 1997; Mellos, 2011; Vande Kopple, 1991). Thus, the present study aims to explore how the instruction informed by SFL theory improves coherence in EFL senior high school student writings.

Although many researchers have proposed that SFL-based instruction could be applied in writing pedagogy, few studies have developed and provided teaching materials to offer concrete information regarding how language teachers can implement theme theory in L2 writing pedagogy (Bonhnacker, 2010; Mellos, 2011).

The current research employed genre-based approach and devised a three-week intensive picture writing instruction in an EFL context. The present study attempts to contribute to SFL research with empirical evidence by employing complete teaching materials in Taiwanese senior high schools. Based on the above-mentioned objectives, the research questions for the current study are as the following:

1. Do the 11th graders' overall picture writing scores increase after the instruction of TC, TP and rhetorical moves?
2. Does coherence improve in the following three aspects after the instruction of TC, TP and rhetorical moves?

   2.1 Thematic Choices (TCs)

   2.2 Thematic Progressions (TPs)

   2.3 Rhetorical Moves

1.3 Significance of the Study

The present study aims to help senior high school students in Taiwan produce coherent picture writings. The intensive instruction program introduced rhetorical moves in picture writings, TPs, and TCs to produce coherent essays. The study intended to add to the existing knowledge by combining two important concepts, rhetorical structures and theme-rheme analytical framework, in EFL writing pedagogy.

It is hoped that the findings of the study will provide insights into how SFL-based instruction improves coherence, starting from the sentence level and then the discourse level, in EFL senior high school student writings.

1.4 Structure of the Thesis

Chapter 2 consists of two sections. The first one is dedicated to introducing the theoretical foundation of the present research, SFL theory with a specific focus on narrative genres, TCs, and TPs. The second section of the chapter reviews previous research examining TCs and TPs in learner writings, and the efficacy of explicitly teaching TCs, TPs and rhetorical moves. With the hope of helping the EFL learners increase coherence in their picture writings, a three-week intensive instruction was devised for the study.

Chapter 3 elaborates on information concerning the participants, procedure with details of the three teaching stages in the intensive instruction program, grading and analysis. The chapter also illustrates the instruments employed in the pretest and posttest, and explains how the pretest and posttest data are graded and analyzed.

Chapter 4 is devoted to the report of results and findings. To present a complete picture, quantitative statistical data are provided besides the qualitative analysis of TCs, TPs, and rhetorical structures in the students' picture writings. The chapter ends

with further analysis of three learners' writings to support and verify the findings.

Finally, Chapter 5 is divided into two sections, i.e. Discussion and Conclusion. The first section begins with the discussion of major findings and then proceeds to the comparison of the three learners' writings. The second section starts with the summary of the major findings, followed by pedagogical implications. The chapter ends with limitations of the study and suggestions for future research. Lastly, complete teaching material of the writing program is included in the appendix.

CHAPTER TWO

Literature Review

Under the traditional form-focused teaching in Taiwan, which mainly revolves around vocabulary and grammar instruction, the problems frequently found in student writings are lacking coherence and organization (Chen, 2002). To address the issue, the instruction informed by Systemic Functional Linguistics (SFL) approach has risen as solutions since 1960s. Genre theorists advocated familiarizing learners with discourse knowledge, such as rhetorical structures of genres, and linguistic features associated with genres, including TCs and TPs, to improve coherence (Cheng, 2008; Christie & Dreyfus, 2007; Liu & Liu, 2013; Mellos, 2011).

The present study incorporated genre-based approach into the instruction program to teach rhetorical moves in narratives, specifically the special genre on GSAT in Taiwan, i.e. picture writings. Aside from drawing learners' attention to the overall structure of picture writings, linguistic features shared in narrative texts, including theme-rheme and TPs were taught to help students connect sentences in texts.

Chapter 2 consists of four sections. Section 2.1 addresses the theoretical foundation of the study, i.e. SFL theory. Specific emphasis is put on the rhetorical structure of narrative texts, ideational organization, dealing with the word choice in narratives at the word level, and textual organization, focusing on the connection of sentences across texts. Section 2.2 reviews existing research investigating TPs and TCs in student writings. The focus of Section 2.3 is on the previous studies that incorporate SFL approach into writing pedagogy and Section 2.4 is the summary of the literature review.

2.1 Theoretical framework: Systemic Functional Linguistics (SFL)

Halliday, McIntosh and Strevens proposed Systemic Functional Linguistics (SFL) in 1964. According to Halliday (1994), the conceptual framework of SFL is functional instead of formal. The focus of SFL is on functions of languages, which is how language is used to convey different meanings, rather than on language forms to regulate what people can or cannot say. Unlike traditional grammarians who merely examined texts word by word, SFL researchers lay emphasis on how words, sentences and paragraphs are related to each other. Enlarging the scope by investigating the relationship between language and its social functions helps researchers view texts as a whole from a functional-semantic approach rather than a formal-syntactic one. They

also explored how language use varied in different social situations to achieve communication purposes. Thus, different from the form-focused traditional grammar, SFL is meaning-based, emphasizing functions of the language.

Some scholars suggested that writers make systematic linguistic choices to construct texts of different genres, so language is not merely "a set of abstract rules" (Thompson, 2004, p.6). Texts are influenced by social functions, like writing to narrate, explain, or argue (Lin, 2017; Schleppegrell, 2004). Two types of contexts, i.e. context of culture (genre) and context of situation (register), play a significant role in text formation to achieve coherence (Albufalasa, 2013). The context of culture influences the rhetorical moves that characterize genres. Typical language is used in each context of situation, and the context-specific language use is termed *register*. They are *field*, which explains what takes place, *tenor*, describing how the subjects are related to each other, and *mode*, stating what channel is used to communicate (Eggins, 2004).

The registers, *field*, *tenor*, and *mode*, which function at the level of context of situation, actually corresponds to what happens at the linguistic level, i.e. the three metafunctions, *ideational*, *interpersonal*, and *textual*, respectively. According to Halliday (1994), the three metafunctions shape and organize all languages. The *ideational* metafunction construes experiences, *interpersonal* metafunction explicates

relations, while the *textual* metafunction enables the first two to connect coherently. Genre, registers and metafunctions realize and relate to one another. In together, the three construct the model of language, as diagrammed in Figure 2.1, adapted from Bawarshi and Reiff (2010).

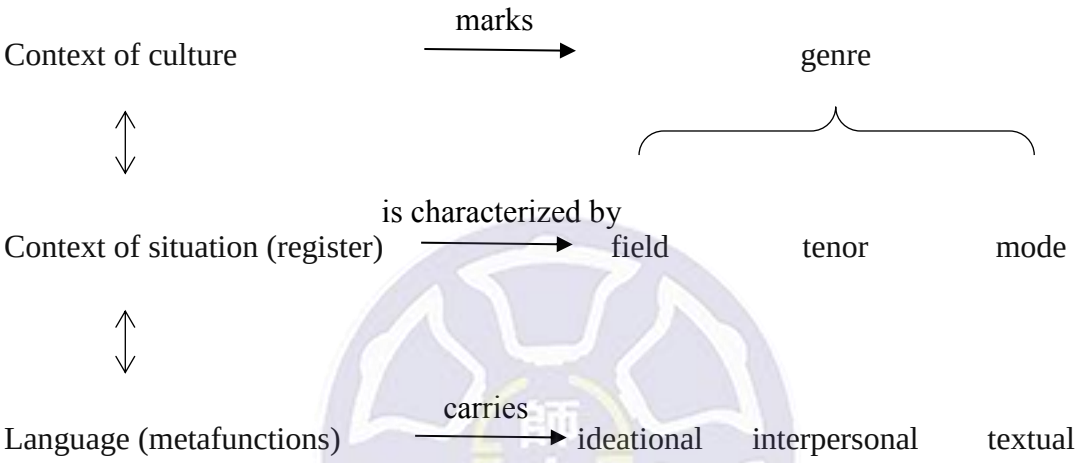

Figure 2.1 The Model of Language: Genre, Registers and Metafunctions (Adapted from Bawarshi & Reiff, 2010, p.31)

Figure 2.1 indicates that languages are influenced by contexts, such as different cultures and situations. Context of culture marks the features of genres while registers, i.e. field, tenor and mode, characterize context of situation. Registers contextualize language, which carries three metafunctions, i.e. ideational, interpersonal, and textual. And rhetorical moves of genres express the three meanings or metafunctions in language (Hyland, 2002). Specifically, the *ideational* metafunction of languages

describes writers' experiences of the "real world" represented in languages. As Halliday (1985) contended, it reflected "our experience of the world that lies about us, and also inside us, the world of our imagination." The ideational meaning is related to the *field* of the text and can be analyzed through *transitivity* patterns.

Next, the *interpersonal* metafunction reflects relationships. According to Halliday (1985), it conveys "meaning as a form of action: the speaker or writer doing something to the listener or reader by means of language" (p.53). The *interpersonal* metafunction is related to the *tenor* of the text and can be identified through *mood* analysis. Third, the *textual* metafunction refers to the organization of the text and carries the meaning of "the relevance to the context: both the proceeding (and following) text, and context of situation" (Halliday, 1985). The *textual* metafunction is associated with the *mode* of communication. Furthermore, SFL researchers utilized the *theme* patterns to identify the textual metafunction. The SFL systematic analytical framework enables people to better understand the nature of languages (Christie, 2004; Eggins, 2004). Table 2.1 summarizes the three metafunctions.

Table 2.1 The Ideational, Interpersonal, and Textual Metafunctions

Metafunction	**Aspect of the Text**	**Analytical Tool**
Ideational	Field	transitivity patterns

Interpersonal	Tenor	mood analysis
Textual	Mode	theme patterns

One distinct difference between traditional form-focused grammar and SFL is that the former examines how words are organized in a sentence while the latter focuses on how language is put together to communicate meanings. For instance, every word in a sentence is analyzed and divided into different parts of speech in traditional grammar. Yet, in SFL, the English words in a sentence are not examined one by one, but grouped into four major categories, i.e. nominal, verbal, adjective and prepositional groups, and labeled based on the three metafunctions (Feng, 2013). The nominal group, usually the main characters of the sentence, is referred to as the *participant*s, belonging to the ideational metafunction. It is also the *theme*, belonging to the textual metafunction.

The rest of the sentence with the verb is the *rheme,* based on textual metafunctions. The verbal group that describes actions is the *process* in the ideational metafunction. The prepositional phrase is the *circumstance,* which provides further information of time, location, etc. Table 2.2 displays the contrast between the form-focused traditional grammar and SFL.

Table 2.2 The Contrast between SFL and Traditional Grammar

SFL	Nominal group (theme/*participant*)				Verbal group (rheme/*process*)		Prep. group (*circumstance*)		
Example	*Candace*	*and*	*her*	*brothers*	*were*	*chatting*	*in*	*the*	*park.*
Traditional Grammar	Noun	Conj.	Pron.	Noun	BeV	V-ing	Prep.	Det.	Noun.

Table 2.2 shows that the linguistic units, i.e. words, chunks, and sentences, operate at different levels and form larger units in the example sentence. The word, *"Candace"*, forms the nominal group with *"and"*, *"her"*, and "*brothers*". In traditional grammar, each word is analyzed and labeled according to its part of speech whereas SFL researchers group the words, which are referred to as chunks, or word groups, based on its functions in the sentence. In this case, the nominal group is the subject, which is the *participant* or *theme* of the sentence in SFL. The four words, *"Candace"*, *"and"*, *"her"*, *"brothers"*, in the nominal group are analyzed as a unit rather than separately.

The rest of the sentence after the *theme* is the *rheme*. The word, *"were"* together with *"chatting"*, constitutes the verbal group, also termed as the *process*. Next, the prepositional group consists of three words, *"in"*, *"the"*, and *"park"*, which is the

circumstance of the sentence. Finally, the three chunks, *"Candace and her brothers"*, *"were chatting"*, *"in the park"*, constitute the sentence. Instead of going to the details to examine the nine words as traditional grammarians do, SFL researchers use the three chunks as the analytical units. The labeling of the units in a sentence is based on the communication functions rather than the parts of speech.

According to Chandler (2007), genres are shaped by different contexts to serve different purposes. Writers use a series of linguistic choices, such as *participants*, *processes*, and *circumstances*, to build the context of situation. As a result, the *participant* and *process* types might vary in different genres (Correa & Domínguez, 2014). Furthermore, how themes and rhemes are connected across sentences, i.e. TPs, might also differ based on the genre type (Ebrahimi & Ebrahimi, 2012a; Jalilifar, 2010; Rafiei & Modirkhamene, 2012; Zhang & Li, 2009). The following sub-section elaborates on the generic structure before advancing to the thematic structure in SFL theory.

2.1.1 Genre Theory from SFL Perspective

Genre refers to different types of written texts (Johns, 1997). Within the context of studies on speaking and writing, some researchers make distinction between "*genre*" and "*text type*", while others use the two terms interchangeably (Stubbs, 1996). Even

when researchers distinguish, "*genre*" from "*text type*", the definitions vary in different studies. For instance, "*genre*" is defined as the socially constructed varieties of texts, such as poems and lectures, in Biber's study (1988). However, in SFL, "*genres*" refer to the rhetorical actions that people use in similar texts, such as explaining and arguing (Crombie & Johnson, 2008; Derewianka, 2004; Hyland, 2002). Following the mainstream SFL researchers, the present study adopts the definition of the latter researchers and does not distinguish the two terms. As a result, in the current research, "*genre*" is defined as different rhetorical functional uses of sentences and grammatical features in written texts, inclusive of "description, narration, commentary, exposition, exegesis, explanation, demonstration, instruction, argumentation, persuasion" (Council of Europe, 2001, p.126).

Thus, particular patterns of linguistic choices are mobilized to create a certain type of text. Analyzing genres by recognizing the patterns will help readers infer the genre of texts. Researchers lay different emphasis when analyzing texts, including focusing on the social role of texts and how texts are organized to achieve communicative purposes. Three broad schools are commonly identified in the field of genre theory. The first is the New Rhetoric group, which employs ethnographic methodologies to explore how genres imply writers' attitudes, beliefs and values (Hyland, 2002).

The second perspective is based on Michael Halliday's (1994) SFL theory, which emphasized the social purposes of genres, and how languages are linked to contexts systematically. Research in this area seeks to describe how rhetorical structures are developed and how lexical, grammatical together with cohesive choices are made to construct the functions of genres. Based on the theory, discourse structures are identifiable. The final orientation is the English for Specific Purposes (ESP) approach, which combines the two views. Heavily drawing on the SFL theory, it is also regarded as the application of SFL and the ESP scholars strive to extend research findings to pedagogical practices (Bloor, 1998; Hyland, 2002).

Research of the three schools have mainly focused on academic genre, such as sections of research articles (Basturkmen, 2012; Brown & Marshall, 2012; Loi, 2010; Martin, 2003), and business genre, including business letters (dos Santos, 2002; Henry & Roseberry, 2001; Lai & Tseng, 2012). In particular, move analysis adopting the SFL approach has also identified a variety of macro genres, including narrative, recount, argument, and report. Researchers have promoted explicit genre-based instruction (Brown & Marshall, 2012; Cheng, 2008; Christie & Dreyfus, 2007). According to Cheng (2008), raising learners' awareness to rhetorical structures of genres helps learners significantly improve in overall writing. The current study employed the SFL approach to teach the rhetorical moves and linguistic features

associated with genres. Further information regarding the genre-based instruction is provided in the following section.

Genre-based Instruction According to SFL genre theorists, incorporating genre-based instruction into writing pedagogy generally involves four stages (Feez, 1998; Gibbons, 2009; Kalan, 2013). As demonstrated in Figure 2.2, the focus of the first stage is building the field, which draws learners' attention to the focused genre. The second stage is modeling the genre. Instructors present model writings of the genre that learners are going to produce in language classrooms and teach generic structure together with lexicogrammatical features of the focused genre. During the first two stages, learners deconstruct the texts, which might help them, especially EFL learners, build knowledge of the unfamiliar genre.

The third phase is joint text construction, in which students discuss the purposes, rhetorical structures and lexicogrammatical features of the texts, such as the *participant* types commonly found in the genre. Then, they organize a text of the focused genre together by using the rhetorical structures and linguistic features. The last stage is individual construction, in which students have to practice their writing skills by composing an essay to demonstrate their understanding of the genre.

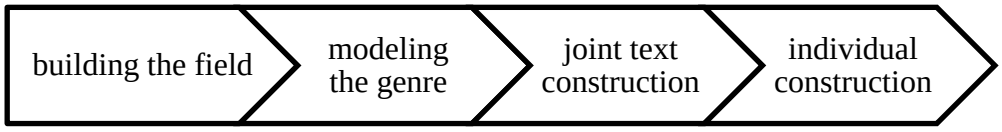

Figure 2.2 The Four Stages of Genre-based Instruction (Adapted from Feez, 1998)

Applying a genre-based approach in writing instruction helps learners analyze the organization of texts, and understand the relations, contexts, apart from functions of the rhetorical moves in texts (Lemke, 1994). As a result, researchers have advocated explicit instruction of genre in teaching writing (Bhatia, 1999; Derewianka, 2003; Hyland, 2002; Hyon, 1996; Paltridge, 2001; Pang, 2002). However, promising as the instruction seems to be, there is a lack of empirical evidence to support the effectiveness of genre-based instruction, in which learners are guided to use the rhetorical moves so as to produce organized texts. The existing research on employing genre-based approach in writing pedagogy attempted to investigate the effect of the instruction through text analysis and yielded inconclusive results.

The current study employed the SFL approach to explore the rhetorical moves and lexicogrammatical features associated with genres, specifically, the narrative genre. Further information regarding the narrative genre is provided in the following section.

Narrative Genre According to Polkinghorne (1988), it is defined as the linking of human actions and events in a comprehensible composite. Picture writing, a frequent test type on GSAT, requires students to narrate a story based on the picture prompts. Thus, narrative is the target genre of the present research. Narratives are one of the most ubiquitous genres (Barthes, 1977). Narrators usually describe the changing events over time from a particular perspective. It is a representation of reality. Nevertheless, narrative is not merely outlines of events. Instead, narrative is subjective and will vary depending on how narrators select and sequence events (Tappan & Brown, 1991). With a purpose in mind, writers only include the event which is deemed necessary or important to the narrators, regardless of what actually happens in reality. Narrators reconfigure reality based on how they make sense of the experience and place incidents in a certain order to give them particular meanings (Bruner, 1986).

A line of research has been devoted to investigating the narrative genre, such as writing personal stories and other peoples' stories (Kormos, 2011). Social purposes and the contexts under which texts are produced determine text types (Schleppegrell, 2004). The overall purpose of narratives is "to entertain…to teach or inform, to embody the writer's reflections on experience, and—perhaps most important—to

nourish, and to extend the reader's imagination" (Derewianka, 2004, p.40). The structure of narratives might be shaped by different contexts, such as cultures, and narratives usually consist of beginning, middle and ending stages (Chandler, 2007). Studies within the SFL framework often include the six rhetorical moves, i.e. Abstract, Orientation, Complication, Evaluation, Resolution, and Coda, in fully formed narratives (Labov & Waletzky, 1997).

According to Labov and Waletzky (1997), each stage has different functions. First, Abstract begins the narrative, and informs readers of what the text is about and why it is told. Orientation sets the scene and provides information regarding the main characters, location, and time. The main body is Complication, introducing a series of events or problems that characters have to solve. It creates tension or sparks readers' interest. Next, Evaluation highlights "the relative importance of some narrative units compared to others" (Labov & Waletzky, 1997, p.32). Resolution follows evaluation and describes the outcome or how the issues are resolved. Coda returns "the verbal perspective to the present moment" (ibid, p.35), which states the changes of characters and what they have learned from the experience.

Rhetorical structures and linguistic features vary from genre to genre. In addition to specifying rhetorical moves, SFL theorists identify particular language features and connecting devices, mainly theme and rheme, to help writers reconstruct the events

(Cheng, 2008). The next section introduces ideational organization, which focuses on the *participants* in unmarked theme positions.

2.1.2 Ideational Metafunction

In traditional grammar, transitivity refers to whether a verb takes an object, which is used to distinguish a transitive or intransitive verb. Researchers from the field of SFL enlarge the scope of transitivity, and employ the system of transitivity to examine the whole sentence. According to Halliday (1985), the system belongs to the *Ideational*, or experiential metafunction. It is through the system of transitivity that communicators share experiences of the external and internal world. Different linguistic choices, such as different words and sentence patterns, are made to convey the same meaning (Fowler, 1996). Examining the lexicogrammatical options in texts will reflect writers' social stance and ideologies. The focus of SFL research is thus on the content of message rather than the grammatical forms.

Participants, Processes and Circumstances The researchers utilize the system of transitivity to analyze the linguistic units, which represent different experiences, i.e. "the actions, events, processes of consciousness and relations" (Halliday, 1985). To be more specific, the representation of reality in the SFL model consists of *processes*,

which is a semantic verb or the state that is being described; *participants*, i.e. the animate or inanimate noun phrase involved; and *circumstances*, usually the adverbial or prepositional phrases that specify where, when, how, and why the experience takes place. Transitivity is employed to describe the relationship between *participants* and *processes* as who (or what) does what to whom (or what). The functions and frequent types of *processes*, *participants*, and *circumstances* are presented in Table 2.3, adapted from Humphrey and Droga (2002).

Table 2.3 The *Participants*, *Processes*, and *Circumstances*

SFL	**Traditional Grammar**	**Function**	**Types**
1) Participants	the repeating nouns in a passage	to help track the key elements	people, objects, dummy, referent, intangible entity…
2) Processes	the event that is described, including the verb	to show the action	material, mental, relational, verbal, behavioral, existential
3) Circumstances	the adverbial, or	to provide relevant	location, manner,

prepositional phrases	facts of the event	cause, extent, destination…

As Table 2.3 shows, the *participants* are the repeating nouns and the themes of the sentences, which help tracking the key elements. There are many types of *participants*, including people, objects, time, place, dummy, referent, and intangible entity. *Participant* types characterize genre (Correa & Domínguez, 2014). In narratives, *participants* are often characters with distinct features (Cheng, 2008; Correa & Domínguez, 2014; Derewianka, 2004). Writers often use modifying clauses, adjectives and adverbs to describe *participants* (Fang, Schleppegrell, & Cox, 2006). The two types frequently appear in narratives are people *participants*, such as the male and the female as in *"Andy and Elva felt astonished"* and object *participants*, such as the antique in *"The vessel looked very old."*

Another *participant* type is the dummy, like *"it"* in *"It was dangerous to leave children alone at home."* The *circumstances* are usually the adverbial or prepositional phrases in sentences, which provides further information of the event. For instance, in the sentence, *"Tina and her boyfriend went to a chinaware exhibition at National Palace Museum,"* the *circumstance*, "*at National Palace Museum*", signifies the location of the date. Other types are manner, such as *"politely"*, cause, as in *"due to*

the typhoon", destination, such as *"to the airport"*.

The *processes* refer to the event being described, including the verb. The purpose is to show the action and characterize *participants*, such as what the *participants* do, what they think and how they feel. There are six main types of *processes*, i.e. material, mental, relational, verbal, behavioral and existential *processes*. The *material process* embodies a verb of doing or happening, which refers to the physical action of an entity or concrete depiction of the outer world. On the other hand, the *mental process* is concerned with the inner thoughts, encoded by verbs, such as *"like"*, *"feel"*, and *"think".* A *relational process*, often includes verbs of being, becoming or having, and depicts abstract relation, such as possession, equivalence, attributes, and so on. Next, a *verbal process* is related to communication, linguistic expressions of human beings, or "any kind of symbolic exchange of meaning" (Halliday, 1985). It is signaled by verbs, like "*suggest*", "*ask*", and "*nominate*". A *behavioral process* refers to the physiological or psychological performance while an *existential process* consists of "*there*" and a "*be*" verb, which describes the existence of an entity, action or event.

Similar to *participants*, *processes* and *circumstances* in ideational metafunction, themes and rhemes also hold distinctive traits depending on genre types (Ebrahimi & Ebrahimi, 2012a; Jalilifar, 2010; Rafiei & Modirkhamene, 2012; Wu, 2003; Zhang & Li, 2009). The next sub-section introduces theme and rheme in textual metafunction.

Specific emphasis is laid on the three common ways to connect themes and rhemes in narratives, which are constant TP, linear TP and derived hyper TP.

2.1.3 Textual Metafunction

The *textual* metafunction manages the flow and the internal organization of texts. It helps serve the communicative purpose of texts and organize message both within and between clauses. The *textual* metafunction is related to *mode* and encompasses the theme and rheme analytical framework to create coherence in texts under the context of a certain situations.

Theme and Rheme To examine and improve coherence in texts, the analytical tool of the *textual* metafunction, i.e. the theme and rheme, should be first identified. Analyzing theme and rheme can provide a systematic way to investigate *textual* metafunction and the logical relation between a sentence and the larger context (Eggins, 2004). *Theme* is defined as the start of the message, before the main verb (Halliday, 1985). Theme takes the initial position, which reveals the prominence of the information. It serves as a point of departure for the development of a message and influences the readers' interpretation of the text. Therefore, theme dictates the relations of the sentences and represents the 'psychological subject' or the 'subject of

discourse' in texts (Brown & Miller, 1991). Themes typically contain given information, which is mentioned earlier or frequently appears in the text.

The rest of the sentence with the main verb is the *rheme*, which develops the topic and follows the point of departure to make a text coherent (Berry, 1989). Rhemes usually carry new information. For example, in the sentence, "*I went home cheerfully,*" *"I"* is the subject and the main character. It is also the theme, realized by a noun. The rest of the sentence, after the verb, *"went"*, is the rheme. It elaborates on the subject.

There are two types of themes according to its markedness. If the theme is the grammatical subject, like the theme, *"I"*, in the previous example, it is unmarked; unmarked theme is often the norm. On the other hand, marked themes are often phrases that foreground unfamiliar information, as in the following sentence, *"One day after class, I went home cheerfully."* The theme of the sentence is *"I"*, followed by the rheme, "*went home cheerfully*". To be more specific, *"I"* is the grammatical subject, so it is the unmarked theme. The marked theme of the sentence is "*One day after class*", which is not the grammatical subject. Rather, it creates the setting and specifies when the incident takes place in this case.

Usually, marked themes can be an adverbial group, prepositional phrases and dependent clauses. According to Vande Kopple (1991), marked themes are more

unusual, compared with unmarked themes. Nevertheless, one of the reasons why writers choose marked themes at the beginning of a sentence is to set the stage for the succeeding texts. Another reason is to draw reader's attention with its starting position. Also, marked themes can be transitional devices, or logical connectors, which make texts coherent. For instance, writers use *"Besides"*, *"Moreover"*, and *"Furthermore"*, to provide further information and elaboration (Hawes, & Thomas, 1997).

Thematic Progressions In texts, themes are connected to the themes and rhemes of previous sentences in numerous ways with a view to restating given concepts, continuing the development of ideas or providing new information. The connections or successions of themes across sentences form patterns of thematic progression, or TP (Danes, 1974). According to Halliday (1985), TP plays a vital role in the internal relation between sentences in texts and establishes coherence by informing readers of what the text is about and where the text is going. In narratives, writers usually make use of TP to connect sentences in texts and dispose events in a time sequence. There are three common TPs, i.e. constant TP, linear TP and derived hyper TP.

First, when a writer uses constant TP, the themes of the sentences are the same, as exhibited in Table 2.4. The pattern, with the repeated predominant themes, can also be referred to as theme reiteration.

Table 2.4 Constant TP with the Themes in Bold

Marked Theme	**Theme**	**Rheme**
(new information)	**(the subject and main character)**	**(elaboration of the subject)**
1)	***The driver***	*was mad that he yelled at the boy.*
2)	***He***	*opened the door and took off the boy's earphones.*
3)	***The driver***	*hit the boy angrily.*

In the example, the theme, *"The driver"*, in the first sentence, is realized as the pronoun, *"He"*, in the second sentence. Then, the same theme appears again in the third sentence. Frequently found in narrative texts, constant TP draws readers' attention to the repeating theme, which is usually the key concept (Wu, 2003). Nonetheless, it may also create a sense of monotony if the theme repeats continuously (Mellos, 2011). Without further development of the theme, the static text seems to be a stream of disconnected ideas (Enkvist, 1974).

Another common flow is linear TP, or zig-zag TP, which provides a more dynamic effect. It refers to the type of flow in which the rheme of the first sentence is

taken up as the theme of the second sentence, as demonstrated in Table 2.5.

Table 2.5 Linear TP with the Themes in Bold and Picked-up Rhemes Underlined

Marked Theme (new information)	**Theme (the subject and main character)**	**Rheme (elaboration of the subject)**
1) However,	***the accidents***	*did not lead the brother and his sister to despair and sorrow.*
2)	***They***	*then found their interest in bees and earphones.*
3) Years later,	***their interest***	*motivated them to publish the book, Bee-ctionary.*
4)	***Jack and Jill***	*won themselves the Nobel Prize in 2020.*

The theme of the first example sentence in Table 2.5 is *"the accidents"*, succeeded by the characters, *"the brother and his sister,"* in the rheme. *"The brother and his sister"* then becomes the theme in the subsequent sentence, which causes an effect on *"their interest"* in the rheme. Next, the marked theme, "*Years later*",

signifies the passing time, during which *"their interest"* influences the characters *"them"*, the rheme of the third sentence. In the last sentence, *"them"*, which refers to the characters, i.e. the siblings, or *"Jack and Jill"*, becomes the theme. It is followed by the successful results of "*the accidents"* in the first sentence as a happy ending. Linear TP, in which new information is further elaborated, discloses the details in a cumulative way. With more cross-referential links, the text appears rather academic as an idea is expanded from the rheme to the theme in successive sentences. The rheme is picked up in the following sentence, which presents more details as the text proceeds. Linear TP informs readers of the origin of the information and where it is going, which then enhances coherence of the text (Wang, 2007). As the example in Table 2.5 presents, linear TP makes the four sentences more connected, and the passage coherent.

The third TP frequently appeared in narratives is derived hyper TP, proposed by Belmonte and McCabe-Hidalgo (1998) based on Danes (1974)'s original model. Usually, the scene description or the topic, is announced in the first sentence of derived hyper TP. Developed from the same overriding theme, the succeeding sentences provide further information. The supporting details help develop the account as the text unfolds. Table 2.6 provides an example of the derived hyper TP.

Table 2.6 Derived Hyper TP with the Topic in Bold and the Supporting Details Underlined

Marked Theme (new information)	**Theme (the subject and main character)**	**Rheme (elaboration of the subject)**
1)	*I*	*woke up at **a tranquil night**.*
2)	*The room*	*was <u>cool</u> and <u>quiet</u>, with both windows open.*
3)	*The moon*	*was <u>high</u> in the sky.*
4)	*Its <u>soft</u> light*	*fell on my bedroom floor.*

In Table 2.6, the major setting, *"a tranquil night"*, is introduced in the first sentence. The following three sentences depict the night from three different perspectives. In the second sentence, the adjectives, *"cool"* and *"quiet"*, are used to describe the room at the serene night, with the moon hanging high up, as illustrated in the next sentence. Lastly, the focus shifts from the moon back to the floor of the room with the *"soft"* moonlight. In the passage, the writer employs derived hyper TP, introducing the topic in the first sentence and using the supporting details in subsequent sentences to present a more comprehensive picture of the peaceful night.

What the author tries to convey becomes clear with derived hyper TP, and thus the passage creates a clear image of the tranquil night and makes it easier for readers to follow.

Thematic structure plays an indispensable role in conveying messages effectively and coherently (Halliday, 1985). Analyzing TPs and TCs in learner writings might help locating learners' difficulties, which could assist learners to solve their writing problems and to produce coherent texts. The next section reviews previous research that conducted text analysis to examine TPs and TCs in student writings.

2.2 Text Analysis: Investigating Thematic Progressions (TPs) and Thematic Choices (TCs) in Student Writing

Since Halliday proposed the concept of theme and rheme in the 1960s, researchers have examined thematic progression (TP), or the flow of information from theme and rheme across sentences, and thematic choices (TC), or how writers position themes in discourses and articles, to analyze coherence in texts (Cheng, 2002; Ma, 2001; Wang, 2010; Zhang, 2004). The results indicated that TP and TC are crucial in coherent texts (Eggins, 2004; Fetzer, 2008; Green et al, 2000; Halliday, 1985; Hawes & Thomas, 1997; Vande Kopple, 1991). Another focus of SFL research is on the investigation of TPs and TCs in student writings to unveil learners' writing difficulties

and then to improve coherence in texts (Ebrahimi & Ebrahimi, 2012b; Green et al, 2000; Hu, 2008; Lu, 2013; Wei, 2013).

Analyzing TCs and TPs in student writing, Vande Kopple (1991) pointed out the significance of themes in enabling readers to identify genres of texts, and detecting writers' concerns along with important aspects of the context. Most important of all, he stressed that coherence of a text is closely related to the continuity of themes. Connections between themes across texts, such as linear TP, make a text coherent. In this way, readers can track or store information in groups. On the other hand, incoherent texts lack consistent themes, linear TP, and logical connectors, like "*moreover*". Therefore, readers might find it difficult to follow the progression of ideas without sufficient and clear signposts directing the readers.

Unlike Vande Kopple (1991), who conducted the research in L1 settings, Wang (2007) examined TCs and TPs to explore students' writing problems in EFL contexts. The author emphasized the importance of theme theory in writing pedagogy because students were usually poor at producing coherent texts by connecting themes and rhemes. The analysis of the TCs and TPs in a Chinese university student writing revealed three common problems stemming from misusing themes and rhemes. First, the student writer used constant TP most of the time and overused *"There"* apart from personal pronouns in themes. Next, similar to the problems in other studies (Bloor &

Bloor, 1992; Mauranen, 1996; Mellos, 2011), new information was put in theme position and brand new themes abruptly occurred in sentences frequently. The themes were not introduced earlier in texts, which not only impeded readers' comprehension, but also disrupted the continuity of themes. The last problem of misusing themes and rhemes in learner writings was that there were numerous empty rhemes which appeared once without followed-up information. Thus, the ideas are disconnected.

In line with Vande Kopple (1991) and Wang (2007), Green et al (2000) also reported students' misuse of themes. They compared Hong Kong freshman students' writings from a non-native speaker corpus with texts from three native speaker corpora. Examining TCs in student writings, they discovered that non-native speakers tended to misuse and overuse topic-fronting devices together with logical connectors in theme position. First, Chinese learners used more topic-fronting devices, such as *"For"* and *"Concerning"*, in theme position than native speakers. Second, there were also more logical connectors, like *"Moreover"*, *"Furthermore"*, and *"Besides"*. Different from the findings in Vande Kopple (1991), it was not a lack of using logical connectors, but overusing and misusing the logical connectors as marked themes in sentences that were judged to be inappropriate by the researchers. For example, the Chinese students tended to use *"Besides"* to present arguments from different perspectives instead of elaborating on the same point. The frequent thematisation of

the topic-fronting devices, such as using "*For*" in theme position, and logical connectors, such as overusing "*Besides*", violated the given-new information sequence. That is, the fronted topics and logical connectors were put in thematic positions, which should have introduced given and old information; yet, instead, new information was presented, which was the rhematic material and should have been put in rheme position. Hence, the new information was often overly emphasized and theme-rheme information structure was reversed. That is, new information, which should be put in rheme position, was in theme position. The inappropriate occupation of theme position cast a negative influence on coherence in the non-native speakers' writings. Therefore, the progressions of themes across texts were interrupted by the unnecessary marked themes.

Also conducting a comparison study, Hawes & Thomas (1997) investigated performances of ESL learners from different proficiency groups. The researchers discussed the students' problems with themes after comparing essays written by Malaysian college students of journalism with the editorials in *The Sun* and *The Times*. The focus of the comparison study included TP, and theme types, such as ideational and marked themes. The student writings were divided into five levels, ranging from lower-intermediate to upper intermediate. First, according to the authors' analysis of TP, there were diverse types of TPs in writings of the

upper-intermediate group. On the other hand, the novice writers tended to employ only one type of TP, i.e. constant TP, which appeared almost twice as frequently as that in upper-intermediate writings. Second, regarding the theme type, the learners from the upper-intermediate group were found to employ a wide variety of themes, such as marked themes, which were prominent in *The Times*. There were also much more abstract nouns as themes, but rarely found in writings from the other groups. With the abstract nouns in theme position, writings of the upper-intermediate group appeared to be more sophisticated and academic. In contrast, the theme types in writings from the lower-intermediate group were restricted to unmarked *participant* themes, i.e. the content nouns, which were the obvious actor of the context. The number of *participant* themes in writings of the lower-intermediate group was even larger than that in *The Sun*, whose subject matter was usually people. The lack of variation in TP and marked themes made their writings monotonous.

To sum up, analyzing learners' coherence problems, the researchers observed that themes played a vital role in English information structure. They advocated "a need for coaching in thematisation" (Hawes & Thomas, 1997, p.51), including teaching non-*participant* themes, and theme–rheme framework of the genre (Green et al., 2000; Hawes & Thomas, 1997; Mellos, 2011). They suggested that modeling the successful use of TCs and TPs could help students produce coherent writings (Wang,

2007). Writing activities that instruct learners to connect themes strategically were highly recommended to help students achieve coherence. For instance, Vande Kopple (1991) proposed that students should be guided to analyze sentences, to mark the themes, and to rewrite texts with scrambled themes. Green et al. (2000) also provided advice concerning how to revise the texts, such as rephrasing the sentences by putting the new information in rheme positions, with a view to creating coherence. The succeeding section reviews empirical studies that adopted SFL approach in writing pedagogy to explore the effect of the instruction informed by SFL theory.

2.3 Empirical Studies: The Application of SFL Theory in Language Classrooms

Coherence is categorized into two types: registerial coherence and generic coherence (Eggins, 2004). Registerial coherence will be achieved if field, tenor and mode of the text are recognized. Also, a text will have generic coherence when the generic structures are presented. According to Vande Kopple (1991) and Lee (2002), coherence can be taught in language classrooms, and most effectively, by familiarizing students with the overall structure of texts, cohesive devices, and so on. Recently, teaching writing adopting SFL approach starts to attract attention in ESL and EFL contexts (Cheng, 2008; Christie & Dreyfus, 2007; Liu & Liu, 2013; Mellos, 2011). It has emerged as a useful tool in examining learner texts to improve students'

writing skills. Theme theory has become an effective teaching method in writing instruction to help students compose essays and revise their writings (Jing, 2014). Empirical studies have been carried out to prove the efficacy of implementing SFL theory in writing pedagogy. The following three sub-sections reviews empirical studies that applied instruction of TPs and TCs first, then previous research that implemented instruction of rhetorical moves, and those that employed instruction of rhetorical moves, TPs and TCs in language classrooms.

2.3.1 The Effect of Instructing TPs and TCs

Liu & Liu (2013) investigated whether the application of theme theory improved coherence in EFL student writings. The participants were fifty sophomore students, equally distributed into experimental and control groups. The control group received traditional instruction with an emphasis on grammar, vocabulary, and so on. The experimental group received instruction of theme-rheme and TP besides traditional instruction. The students were required to write an essay in the pretest and posttest respectively. The results revealed that the experimental group used a variety of TP patterns. Moreover, the skilled writer strategically placed the topic in theme positions to orient the readers' attention. In contrast, the control group used mostly constant TP. Also, themes and rhemes were not connected to form TPs. Personal pronouns

dominated the theme position. The above-mentioned phenomena led to the lack of coherence and logical connection. Observing the experimental group's improvement in coherence and overall writing proficiency, the researchers concluded that theme theory was effective in EFL writing pedagogy.

Mellos (2011) analyzed TCs and TPs in ESL undergraduate students' final drafts after a semester-long course of theme theory to explore how the instruction informed by SFL improves learner writings. The instruction program consisted of five sections, i.e. introduction of theme and rheme, analysis of successful writings, introduction of TP, TP analysis in successful student texts, and writing exercises. Four of the eight final drafts were evaluated as highly coherent texts while the others were judged to be low in coherence. Results indicated that the variety and quality of theme types and TP distinguished coherent student writings from incoherent ones. First, a high percentage of the unmarked themes in low scoring groups were personal pronouns and simple nominal groups. On the contrary, the unmarked themes in successful writings were realized in dense and extended nominal structures. Moreover, the themes in high achievers' writings were mostly presentation of abstract ideas, not merely repetition of the details or summary, as displayed in unsuccessful essays. Second, as for the marked themes, the number and variety of marked themes in writings of the high scoring group were greater. Unlike the circumstantial adjuncts low achievers frequently used,

skilled writers strategically presented information in marked themes, including using parallel marked themes to emphasize focal points. Furthermore, writings of coherent essays employed more and various logical connectors in marked themes. The connecting devices linked the sentences across texts and helped signal the relationship of sentences. Third, regarding TPs, the two groups employed different TP types and the themes in TPs. The frequent TP type in incoherent writings was constant TP, with simple themes continuously repeating, but not developed whereas linear TP characterized coherent writings, which contributed to coherence. High achievers also skillfully used themes in linear TPs with great variety, including extended themes and marked themes to connect ideas across paragraphs, and to remind readers of the connections between different parts of texts.

The findings of the previous studies showed that high achievers employed more and a wide variety of TPs in coherent writings instead of relying on constant TP (Christie & Dreyfus, 2007; Hawes & Thomas, 1997; Liu & Liu, 2013; Mellos, 2011; Vande Kopple, 1991). On the other hand, the unskillful writers used constant TP most of the time and put personal pronouns in the theme position, which corroborated the results of existing research (Christie & Dreyfus, 2007; Hawes & Thomas, 1997; Vande Kopple, 1991; Wang, 2007). Locating learners' writing problems and how coherent writings differ from incoherent ones, the researchers promoted the

instruction of SFL theory to help learners construct situational contexts, such as the field, tenor, and mode of activities, through linguistic features (Albufalasa, 2013; Cheng, 2008; Christie & Dreyfus, 2007; Ikaningrum, 2009). They extended the line of research by incorporating the instruction of TPs and TCs, i.e. language features associated with the focused genre, and rhetorical moves into writing pedagogy. The present study adopted the SFL approach in language classrooms to unveil how the instruction improved learner writings. The next sub-section reviews empirical studies that taught rhetorical structures in language classrooms.

2.3.2 The Effect of Instructing Rhetorical Moves

Genre-based approach has been gaining popularity since the 1980s, originated from the research of Halliday (1985), Swales (1990), and Bhatia (1991). Over the past two decades, genre-based writing instruction has been widely advocated (Atkinson, 2003; Cheng, 2006; Ramanathan & Kaplan, 2000). It offers learners discourse knowledge regarding how language functions in valued genres and researchers suggested that mastery of genre leads to successful writings (Henry & Roseberry, 1998; Kalan, 2013; Pang, 2002). More recently, researchers have implemented genre-based approach in language classrooms (Cheng, 2008; Christie & Dreyfus, 2007; Ho, 2009). They suggested that explicit awareness of language and instruction

of genre helped learners produce coherent writings (Hyland, 2004b; Hyon, 1996).

Henry and Roseberry (1998) evaluated the efficacy of genre-based approach in EFL contexts. Thirty-four college freshmen in Brunei, divided into genre and nongenre group, received six hours of instruction to produce tourist information texts. The genre group was guided to identify the rhetorical moves of the tourist information genre and linguistic features shared in the genre through discussion. Different from the genre group, the nongenre group completed traditional nongenre exercises, such as cloze and error correction exercises. The results of the pretest and posttest revealed that the genre group significantly improved in the scores of motivation index, which examined the degree of motivation each text provided to visit the tourist attraction and texture index, which analyzed conjunction, topic, and specificity in the data. However, no significant difference was found in move scores. The genre group gained significantly more scores than the nongenre group in motivation and texture index, but not in move scores. The significant difference in motivation and texture index indicated that the learners in genre group were able to organize texts in order to reach communicative goals of the genre and produce highly textured writings. Nonetheless, the move scores of pretest and posttest writings did not reach significance, which implied that the genre group failed in presenting the rhetorical structure of tourist information texts to a satisfying degree after the genre-based instruction.

Similar to Henry and Roseberry's (1998) research, Brown and Marshall's study (2012) also indicated mixed results. Eighty-seven college students in New Zealand participated in a two-hour workshop, which was the intervention of the study. The workshop introduced the rhetorical moves of academic essay introductions. Both pretest and immediate posttest texts were collected. Only twenty-five delayed posttest data were collected after the intervention within the same academic term. The data were scored for the rhetorical structure, topic content, and language style. The results of the repeated measures t-test indicated that the intervention reached statistical significance in helping the subjects to produce content-rich introductions with the obligatory rhetorical moves. However, no significant difference was found on the scores of language style. Second, results of the delayed posttest exhibited significant effect on the style of student writings, but the change in mean score for structure and content was not statistically significant. Third, a longitudinal model was employed to compare the students' essay introduction scores with the actual essay grades received in department-assigned course-work after the intervention. The correlation of course-work grades and content/structure grades reached statistical significance, indicating a positive effect of genre-based instruction on the students' writing performance. Improving Structure/Content seemed to contribute to better academic essay introductions. Nevertheless, the difference of move scores between pretest and

delayed posttest writings did not reach significance in the study. There is still a lack of direct empirical evidence to support the claim that explicit instruction of genre-based approach helps learners produce writings with obligatory rhetorical moves.

Also conducted in college setting, Chen and Su's study (2012) demonstrated that genre-based approach in EFL writing classes helped students improve content development and rhetorical structure in summary writing. Forty-one English majors in a Taiwanese college participated in the fourteen-hour writing instruction program, which provided explicit genre template for summarizing narrative texts and guided practice. There were four instructional stages, i.e. setting the context, modeling, joint construction, and independent construction. The authors assessed the students' pretest and posttest writings and evaluated the following aspects of the data, i.e. content, organization, vocabulary, and language use. According to the results of paired sample t-test, the students made significant improvement in all aspects. They also progressed to a larger extent in content and organization than in vocabulary and language use. Moreover, there were clear story lines and less digression from the major events in the posttest data. The study provided empirical evidence to affirm the efficacy of genre-based instruction in EFL summary writing pedagogy.

Following the previous research (Brown & Marshall, 2012; Chen & Su, 2012; Henry & Roseberry, 1998), the current study also analyzed the rhetorical structures in

pretest and posttest writings to uncover whether rhetorical moves in the learner writings improved after the instruction. Moreover, in light of the positive results of Chen and Su's research (2012), the current study designed the instruction based on the four instructional stages, i.e. setting the context, modeling, joint construction, and independent construction (Chen & Su, 2012; Feez, 1998). Additionally, the current research devised the picture writing framework, adapted from the six rhetorical moves of narratives, i.e. setting of the scene, initiating event, internal response of the main character to the problem, the character's attempt to solve the problem, consequence of the event, and the character's reaction to the outcome, applied both in Chen and Su (2012) and Labov and Waletzky (1997).

Some Researchers also noted that few empirical studies were conducted to investigate the efficacy of genre-based teaching and learning (Cheng, 2006; Hyon, 1996; Paltridge, 2001; Tardy, 2006) and the existing research investigating the effectiveness of genre-based instruction indicated mixed results (Brown & Marshall, 2012; Chen & Su, 2012; Henry & Roseberry, 1998). It is hoped that the present study aimed to contribute to the research literature in order to enhance our understanding of how SFL genre-based instruction benefits learner writings. In addition to teaching rhetorical moves to improve the organization of student writings, the researchers of the field also advocated explicit instruction of linguistic features associated with the

genre, specifically TPs and TCs, to help learners produce coherent texts (Cheng, 2008; Christie & Dreyfus, 2007; Liu & Liu, 2013; Mellos, 2011). The next section reviews empirical studies that taught rhetorical structures, TPs and TCs in language classrooms.

2.3.3 Integrated Approach of Instructing Rhetorical Moves, TPs and TCs

Responding to the need of applying theme theory in genre-based instruction, Cheng (2008) incorporated instruction of generic and thematic structures into a college composition course to investigate the rhetorical moves, TCs and TPs in learner writings. Twenty-six Taiwanese freshmen received eight hours of instruction with a focus on narrative writing. The results demonstrated that learners' scores exhibited significant gains in the range of *material processes* and coherence by using more TPs besides temporal connectives. They also provided concrete details and rich elaboration in developing the moves. However, there was no significant difference in incorporating obligatory and optional moves. The researcher further examined two student writings and reported that the learners immensely progressed in rhetorical moves, content development, textual coherence and language usage. The subjects also employed a great variety of connectives and conjunctions to create coherence. Findings of the research indicated that the content development, coherence, and

linguistic expressions improved in the students' narrative writings after the explicit instruction.

In line with Cheng (2008), Albufalasa (2013) assessed whether explicit instruction of thematic structures and generic structures in a university in Bahrain improved EFL learners' writing quality. Different from Cheng (2008), Albufalasa (2013) included control group in the study. The participants were divided into four groups, i.e. thematic structure (TS), generic structure (GS), a combination of thematic and generic groups (TGS), and control group, which consisted of twenty-seven students in each group. In the instruction program, generic structures of three different text types, i.e. explanation, taxonomic report, and discussion, were introduced to the GS and TGS group. As for the thematic structure, theme-rheme, TPs, macro-themes and hyper-themes were taught to the TS and TGS group. The students completed the same tasks in all groups, including fill-in-blanks, matching, and ordering. After fourteen weeks of intervention, highly significant statistical differences were found between the three experimental and control groups in the mean scores, rhetorical moves, and TPs in posttests. Nonetheless, no differences were observed among the experimental groups. The researcher also conducted an in-depth analysis of the thematic structure and generic structure in the data. Noticeable differences were found between the four groups in the performance of generic structure and thematic

structure. Findings indicated that the three experimental groups produced more coherent texts than the control group by using the thematic structure and generic structure taught in the instruction program. For instance, all experimental groups improved in presenting the rhetorical moves even though TS group did not receive instruction of generic structure. In terms of TPs, there were a variety of TPs in the writings of TGS and TS groups. They used linear TP more often than the learners in the GS group, who relied more on constant TP. In addition, the TGS and TS students were also able to use transition words, such as *"first"*, *"second"*, and *"for example"*, to develop their ideas.

The positive results of Cheng (2008) might be generalized to the context of Taiwanese senior high schools, in which the learners share the same language and educational background. The current research incorporated the three instructional stages in genre-based instruction into the intensive writing program to familiarize learners with rhetorical moves, and language features associated with the genre, mainly effective use of TCs, and TPs. Furthermore, the present study adopted the six rhetorical moves of narratives, i.e. Abstract, Orientation, Complication, Evaluation, Resolution and Coda, to help learners produce coherent picture writings.

2.4 Summary

Since the 1960s, SFL has been widely researched and applied in the field of language development, media discourse and language education, specifically in L1 settings (Fetzer, 2008; Lovejoy, 1998; North, 2005). Afterwards, the SFL approach starts to attract attention in ESL and EFL contexts (Green et al, 2000; Hawes & Thomas, 1997; Liu & Liu, 2013; Mellos, 2011). The researchers examined TPs and TCs in student writings to locate writing difficulties and characteristics of successful writings (Hawes & Thomas, 1997; Liu & Liu, 2013; Mellos, 2011; Vande Kopple, 1991; Wang, 2007). Findings of the research literature demonstrated that constant TP was the most frequently used TP type in incoherent writings while skillful writers diversified TPs, such as linear TP and derived TP, in their essays (Christie & Dreyfus, 2007; Hawes & Thomas, 1997; Vande Kopple, 1991; Wang, 2007).

As for TCs in learner writings, the researchers observed that personal pronouns and simple nominal groups dominated unsuccessful writings (Christie & Dreyfus, 2007; Hawes & Thomas, 1997; Mellos, 2011). On the contrary, there were a wide variety of theme types in essays of high scorers, including various logical connectors in marked themes. There were also abstract nouns and extended nominal structures in unmarked themes (Cheng, 2008; Green et al., 2000; Hawes & Thomas, 1997; Vande Kopple, 1991). Learners were encouraged to vary TCs and TPs to create coherence in their writings (Cheng, 2008; Christie & Dreyfus, 2007; Mellos, 2011). Diverse

thematic structures played a key role in producing coherence.

The results of previous TC and TP analysis sounded promising, and pedagogical recommendations were offered to improve student writings. However, the majority of the research investigating theme theory has focused on college students (Brown & Marshall, 2012; Chen & Su, 2012; Cheng, 2008; Green et al, 2000). Not until recently has SFL instruction been extensively implemented in L2 settings, and even fewer studies combined the instruction of thematic structure and generic structure, not to mention those that were conducted in high schools. Based on the findings of previous research (Chen & Su, 2012; Cheng, 2008; Liu & Liu, 2013), it seems if learners improve coherence in their writings, their overall writing proficiency will also increase. Thus, it is reasonable to generalize the positive results of previous studies to senior high schools in EFL setting.

To improve coherence in learner writings, instruction of rhetorical structures has been proposed (Brown & Marshall, 2012; Christie & Dreyfus, 2007; Henry & Roseberry, 1998). As Hyland (2004b, p.20) advocated, "[students] should have clear guidelines for how to construct the different kinds of texts they have to write," but genre-based instruction, in particular, might not have received the attention it deserves. Few studies supported the efficacy of the instruction with empirical evidence and provided specific pedagogical implications in language classrooms, especially in L2

contexts.

Existing research were mainly set in colleges, but more studies should have been carried out in senior high schools, in which diverse genres are taught, not just focusing on academic writing. In particular, the participants in most research were advanced learners in the English for Academic Purposes (EAP) or English for Specific Purposes (ESP) contexts (Brown & Marshall, 2012; Chen & Su, 2012; Cheng, 2008; Henry & Roseberry, 1998). Researchers of previous studies recognized the need to enlarge the scope of research by involving more participants (Cheng, 2008; Liu & Liu, 2013; Mellos, 2011). More students and a larger number of data should be included in research.

Also, the existing research reported inconclusive results. Henry & Roseberry (1998) argued that explicit instruction of rhetorical moves might enable learners to produce well-textured writings, but there was no significant progress on rhetorical moves after the instruction; similarly, findings of Brown & Marshall (2012) implied that improving rhetorical structure seemed to contribute to better academic essay introductions, but the difference of move scores between pretest and posttest writings did not reach significance. Direct empirical evidence is still necessary to investigate whether genre-based instruction can achieve its potential. Furthermore, only general theoretical advice was available in most of the previous studies (Christie & Dreyfus,

2007; Vande Kopple, 1991). Very few studies have developed and provided teaching materials of SFL genre-based theory in writing instruction. Therefore, future studies can contribute to the literature by including complete teaching materials, which might inform language teachers of how to improve coherence in student writings effectively.

To sum up, further research is needed to affirm the effectiveness of the instruction informed by SFL theory, and to provide specific guidance on incorporating the instruction of rhetorical moves, TPs and TCs into EFL writing pedagogy. With the purpose of investigating how the instruction may benefit EFL writers, the present research implemented the instruction of TPs, TCs, and rhetorical moves of picture writings in a Taiwanese senior high school classroom to help EFL learners enhance coherence in picture writings.

CHAPTER THREE

Methodology

To help students produce coherent essays on GSAT, teaching materials for a three-week intensive instruction program were developed based on SFL theory. Pretest and posttest writings were collected to explore the efficacy of the instruction in an EFL senior high school classroom. The present study adopted both quantitative and qualitative approaches to analyze the data and report findings.

The Chapter consists of four sections. Section 3.1, Participants, presents information concerning the students' background and learning experiences. Section 3.2, Procedure, illustrates when the pretest, posttest and the intervention took place. The section also reports details of the intervention. Section 3.3, Grading, provides thorough depiction of how the pretest and posttest data were graded while Section 3.4, Analysis, explains how rhetorical structures, TPs and TCs in the data were examined.

3.1 Participants

The experiment was carried out at a public senior high school in northern Taiwan.

Thirty EFL learners, who were about sixteen or seventeen years old and had approximately ten years of English learning experiences, were selected to participate in the study. The students were Mandarin speakers who mainly came from New Taipei City in Taiwan. Their English proficiency level was not high; on average, they scored nine out of twenty points in picture writings.

3.2 Procedure

The three-week instruction program, which was the intervention of the study, was divided into three stages. The instruction first introduced analysis of words, then sentences, and gradually shifted to the rhetorical structures of a passage. The pretest and posttest were conducted at the first and last week respectively. The pretest, a picture-writing task, were administered before the intervention. Guided by the picture prompts, learners were required to write a story using approximately 120 words. Figure 3.4 displays the picture prompts employed in the pretest.

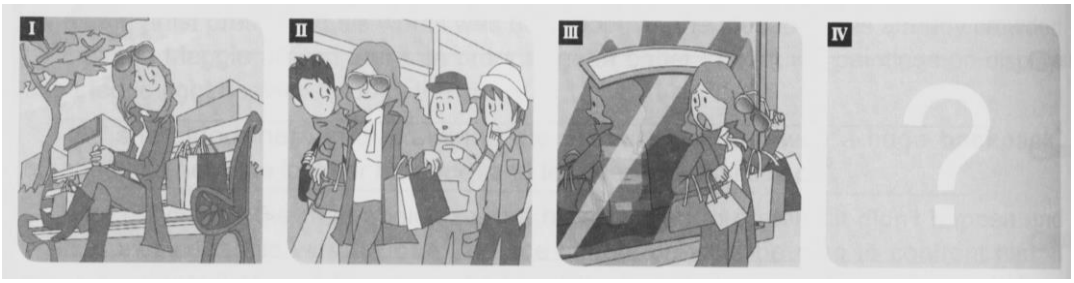

Figure 3.1 The Picture Prompts of the Pretest

Next, the instruction of TC, TP, and rhetorical moves were divided into three stages and provided for three weeks. The complete teaching material is included in Appendix A. In total, there were ten classes, each of which lasted for fifty minutes. The researcher of the present study was also the instructor of the program. Genre-based approach (Feez, 1998), involving four phases, was adopted to design classroom activities throughout the three stages. Stage One was devised based on the first and second phase, i.e. building the field and modeling the genre of the genre-based approach (Feez, 1998). Specifically, Class One drew learners' attention to picture writings. Then, the students were asked to investigate successful student writings using *participant* analysis. For instance, they marked the *participants* and logical connectors in Class Two and Class Three. The exercise of Class Four was highlighting the themes and rhemes in sentences followed by identifying the rhetorical moves of picture writings in Class Five. The instructor then taught generic structure and linguistic features of picture writings in the following classes.

In the third phase, the instruction proceeded to joint text construction. In Class Eight, learners organized a picture writing together, using the rhetorical structures and linguistic features. During discussion, they started from writing sentences, moved on to paragraphs and advanced to whole passages. The fourth phase was individual

construction. In Class Nine, the students had to practice their writing skills by composing an essay on their own. With the inductive design of the instruction, it is hoped that students might transfer what had been taught step by step.The weekly schedule, which summarizes the teaching focus of each class, is presented in Table 3.1.

Table 3.1 The Weekly Schedule of the Intensive Writing Program

Class	**The Focus**
Stage 1: Instruction-Thematic Choices in Picture Writings	
Class 1: Introduction	
Class 2: The Meaningful Units (*participants*)	
Class 3: The Meaningful Units (logical connectors)	
Stage 2: Instruction-Organization in Picture Writings	
Class 4: The Structure of a Sentence (theme and rheme)	
Class 5: The Organization of a Paragraph (setting and transition)	
Class 6: The Organization of a Passage (the opening and closing techniques)	
Class 7: Development of a Paragraph (thematic progressions)	
Stage 3: Exercise- The Picture Writing Tasks	
Class 8: The Rhetorical Structures of Picture Writings	

Class 9: Essay Writing and Peer Review

Class 10: Revision and Self-evaluation

As shown in Table 3.1, the instruction of TC, TP, and rhetorical structures, was divided into three stages. The present research devised a three-stage instruction based on the four-phase genre-based instruction (Feez, 1998). The first stage dealt with the TCs in picture writings, and introduced the *participants* and logical connectors. The second stage familiarized the students with the theme and rheme in a sentence and the rhetorical structures in picture writings. The focus was on the rhetorical moves of picture writings, including the opening techniques, transition, setting and closing techniques, devised based on Labov and Waletzky's framework (1997). TP also was introduced to help learners connect sentences in a paragraph. The third stage guided students to adopt the rhetorical moves during a picture writing task. The hands-on practice of the stage was a picture writing task, which was also the posttest of the study. Following the posttest were a series of post-writing tasks that helped students evaluate both their own and the peers' writing passages before reading the teacher's comments.

3.2.1 Stage One

Stage One introduced TCs in picture writings and constituted three classes. Class One began by introducing the theory and guided the students to compare and contrast various aspects of SFL and traditional grammar, including language use and linguistic purpose. Class Two introduced the *participants* of sentences in picture writings, inclusive of its initial position in a sentence, different types of *participants*, and how it helped track key elements in texts. Students learned to infer the genre according to the results of the *participant* analysis. Class Three introduced the logical connectors of sentences and guided the students to identify frequently used logical connectors types in picture writings.

3.2.2 Stage Two

Stage Two presented the rhetorical structures in picture writings and consisted of four classes. The focus of Class Four was the structure of a sentence and introduction of theme, rheme, and marked theme, such as their positions and functions in texts. In the exercise of Class Four, the subjects identified theme and rheme in sentences.

Class Five proceeded from sentence structure to the organization of paragraphs. According to Labov and Waletzky (1997), the six rhetorical moves in fully formed narratives were Abstract, Orientation, Complication, Evaluation, Resolution, and Coda. The current research devised a two-paragraph picture writing organization

framework based on Labov and Waletzky's (1997) rhetorical structure of narratives as listed below.

- Orientation: Class Five introduced the opening of a paragraph. In the first paragraph, the opening is usually the setting of the scene, or Orientation (Labov & Waletzky, 1997), describing the scene and telling readers how the content will be developed.
- Complication: The next rhetorical move in picture writings is the development of the story, or Complication (Labov & Waletzky, 1997). Near the end of a paragraph is usually the transition that restates given information or announces the coming of the succeeding events.
- Evaluation: In the second paragraph, the opening will be the setting of another scene, or Evaluation (Labov & Waletzky, 1997), which is usually a problem the main character faces and thus the climax or the twist of the story.
- Resolution: The development of the second paragraph will be how the story ends, or Resolution (Labov & Waletzky, 1997). The exercise of the class might help students recognize the rhetorical moves of two paragraphs and examine how writers used the rhetorical moves.
- Abstract: The topic of Class Six elaborated on the opening and closing of the whole passage. The class began by introducing two opening techniques; the first

was topic presentation, or Abstract (Labov & Waletzky, 1997), which introduced the main idea. The other one was scene description, or Orientation (Labov & Waletzky, 1997), which created the setting.

- Coda: The closing techniques are summary, which reviews the main ideas, and moral lesson, or Coda (Labov & Waletzky, 1997), which points out the lesson learned. The exercise of Class Six required the students to identify the opening and closing technique implemented in a picture writing. Figure 3.2 illustrates the picture writing organization framework introduced in Class Five and Six.

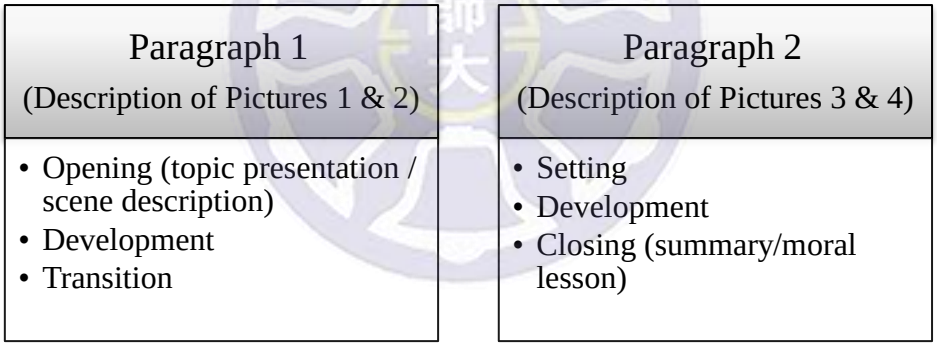

Figure 3.2 The Picture Writing Organization Framework (Adapted from Labov & Waletzky, 1997)

Class Seven introduced effective ways to create coherence in picture writings. The class presented three common thematic progressions in picture writings, which were constant TP, linear TP, and derived hyper TP. Using logical connectors was also

introduced as another way to help connect sentences and paragraphs in picture writings. In class, learners were instructed to examine coherence of texts by recognizing the marked themes, themes and rhemes of a paragraph, drawing arrows to show the TP patterns, and identifying TP types.

3.2.3 Stage Three

The three classes of the last stage were a series of hands-on practices, which help learners apply what they had learned in practice. Class Eight required students to complete a picture writing by adopting the organization framework presented in the previous class and develop the content accordingly step by step. Also, students were encouraged to use TPs so as to produce coherent writings.

In Class Nine, students had to complete a picture writing within thirty minutes, which was also the posttest of the study. Figure 3.3 exhibits the picture prompts implemented in the posttest. They were also required to use approximately 120 words to write a story guided by the picture prompts.

Figure 3.3 The Picture Prompts of the Posttest (Retrieved from http://tammy0103.pixnet.net/album/set/14414732)

The following post-writing task was peer review. Learners examined another student's writing. For instance, the participants had to mark the themes, rhemes, marked themes, and rhetorical structures in the peer's composition. They also identified the TPs used in the writing before giving constructive suggestions concerning how the classmate could improve.

The topic of Class Ten was revision, and learners revised their writings according to the feedback provided by their peers and the teacher. Then, they had to examine their own composition and mark the themes, rhemes, marked themes, and rhetorical structures in their composition. They identified the TPs used in the writing. Lastly, the students reflected on their learning experiences and recalled what they had learned in the program.

3.3 The Grading

The compositions were graded in reference to the scoring rubrics of GSAT, as demonstrated in Table 3.2 and Appendix B.

Table 3.2 The Scoring Rubrics (Adapted from College Entrance Exam Center in 2014)

	Excellent	Good	Inadequate	Failing
Content	The topic sentence is clear and to the point with concrete supporting details (4-5 points)	The topic is not clear enough and some of the details are not well developed (3).	The topic is not clear with most of the details un-developed or irrelevant (1-2).	The topic is irrelevant or the answer sheet is blank (0).
Organization	The points are clear with opening, transition, ending and appropriate transition words (4-5).	The arrangement of points is inappropriate and the proportion of the development is	The points are not clear and incoherent (1-2).	The writing is not organized, or not to the point (0).

		not equal with inadequate use of transition words (3).		
Grammar	There is no or almost no grammatical error, but with a variety of sentence patterns (4).	There are few grammatical errors, which do not influence readers' comprehension (3).	There are many grammatical errors, which impede readers' comprehension (1-2).	There are lots of grammatical errors, which seriously hinder readers' comprehension (0).
Word Choice	The word choice is specific and appropriate with few incorrect spellings (4).	The word choice is repetitive and sometimes inappropriate with some incorrect	There are many incorrect word choices and spellings, which influence readers'	Only some words related to the topic are written (0).

		spellings, but do not influence readers' comprehension (3).	comprehension (1-2).
Mechanics	There are no or almost no errors regarding the format, punctuation and capitalization (2).	There are errors regarding the format, punctuation and capitalization, but do not influence readers' comprehension (1).	There are a lot of errors regarding the format, punctuation and capitalization (0).

There were five criteria, including content (5 points in total), organization (5%), grammar (4%), word choice (4%) and mechanics of writing (2%). On GSAT, organization accounted for five points in total. The organization criteria also evaluated coherence in student writings. Rhetorical structures and coherence in student writings were graded according to the scoring rubrics of the "organization" criteria on GSAT in the present study.

Based on the five criteria, a total score was given for the overall quality of each student writing. All of the pretest and posttest writings were evaluated by the researcher/instructor and a second rater. Among them, twenty-five percent of the writings were graded by the second rater, who was a full-time English teacher at a senior high school. To ensure inter-rating reliability, the two raters discussed the content of the grading rubric before assessing the data individually. If the two scores differed by more than 1 point, the raters would review the rubrics again and discuss the differences until a consensus on the rating was reached. Finally, the Pearson correlation coefficient was used to calculate inter-rater reliability. The analysis revealed a high level of agreement between the two raters (Pearson r=0.951).

3.4 The Analysis

To examine coherence in student writings, both qualitative and quantitative

analysis were performed. The first research question was to discover whether the participants' overall writing scores improved after the intervention. The overall writing scores of the pretest and posttest data were analyzed using paired t-test to find out whether the data reach significant difference between the pretest and posttest. Also, a paired t-test was conducted to compare students' overall performances and scores on the five constructs, i.e. content, organization, grammar, word choice, and mechanics, before and after the intervention.

Besides adopting the quantitative approach, the current research conducted in-depth analysis to examine the qualitative differences in pretest and posttest writings. To investigate coherence in student essays, specific emphasis was laid on the rhetorical structures, TPs and TCs, specifically the *participants* in unmarked themes and logical connectors in marked themes. Also, since the present study examines TCs and TP in a comparatively large number of texts, themes were analyzed at the sentence level instead of the clause level.

3.4.1 Evaluation of the Rhetorical Structures

The quality and presentation of rhetorical moves were analyzed both in pretest and posttest writings. The purposes were to answer the second research question, which explores whether coherence of the learners' picture writings was achieved at

the discourse level after the intervention.

The evaluation of the rhetorical moves was based on the organization framework presented in the instruction program and learners had to conform to the rhetorical moves in picture writings. The presence and quality of the rhetorical structures, including the opening techniques, transition, setting and closing techniques were analyzed. The sentences in the data were first classified as one of the rhetorical moves in narratives and then they were examined to see whether the features of each move were followed. A piece of analysis is presented as an example in the following paragraph with the rhetorical moves in brackets:

> Cindy was invited to her best friend's birthday party few days ago. She decided to get well-dressed at the party to show how seriously she took it. On a sunny afternoon, she went shopping for clothes she wanted to wear at the party [*scene description/ Orientation*]. After shopping, Cindy was satisfied with what she had bought. At the same time, she was also a little tired. She found a bench to take a rest [*development/ Complication*]. A few minutes later, she felt much better and began to go back home [*transition*].
>
> On Cindy's way home, she noticed that people seemed to discuss about her when she passed by, but she didn't know what had happened. Finally,

she chose not to care about that and kept walking [*setting/ Evaluation*]. Suddenly, a dress in a clothing store had caught her eye. She wanted to take it home! When she approached the store, she saw herself reflected in the window. Oh! There was white paint stained on her back. Cindy realized why people gathered behind her murmuring. At last, she gave up buying the dress and went back home directly to wash the paint away [*development/ Resolution*].

In this effective example, the opening technique the learner applied in the first paragraph was scene description, or Orientation. It illustrated what the main character, Cindy, did, why and when she went shopping. The second rhetorical move was Complication. The writer explicated what happened afterwards, which was the development of the first paragraph. Third, there was logical transition between the two paragraphs. The student writer explained why Cindy decided to go home at the end of the first paragraph, and started the second paragraph, with "*On Cindy's way home*", which developed the content of the previous paragraph. The next rhetorical structure was Evaluation, in which the setting at the beginning of the second paragraph was provided. The writer described the puzzling situation Cindy got into. She was confused when noticing people talking about her behind her back. The

following rhetorical move the writer used was Resolution. She depicted how Cindy discovered the paint on her dress and how she responded to the problem. Yet, the story simply ended with Cindy going back home without employing any one of the closing techniques. The last rhetorical move was missing. It would be even better if the writer summarized the event or provided moral lesson.

3.4.2 Evaluation of Thematic Progressions (TPs)

TPs in student writings were also analyzed to investigate the coherence in student writings. Table 3.3 displays such an example.

Table 3.3 An Example of the TP analysis in a Student Writing

Marked theme	**Theme**	**Rheme**
1)	***Cindy***	*was invited to her best friend's birthday party*
	↓	*few days ago.*
2)	***She***	*decided to get well-dressed at the party to show*
	↓	*how seriously she took it.*
3) On a sunny	***she***	*went shopping for clothes she wanted to wear*
afternoon,	↓	*at the party.*
4) After shopping,	***Cindy***	*was satisfied with what she had bought.*
	↓	

5) At the same time,	***she***	*was also a little tired.*
	↓	
6)	***She***	*found a bench to take a rest.*
	↓	
7) A few minutes later,	***she***	*felt much better and began to go back home.*

As Table 3.3 demonstrates, the paragraph contained seven sentences with the same theme, "Cindy", or "she". Therefore, the researcher classified the TP pattern as constant TP. After calculation, the total number of constant TP was six. In terms of TP, the paragraph was not a successful piece. The student writer relied on one type of TP, i.e. constant TP. The repeating theme made the text monotonous. Diversifying TP types was recommended to improve the writing.

3.4.3 Evaluation of Thematic Choices (TCs)

The current research analyzed *participants* in unmarked themes, and logical connectors in marked themes with the purpose of investigating whether coherence was achieved at the sentence level and answering the second research question. To examine the occurrence of each *participant* type and the variety of *participants*, the researcher tallied the number of each type. Each occurrence of the *participant* type

was then divided by the total number of *participants* to calculate the percentage of each *participant* type both in pretest and posttest writings.

For instance, "*Cindy*" was the unmarked theme of the first sentence in Table 3.3, *"Cindy was invited to her best friend's birthday party few days ago."* It was also the *participant* of the sentence, belonging to the people *participant* type. There were seven themes and all of them were classified as people *participant* type, which dominated unskillful student writers' essays (Hawes & Thomas, 1997; Liu & Liu, 2013; Mellos, 2011). It is suggested that the writer vary the *participant* type. The study then explored whether there was any difference in the subjects' use of *participant* types after the intervention.

Next, occurrences of logical connectors in marked themes were counted and the percentage of each logical connector was calculated. Adapted from Hyland (2004a), five types of logical connectors, which frequently appeared in the learners' picture writings, were categorized. They were sequential logical connectors, the logical connectors that developed cause and effect sets of ideas, the ones that compared and contrasted, the ones that provided explanation, and the ones that summarized the event.

For instance, in Table 3.3, *"At the same time"* was the sequential logical connector employed in the marked theme to indicate the time and the sequence of

events. Nevertheless, it was the only type of logical connector in the paragraph. Again, more marked theme types were recommended to be included in student writings. The aims of the analysis were to investigate the variety of logical connectors both before and after the intervention and to uncover whether there was any difference in the students' use of logical connectors in marked themes after the intervention.

In sum, the quantitative analysis might help reveal whether the participants' overall writing scores improved after the intervention. The qualitative analysis consisted of three parts, i.e. the examination of rhetorical moves, TPs and TCs in picture writings, to unveil the efficacy of SFL genre-based instruction conducted in EFL context.

CHAPTER FOUR

Results

The goal of the current study was to investigate how the instruction informed by SFL influenced EFL senior high school students' picture writings. Both quantitative and qualitative approaches were adopted to analyze the pretest and posttest writing scores, rhetorical structures, TPs and TCs in the pretest and posttest data. The results were organized in two sections: (1) the pretest and posttest scores of learner writings, (2) the learners' performances in TPs, rhetorical structures, and TCs, with a focus on *participants* in the unmarked themes and logical connectors in the marked themes.

4.1 The Pretest and Posttest Picture Writings Scores

A quantitative approach was first adopted to answer the first research question. Thirty students received the instruction of TCs, TPs, and rhetorical structures. The students then completed the pretest and posttest picture writing tasks before and after the three-week instruction respectively. On the pretest, the total number of the words used in the thirty pretest writings was 4876 words. On average, there were 162.53

words in one piece of pretest writing. An increase of words was observed on the posttest. 4951 words were found in the thirty posttest writings. The average number of the words used in one piece of writing rose to 165.03 words after the instruction informed by SFL. Regarding the number of sentences in the learner writings, 415 sentences were identified in the pretest and, on average, the students wrote 13.83 sentences in one piece of pretest writing. The learners were also observed to write more sentences after the instruction. There were 451 sentences in total and, on average, 15.03 sentences were identified in one piece of posttest writing.

Next, the learner writings were rated according to GSAT scoring rubrics and scores were given to the five criteria, content, organization, grammar, word choice, and mechanics. Based on the five criteria, a total score was given for the overall quality of each student writing. Eight out of the thirty writings were graded by the second rater and the inter-rater reliability was calculated using the Pearson correlation coefficient. The analysis revealed a high level of agreement between the two raters (Pearson r=0.951). Next, a paired t-test was conducted to compare the students' overall performances and scores on the five constructs, i.e. content, organization, grammar, word choice, and mechanics, before and after the intervention. The results of the paired t-test are reported in Table 4.1.

Table 4.1 The Results of Paired-T Test on the Pretest and Posttest Picture Writing Tasks Scores

Constructs	Mean		Standard Deviation		df	T-value	P-value
	Pretest	Posttest	Pretest	Posttest			
Content	2.350	2.867	0.709	0.490	30	-3.59	0.001*
Organization	2.317	3.233	0.725	0.487	30	-6.11	0.000*
Grammar	1.8333	1.7500	0.4795	0.3655	30	0.92	0.366
Word Choice	1.6500	1.8833	0.4385	0.4676	30	-2.96	0.006*
Mechanics	1.3500	1.5500	0.3256	0.3560	30	-2.47	0.020
Overall	9.500	11.283	1.925	1.350	30	-5.37	0.000*

** $p<0.01$*

As Table 4.1 presented, the scores for pretest (M = 9.5, SD = 1.925) and posttest writings (M = 11.283, SD = 1.35) differed significantly (t = -5.37, p = 0.000). The statistics indicated that the score gains after the instruction reached a significance level of $p<0.01$. The participants improved by 1.783 points after the intervention and the p-value of the overall score was 0.000. The findings were in line with earlier studies (Brown & Marshall, 2012; Chen & Su, 2012; Cheng, 2008; Henry & Roseberry, 1998; Mellos, 2011), which also observed significant improvement after

the instruction of TCs, TPs and rhetorical structures. The results implied that EFL learners benefited from the instruction informed by SFL.

Furthermore, a paired t-test was performed to investigate whether, after the intervention, there was significant difference on each of the five constructs, i.e. content, organization, grammar, word choice, and mechanics. Significant differences were found between the pretest and posttest scores of content, organization and word choice. As summarized in Table 4.1, the mean difference of the content scores was 0.517 ($t = -3.59$, $p = 0.001$), which reached significance. The participants made even larger improvement on the organization scores. The mean difference was 0.917 ($t = -6.11$, $p = 0.000$), which was also statistically significant. The results supported previous studies that the instruction informed by SFL improved the content and organization scores and also helped EFL learners produce coherent texts with rich content (Brown & Marshall, 2012; Cheng, 2008; Henry & Roseberry, 1998).

Next, significant difference of learners' word choice scores was also found with the mean scores rising by 0.2333 ($t = -2.96$, $p = 0.008$). The instruction program dealt with the frequent *participants* and logical connectors in picture writings. The instruction of the meaningful units together with the hands-on practices might thus contribute to the significant increase of word choice. It was a supplementary benefit of the instruction.

On the other hand, no significance was observed in the participants' grammar scores ($t = 0.92$, $p = 0.366$). Similarly, the increase of the scores on mechanics was 0.2, which did not reach significance ($t = -2.47$, $p = 0.02$). A possible explanation for the findings might be that the instruction informed by SFL focused on the discourse structure of picture writings and introduced the linguistic features associated with the genre, including the TCs and TPs, to improve coherence. Thus, it was not surprising that the differences of scores on the two constructs, i.e. grammar and mechanics, were not significant. The results corroborated previous research that the progress in content and organization was larger than that in word choice and grammar (Chen & Su, 2012).

4.2 Coherence in the Learner Writings

The students' improvement in coherence could be further verified by examining the TPs, TCs, at the sentence level and rhetorical moves at the discourse level. The succeeding section attempted to answer the second research question which examined whether coherence improved in the following three aspects, i.e. TCs, TPs and rhetorical moves, in the posttest.

4.2.1 TC in the Learner Writings

The current study examined how the instruction informed by SFL influenced EFL learners' picture writings. TCs in the EFL senior high school learner writings were the first research foci in the current study. Specific emphasis was laid on *participants* in unmarked themes and logical connectors in marked themes. The following sub-sections elaborated on the findings of the TC analysis.

Evaluation of Participants in Unmarked Themes The present study investigated the variety of *participant* types in the pretest and posttest picture writings. The *participant* types identified in all the pretest and posttest writings were people, object, dummy, intangible entity, and referent. The frequency and percentage of each type were calculated to judge if coherence in the aspects of TCs improved. The results obtained from the *participant* analysis of the thirty pretest and thirty posttest writing were summarized in Table 4.2.

Table 4.2 *Participants* in Unmarked Themes of the EFL Senior High School Learners' Pretest and Posttest Picture Writings

	Pretest		**Posttest**	
Types	**Frequency**	**Percentage**	**Frequency**	**Percentage**
People	327	81 %	336	80 %

Object	20	5 %	35	8 %
Dummy	31	8 %	19	4 %
Intangible entity	23	6 %	32	8 %
Referent	1	0 %	0	0 %
Total	402	100 %	422	100 %

Note. Percentage = frequency/ the total number of *participants*

It can be seen in Table 4.2 that, both in the pretest and posttest picture writings, the students used people *participants* most of the time. There were 327 cases in the pretest and 336 cases in the posttest. It accounted for 81% and 80% in the pretest and posttest respectively. The result was in accordance with the previous studies (Cheng, 2008; Correa & Domínguez, 2014; Derewianka, 2004), which reported that people *participant* was the dominant type in narratives. Figure 4.1 displayed the percentage of each *participant* type in the pretest writings on the left and the percentage of each *participant* type in the posttest writings on the right.

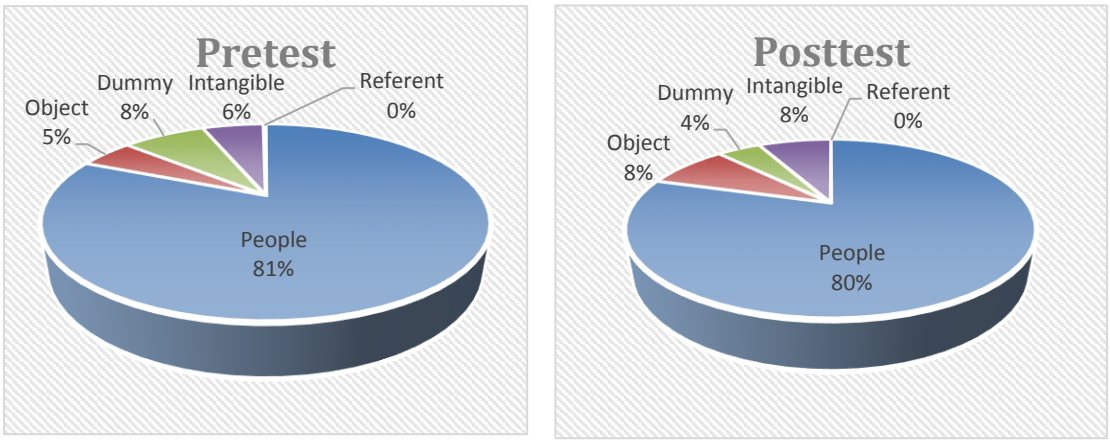

Figure 4.1 *Participants* in Unmarked Themes of the Pretest and Posttest Picture Writings

Closer inspection of Figure 4.1 showed that the people *participants* were the most prevalent among other *participant* types. Next, the dummy *participant*, such as "it" and "there", was also frequently found in the pretest writings. 31 cases were identified and accounted for 8% on the pretest. *Participants* belonging to the object and intangible entity type appeared more than 20 times, accounting for 5% and 6% respectively in pretest and posttest student writings. However, the referent type, such as "that", was only used once.

In the posttest, the major type was still people *participant*. 336 cases were observed and the percentage was 80%. The frequency rose, but the percentage slightly decreased because the use of other *participant* types also increased. It was encouraging in that the students diversified the participant types, which added variety to the posttest picture writings. Another evidence of the positive influence was that, in

addition to the people *participant*, the number of object and intangible entity grew to more than 30 cases and the percentage also rose to 8%. The number and frequency of dummy declined and there was no use of the referent type.

Overall, the students employed a large number of people *participants* and object *participants* on both tests, which accounted for 86% and 88% in total. The findings corroborated the research literature, which indicated that EFL learners often used content nouns, or simple nominal groups in various genres (Hawes & Thomas, 1997; Liu & Liu, 2013; Mellos, 2011). Usually, picture writings were descriptions of characters, so the students mostly relied on people and object *participants*. The learner writings could be improved if the students varied the *participant* types by describing from different perspectives or using a wide variety of sentence structures, such as narrating from the passive voice.

Evaluation of Logical Connectors in Marked Themes Adapted from Hyland (2004a), the logical connectors identified in the pretest and posttest writings were categorized into five types, i.e. the ones that compared and contrasted, explained the sequence of events, providing explanation, showed the cause and effect of events, and offering conclusion. To determine if the learners' use of logical connectors in marked themes differed in the pretest and posttest, the frequency and percentage of each type

were calculated. The overall findings are provided in Table 4.3.

Table 4.3 Logical Connectors in Marked Themes of the EFL Senior High School Learners' Pretest and Posttest Picture Writings

	Pretest		Posttest	
Types	**Frequency**	**Percentage**	**Frequency**	**Percentage**
Contrast	9	18 %	9	14 %
Sequence	23	47 %	30	46 %
Explanation	5	10 %	3	4 %
Cause and Effect	11	23 %	20	31 %
Conclusion	1	2 %	3	5 %
Total	49	100 %	65	100 %

Note. Percentage = frequency/ the total number of logical connectors in unmarked themes

Table 4.3 showed that the use of logical connectors increased after the instruction. The number of logical connectors rose from 49 cases in the pretest to 65 cases in the posttest. 15 students, i.e. half of them, employed more logical connectors in posttest

writings, while 7 students, i.e. 23% of them, employed the same number of logical connectors in marked theme positions. According to the literature (Cheng, 2008; Hawes & Thomas, 1997; Mellos, 2011; Vande Kopple, 1991), logical connectors improved coherence. The increase of logical connectors might contribute to the progress of students' overall performance. Figure 4.2 presented the percentage of each logical connector type in the pretest writings on the left and the percentage of each logical connector type in the posttest writings on the right.

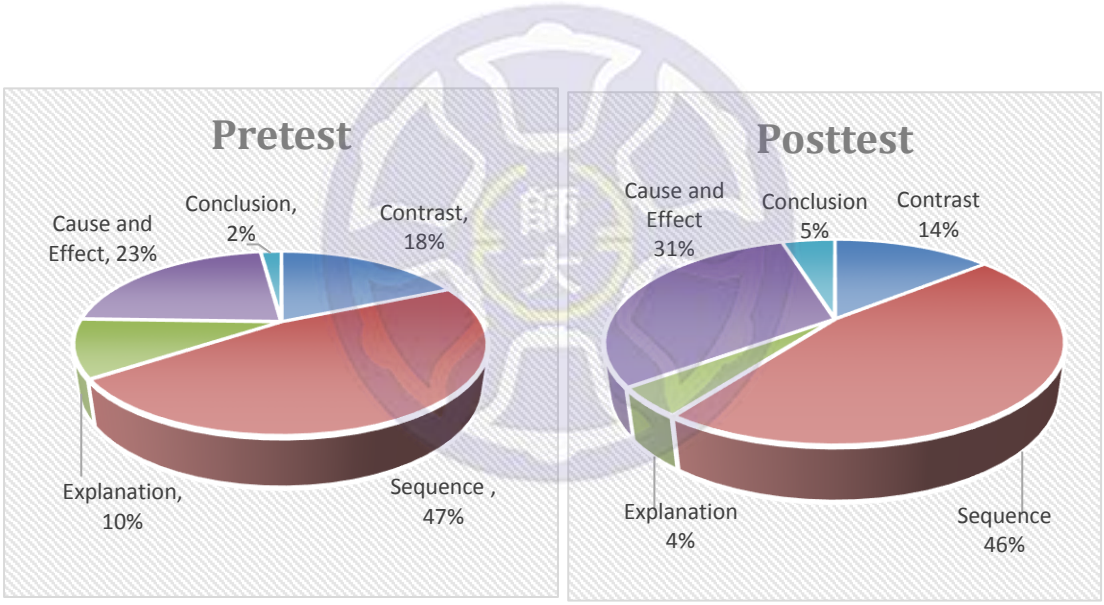

Figure 4.2 Logical Connectors in Marked Themes of Pretest and Posttest Picture Writings

As the above figures showed, both in the pretest and posttest, the most widely used type was to describe a sequence, such as "then", "next" and "first", which accounted for 47% and 46% in the pretest and posttest writings respectively. It was

quite common for learners to use sequential logical connectors to tell stories and describe events when composing picture writings. For instance, the students usually used “then” to narrate a series of events, as in “I ran as fast as I could to leave there and immediately threw that coat away. Then, I bought the same windbreaker and went to a park to take a break.” The encouraging findings were in line with Albufalasa (2013), who also reported that the use of sequential logical connectors increased after the instruction informed by SFL.

Second, there were also many logical connectors that developed cause and effect sets of ideas, including “therefore” and “as a result”, accounting for 23% on the pretest and 31% in the posttest. Frequency of the type went from 11 to 20 after the instruction, which almost doubled after the intervention. The nature of the genre, i.e. picture writings, might explain why this type of logical connectors frequently appeared. To complete picture writing tasks, the learners were required to tell stories and wrote about a series of cases. Therefore, the learners often used such logical connectors to explain why the event took place and what led to the outcome of the story.

The next type commonly found in the student writings was the logical connectors that compared and contrasted, like “however”. Nine cases were found and the percentage was 18% in the pretest and 14% in the posttest. Fourth, the logical

connectors that provided explanation or added ideas, such as “besides” and “in fact”, were fewer. The learners employed this type of logical connectors five times, accounting for 10%, in pretest writings and three times, accounting for 4%, in posttest writings. Finally, the logical connectors that concluded or summarized the event, including “to sum up”, just occurred once, accounting for 2%, in the pretest and three times, 5%, in the posttest. The low frequency of the three types, i.e. logical connectors that compared and contrasted ideas, added different ideas, and offered conclusions, were not surprising because the learners were to tell stories in picture writings. Thus, it would be rare to find the logical connectors that compared, contrasted, and summarized ideas in picture writings.

In summary, the learners employed more logical connectors to connect sentences after the instruction informed by SFL. For instance, sequential logical connectors and logical connectors that developed cause and effect set of ideas were adopted to narrate the events of picture writings. Furthermore, various types of logical connectors were also used to improve coherence in the learners’ posttest writings. After the instruction, coherence in the learners’ picture writings improved with the number and types of logical connectors increasing in the learners’ picture writings.

4.2.2 TP in the Learner Writings

As mentioned in Chapter 2, TPs in the learner writings helped improve coherence at the sentence level and the instruction of TPs might help students produce coherent texts (Halliday, 1985). Thus, to answer the second research question, the TP patterns in the student writings were also analyzed after the instruction of TPs. The three TP types identified in the pretest and posttest writings were constant TP, linear TP and derived hyper TP. TP analysis was conducted to verify the efficacy of the intervention. The overall findings are presented in Table 4.4.

Table 4.4 Constant TP, Linear TP, and Derived Hyper TP in the EFL Senior High School Learners' Pretest and Posttest Picture Writings

	Pretest		**Posttest**	
Types	**Frequency**	**Percentage**	**Frequency**	**Percentage**
Constant	189	94 %	122	79%
Linear	6	3 %	27	17 %
Derived Hyper	6	3 %	6	4 %
Total	201	100 %	155	100 %

Note. Percentage = frequency/ the total number of TPs

As shown in Table 4.4, the use of constant TP was much more than any other TP type both in the pretest and posttest. 189 cases were identified in the pretest and 122 cases in the posttest, which accounted for 94% and 79% respectively. The learners mainly relied on constant TP in picture writings. The results corroborated previous research, which suggested that constant TP characterized EFL learner writings in various genres (Christie & Dreyfus, 2007; Hawes & Thomas, 1997; Liu & Liu, 2013; Mellos, 2011; Wang, 2007). In picture writings, the story usually revolved around the main characters; as a result, the learners described what happened to the main characters and employed the same people or object *participants* as the theme.

Besides, even though more sentences were used, the total number of TPs decreased from 201 to 155 cases. Among all the TP types, the number of constant TPs dramatically dropped from 189 to 122. The reason might be that the learners avoided using constant TPs and varied the *participant* type in the posttest. Because the *participants* in the theme positions were different, constant TPs were less likely to be formed. Yet, many learners were unable to implement other TP types, so the total number of TPs decreased. Figure 4.3 presented the percentage that each TP type accounted for in the pretest writings on the left and the percentage of each TP type in the posttest writings on the right.

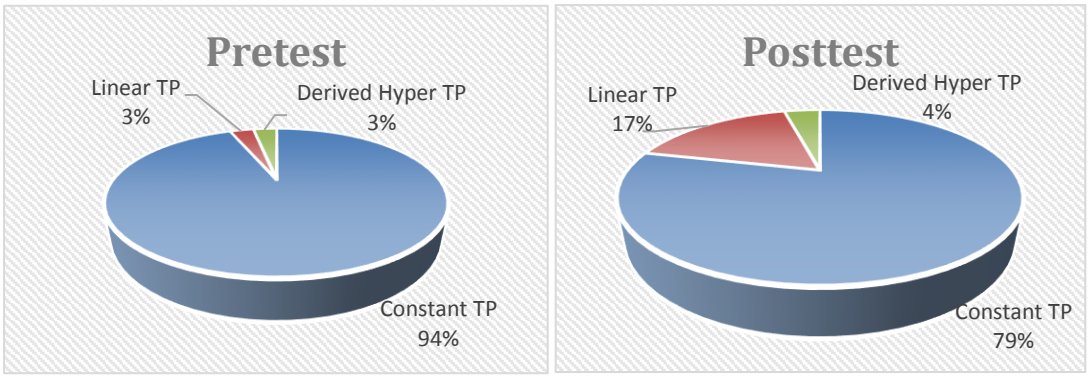

Figure 4.3 TPs in the Pretest and Posttest Writings

Figure 4.3 demonstrated that constant TP dominated both the pretest and posttest writings. First, linear TP was identified six cases in the pretest writings and 27 cases in posttest writings. The number skyrocketed after the TP instruction. The percentage of linear TP rose from 3% to 17%, which almost tripled in the posttest. The results supported previous research that linear TP, an indicator of coherent writings, appeared more often after the instruction of TPs (Albufalasa, 2013; Liu & Liu, 2013; Mellos, 2011).

Finally, derived hyper TP appeared six times both in the pretest and posttest. The percentage slightly grew from 3% to 4% as the number of constant TP reduced. It was observed that the number and percentage of constant TP decreased in the posttest and the other TP types grew in number. The students tended to vary their TP types after the instruction. The finding was rather encouraging, which indicated that the students were not as dependent on constant TPs as they did in the pretest. Even though

constant TP was the most commonly used TP type both in the pretest and posttest writings, it could be concluded that TP instruction had a positive influence on the variety of TPs in the learner writings, which helped connect sentences and thus improved coherence.

4.2.3 Rhetorical Moves in the Learner Writings

The current research adopted the framework developed by Labov and Waletzky (1997), and identified the six rhetorical moves, i.e. Opening, Development, Transition, Setting, Development, and Closing, in picture writings. A qualitative approach was adopted to judge whether the learners followed the rhetorical structures when composing picture writings and thus improved coherence at the discourse level. The presence and quality of each rhetorical move were analyzed. The results are presented in Table 4.5.

Table 4.5 The Use of Rhetorical Moves in the Participants' Pretest and Posttest Writings

	Pretest		**Posttest**	
Types	**Frequency**	**Percentage**	**Frequency**	**Percentage**
Opening (Scene	30	100 %	30	100 %

Description)				
Opening (Topic Presentation)	3	10 %	1	3 %
Development	29	97 %	30	100 %
Transition	19	63 %	22	73 %
Setting	26	87 %	30	100 %
Development	27	90 %	30	100 %
Closing (Moral Lesson)	6	20 %	23	77 %
Closing (Summary)	0	0 %	0	0 %

Note. Percentage = frequency/ the total number of learners (30)

As can be seen in Table 4.5, the frequency of every required rhetorical structure increased after the instruction of rhetorical moves. 22 students, or 73% of them, applied all the rhetorical moves in the posttest. The opening technique, scene description, was found in every student writing and some of the students also employed the other technique, i.e. topic presentation, in their texts. Interestingly, the percentage of the second opening technique, i.e. topic presentation, declined from 10% to 3%. A possible explanation might be that introducing topics required a higher level of thinking. The learners had to summarize the event and presented the topic that

the whole story revolved around in the beginning. It was optional, but the other opening technique, i.e. scene description, was indispensable in picture writings. After the instruction, the learners created the scene in detail, so they might not be able to step back and present the topic at the same time.

Next, every student properly developed the scene after opening. As for transition, 19 learners, or 63% of them, used the rhetorical move in the pretest. The number rose to 22, which was 73% of the students, in the posttest. The finding implied that, after the instruction of rhetorical moves, most of the learners added the transition between paragraphs, which thus helped improve coherence in student texts. A large number of the transitional techniques students adopted were to specify the chronological order of events, such as using conjunctions, “when” and “after” in clauses. Some learners employed adverbs, including “then” and “suddenly” to connect events in different paragraphs. The adverb, “unfortunately”, was also commonly found to present the twist of stories.

The next rhetorical move, setting, was identified in 26 pretest writings. Some of the students misinterpreted the picture prompts or jumping to the conclusion without creating the scene in the second paragraph. However, the percentage of setting increased from 87% to 100% in posttest writings. Except those students who misunderstood the picture prompts, most of the learners developed the setting

adequately. The number rose from 27 people in the pretest to 30 people in the posttest with the percentage growing from 90% to 100% after the intervention.

One dramatic progress the learners made was using the closing technique by introducing moral lessons of the story, which was not found before the instruction of rhetorical moves. Only 6 students, or 20% of the students, employed the closing technique in the pretest. Almost every pretest text ended abruptly. Yet, the percentage skyrocketed from 20% to 77% on the posttest. That is, 23 students employed the closing technique. An increase of 57% was observed after the intervention.

In addition, the other closing technique, i.e. summarizing the story, was not found both before and after the instruction. It might be due to the fact that the learners had to reflect on their picture writing first and retell the story in only a few words, which was more difficult than providing the moral lesson. Therefore, no students employed the closing technique. Providing summary could be the goal that teachers worked towards when teaching picture writings.

To conclude, the learners improved the most by applying the closing technique, which was providing moral lesson at the end of the text. A possible reason was that a lesson learned usually followed the story elicited by the picture prompts. In the pretest writings, most of the learners ended the story abruptly without pointing out the moral lesson, which negatively influenced the organization of picture writings. After the

instruction, quite a few students used sentence patterns, such as “The main characters learned that…,” to realize the rhetorical move. Although sometimes the moral lesson the learners provided might become a cliché, at least, their picture writings were complete and the instruction raised the learners’ awareness to adopt the closing technique.

Next, the learners also made progress by employing the following three rhetorical structures, setting, development and transition in the posttest. The percentage of setting increased by 13%, and 10% more learners adopted the latter two moves after the intervention. Although still eight learners did not employ the transition rhetorical move and seven learners did not implement the closing technique, the other four rhetorical structures were all identified in the posttest writings. The findings corroborated previous studies (Albufalasa, 2013; Brown & Marshall, 2012; Chen & Su, 2012; Cheng, 2008), in which learners were observed to progress in content development and coherence.

4.3 The Learners’ Writing Examples

Further text analysis, i.e. the analysis of TC, TP and rhetorical structures, was conducted to verify and support the findings of quantitative analysis. The pretest and posttest writings of the three students, whose pretest scores were the highest, lowest,

and in the middle, were chosen for further analysis. TC, TP, and rhetorical move analysis were conducted to scrutinize their pretest and posttest picture writings. The pretest and posttest writings from the student, Henry, who got the lowest score in the pretest were first examined, followed by the writings from Natalie, whose pretest score was in the middle, and Laurence, who scored the highest in the pretest.

4.3.1 Henry

Before the instruction, Henry received the lowest score due to misinterpretation of the picture prompts. Yet, after the instruction, his writing score rose from 5 to 12.5. He made the most progress by producing a coherent picture writing complete with the rhetorical moves in the posttest. TC, TP and rhetorical structure analysis were implemented to examine the pretest writing. The results of Henry's pretest writing were demonstrated in Table 4.6 with constant TPs presented in solid lines and linear TPs in dotted lines. The themes of the constant and linear TPs were highlighted and the rhemes of linear TPs were underlined. The description of the topic in the derived hyper TP was in bold and the succeeding sentences were italicized and marked with arrows.

Table 4.6 The TC, TP and Rhetorical Move Analysis of Henry's Pretest Picture

Writing

Paragraph 1

Marked Theme	Theme	Rheme
☑ Opening	Alice, …	sat on a bench waiting for her friends.
(1) One day,		
□ Development	her friends	arrived the place where they meeting.
(2) Five minutes later,		
(3)	Three man	all curious about what she bought.
(4)	Alice	said that is bought for her boyfriend.
(5)	**Three man**	**were very disappointed.**
(6)	*They*	*thought that gifts were bought for them.*
(7)	*The three man*	*were so disappointed that they decided went home.*
(8)	Alice	was so confused why three man left so quickly.
(9) Unfotunately…	she	got some paints on her clothes.
(10)	Alice	thought that today is not her day.

Paragraph 2

Marked Theme	Theme	Rheme

☑Transition ☑Setting	a man	standed in front of her- her boyfriend.
(11) While Alice …		
☑Development	Her	took some clothes let her changed.
(12)	boyfriend	
(13)	Alice	thanked for her boyfriend.
□ Closing	He	always arise when she needs to help.
(14)		

As can be seen in Table 4.6, the findings of TC analysis showed that no logical connectors were used in the marked theme positions. It seemed that, before the instruction, employing logical connectors to improve coherence was rather new to Henry. The results of TC analysis also indicated that the *participants* in the unmarked theme positions all belonged to the people *participant* type. It was not surprising to find that people *participants* dominated the pretest picture writing, since the picture prompts were descriptions of how the main character stained her clothes and how she reacted to the accident. Henry, like many other student writers, often used people *participants* out of instinct to narrate the story.

Next, the findings of TP analysis suggested that Henry used all the three TP patterns in the pretest, even though constant TPs outnumbered linear TPs and derived

hyper TPs. Five constant TPs, four linear TPs and one derived hyper TP were found in Henry's pretest writing. Third, the results of the rhetorical structure analysis revealed that two rhetorical moves, i.e. development and closing, were missing. Henry misunderstood the picture prompts and failed to correctly develop the scene. Furthermore, Henry ended the story suddenly by simply writing that Alice's boyfriend always appeared when she was in trouble without adopting neither of the closing techniques, i.e. providing moral lessons or summarizing the event.

In general, the major problem was in the rhetorical structures. Two rhetorical moves were missing, i.e. the development in the first paragraph and the closing. Henry did not provide correct description of the picture prompts and abruptly ended the story without adopting the closing technique. Another problem of Henry's pretest writing was the proportion of the two paragraphs. Ten sentences were found in the first paragraph, but there were only four sentences in the second paragraph. Henry's pretest writing was not well-organized apart from the problem in content development. Even though Henry put great efforts in developing the first paragraph, the direction was wrong. Also, it was suggested that Henry employ logical connectors to increase coherence in his writings, such as specifying the sequence of events, besides using TPs to connect sentences.

Nonetheless, Henry improved his organization and content development after the

instruction. TC, TP and rhetorical moves analysis were conducted to examine his posttest writing. The results were summarized in Table 4.7 with constant TPs presented in solid lines and linear TPs in dotted lines. The themes of constant TPs and linear TPs were highlighted and the rhemes of linear TPs were underlined.

Table 4.7 The TC, TP and Rhetorical Move Analysis of Henry's Posttest Picture Writing

Paragraph 1		
Marked Theme	**Theme**	**Rheme**
☑ Opening (1) Once upon a time,	Andy and his sister Sandy	went to national museum to watched the Chinaware Exhibit.
☑ Development (2) In the museum,	Andy	spoke loudly with Sandy.
(3)	Sandy	had brought a doll to the museum.
(4)	Andy	robbed her doll.
(5)	Sandy	was so mad at her brother.
(6)	They	ran in the museum.
(7) Suddenly,	They	push an exhibition.
Paragraph 2		

Marked Theme	Theme	Rheme
☑ Transition ☑ Setting (8) Unfortunately,	the exhibition	drop on the floor.
☑ Development (9)	Andy and Sandy ↓	were shocked.
(10)	They ↓	felt embarrassed and didn't know what should they did.
(11) Then,	they	quickly found a tape and glued the exhibition.
(12)When Andy glued the exhibition,	Sandy	was so nervous that she glanced around to look had people discovered them.
(13)At last …	they ↓	left the museum soon.
☑ Closing (14)	They ↓	thought that shouldn't play to each other in the museum.
(15)	They	promised that they will not make the same wrong again.

In Table 4.7, the results of TC analysis suggested that, besides using people *participants*, Henry also used object *participants* in the posttest, which was not found

before the instruction. Next, the results of TC analysis indicated that two logical connectors were employed in marked themes. Besides using conjunctions to connect sentences as in the pretest, Henry also used two sequential logical connectors to specify the time sequence. First, “Then” was used in Sentence 11 to describe after the characters, i.e. Andy and Sandy, found that they broke the exhibition accidentally, they quickly thought of a solution to repair it. Second, “At last” was identified in Sentence 13 to provide the ending of the story: Andy and Sandy headed back home as soon as they repaired the damage.

Next, TP analysis showed that five constant TPs and two linear TPs were identified in Henry’s posttest writing. The first constant TP was found in Sentences 6 and 7, which described that Andy and Sandy ran in the museum and broke the exhibition. Both sentences began with “They” in the unmarked theme positions. The same unmarked theme appeared in the two short consecutive sentences helped create tension, which made the readers feel that the accident took place suddenly. Then, the second and third constant TPs were found in the three consecutive sentences, Sentences 9, 10, and 11. Sentences 9 and 10 described that Andy and Sandy were shocked and did not know what to do. The same people *participant*, “Andy and Sandy”, or “They” appeared in the theme position.

The fourth constant TP was found in Sentences 10 and 11, both of which began

with the same theme, “They”. The fourth and fifth constant TPs were marked in Sentences 13, 14, and 15, which presented the ending of the story and the moral lesson Andy and Sandy learned. Henry used the same theme, “They”, in the unmarked themes of the three sentences. Henry used the same pronoun in five out of the eight sentences in Paragraph 2. The paragraph would be improved, if Henry varied the *participant* type.

Two linear TPs were identified in Henry’s posttest writing. First, in Sentences 2 and 3, Henry created the scene by describing the loud conversation between Andy and Sandy. Then, he mentioned the doll in Sandy’s hand, which was the cause of the accident. The rheme, “Sandy”, in the second sentence became the theme in the succeeding sentence. Next, the second linear TP was identified in Sentences 12 and 13. Sandy quickly glanced around the museum to check if anyone found them repairing the damage. The rheme, “them” was the theme of the next sentence, which described that Andy and Sandy left the museum at once.

Finally, the results of rhetorical move analysis indicated that Henry’s posttest writing was complete with the rhetorical structures after the instruction informed by SFL. First, the opening technique was adopted and Henry created the scene at the beginning of the first paragraph. He provided detailed information regarding the time and location of the incident. Unlike in the pretest, Henry correctly developed the

scene by describing how Andy and Sandy broke the exhibition after the instruction.

Transition was also identified at the beginning of the second paragraph. The first paragraph ended with the two characters hitting the exhibition. Henry began the second paragraph with the adverb, “Unfortunately”, which implied that something bad happened. The exhibition was broken, which was the problem that Andy and Sandy faced. The following paragraph provided details regarding how Andy and Sandy solved the problem. Furthermore, after depicting that Andy and Sandy left the museum, Henry employed the closing technique and continued to provide a moral lesson; Andy and Sandy had learned that they should not run and play in the museum.

In conclusion, after the instruction, the organization and content of Henry’s posttest picture writing were improved, as all the rhetorical structures were well-established in the posttest writing. Henry described the four picture prompts in detail and the posttest writing was complete with all the rhetorical moves and rich content. Although the number of linear TP and derived hyper TP decreased in the posttest, Henry’s posttest writing quality and coherence were not influenced. On the other hand, his posttest writing improved because the distribution of the TPs was even. One constant TP and one linear TP were found in the first paragraph and every sentence in the second paragraph was well-connected by the TPs and logical connectors in the marked themes. In summary, the progress in content and coherence

might explain why Henry's writing score skyrocketed after the instruction informed by SFL.

4.3.2 Natalie

Before the instruction, Natalie relied on constant TPs with the same people *participant* in the unmarked theme positions to connect sentences, which created a sense of monotony. However, Natalie improved the coherence in her posttest writing by including various types of logical connectors and linear TPs besides constant TPs. She also made progress by producing a coherent picture writing complete with all the rhetorical moves in the posttest. TC, TP and rhetorical structure analysis were implemented to examine the pretest writing. The results of the pretest writing were demonstrated in Table 4.8 with constant TPs presented in solid lines. The themes of the constant TPs were highlighted.

Table 4.8 The TC, TP and Rhetorical Move Analysis of Natalie's Pretest Picture Writing

Paragraph 1		
Marked Theme	**Theme**	**Rheme**
☑ Opening	it	was sunny day.

(1) One day,		
(2)	A girl	who named Mary has long and beauty hair.
(3) So,	she	went shopping to buy some girt for her ...
☑ Development	she	went to department store in afternoon.
(4) Because she needed …		
(5) However,	she	was so tired that she wanted to sit …
(6) And	she	had a pleasant mood.
(7) When she went to …	many people	gazed at her coat.
(8)	She	didn't know what happened about her.

Paragraph 2

Marked Theme	Theme	Rheme
☑Transition ☑Setting	she	saw her coat stain into 油漆 on the door.
(9) To her surprise,		
☑Development	She	recalled her memory what happened today.
(10)		
(11)	She	remembered that she went to the park …
(12)	She	thought maybe the chair not be dry…
□ Closing	She	wasn't sad instead going home to wear
(13)		another coat…

As shown in Table 4.8, the results of the TC analysis suggested that two logical connectors were employed in the marked themes of Natalie's pretest writing and that most of the *participants* in the unmarked themes belonged to the people type. Next, the findings of the TP analysis indicated that Natalie only used constant TPs before the instruction. Eight constant TPs were identified in Natalie's pretest writing, most of which began with "She". Natalie used the same TP pattern and the same people *participant* to describe what she saw, experienced, and felt, which made her pretest writing lack variety. Third, the results of rhetorical move analysis showed that only the closing rhetorical move was missing. Natalie correctly developed the scene by explaining how Mary stained her dress, but she ended the story by stating that Mary went home and changed the dirty clothes. The last rhetorical move, i.e. closing, was absent.

Generally, the major problem of Natalie's pretest writing was the prevalent people *participant*, "she", which began nearly every sentence and became the theme of every constant TP. The repeating constant TP made Natalie's pretest writing monotonous. After the instruction, Natalie made progress by including linear TPs besides constant TPs in her posttest writing. TC, TP and rhetorical structure analysis were conducted to scrutinize Natalie's posttest writing and the findings were

summarized in Table 4.9. Constant TPs were presented in solid lines and linear TPs in dotted lines. The themes of the constant and linear TPs were highlighted and the rhemes of linear TPs were underlined.

Table 4.9 The TC, TP and Rhetorical Move Analysis of Natalie's Posttest Picture Writing

Paragraph 1		
Marked Theme	**Theme**	**Rheme**
☑ Opening	There	hold Chinaware Exhibit yesterday.
(1)		
☑ Development	My brother	asked me if we went to see this exhibition.
(2)		
(3) And	I	was interested in it.
(4) So	I	nodded my head right away.
(5)	I	brought with my favorite doll together…
(6) When I was …	my brother	suddenly took out my doll.
(7)	He	didn't want to give me back.
(8) Consequently,	he	hit one of the value souvenir, and it …
Paragraph 2		

Marked Theme	Theme	Rheme
☑ Transition ☑Setting	we	lost our hands and it made my hair stand on
(9) In the moment,	↓	end.
☑ Development	We	thought how to repair it without anyone
(10)		finding.
(11)	My brother	repair it with the tape in hurry.
(12) At the same time,	the	found us that he caught us red-handed.
	policeman …	
(13)	We	apologized profusely to policeman …
	↓	
(14) From this experience,	we	learned that we had to be more vigilant …
	↓	
☑ Closing	we	need to obey the rule that we couldn't play
(15) In order to have …		in exhibition.

In Table 4.9, the results of TC analysis suggested that Natalie used four logical connectors in the marked theme positions after the instruction informed by SFL. The first two logical connectors, "So" and "Consequently" displayed causal relationships of the events. The first one, "So," appeared in Sentence 4, which indicated that, because the female character was interested in the exhibition, she agreed to go with her brother. Next, in Sentence 8, "Consequently" was also used before describing the

outcome of the brother's naughty trick.

Another type of logical connector identified in Natalie's posttest writing was the one that marked time sequence. She used "In the moment" in Sentence 9 to illustrate that the characters did not know what to do when they realized they were in trouble. The last logical connector, "At the same time" was marked in Sentence 12. Natalie used it to indicate that the police caught the two characters when they were repairing the broken antique. Next, the results of TC analysis also revealed that, even though most of the *participants* belonged to people *participant* type, Natalie used different people *participants*. The people *participants* included "I", "we", "my brother", and "the policeman", which added variety to her posttest.

Moreover, the results of TP analysis indicated that seven constant TPs and two linear TPs were employed. The first two constant TPs were identified in Sentences 3, 4, and 5, which all began with "I". Natalie explained why the two characters went to the exhibit from the first person narrative. Next, Sentences 6, and 7 formed the third constant TP. Natalie used "My brother" and "He" in the theme positions of the constant TP to describe that the brother suddenly took away his sister's doll and refused to return it to her.

Then, the fourth constant TP was formed by Sentences 7 and 8. Both of the sentences began with "he", or "the brother". The fifth constant TP appeared in

Sentences 9 and 10. Natalie used “we” in unmarked theme positions to depict the two characters’ reaction when they found the exhibition broken. Finally, the sixth and seventh constant TPs were used to connect Sentences 13, 14, and 15, which all began with “we”.

Also, Natalie included two linear TPs after the instruction rather than using constant TPs repetitively. The first linear TP was formed by Sentences 2 and 3. The brother asked his sister whether she would go to the exhibition with him. The rheme, “me”, which referred to the sister, became the theme, “I”, in the succeeding sentence. The other linear TP was identified in Sentences 12 and 13. The policeman found the brother and sister repairing the damage. The rheme of the sentence, “us”, which referred to the brother and sister, became the theme, “we”, in the following sentence.

Next, the results of rhetorical structure analysis showed that every rhetorical move was identified and well-established in Natalie’s posttest writing. The first rhetorical structure, opening, was found at the beginning of the first paragraph, which introduced the two main characters and presented the details of when the exhibit was held. The scene description was developed by the brother’s invitation to the museum and their misbehavior in the museum, which led to the damage of the exhibition.

The third rhetorical move, transition, was found in Sentence 9, which began with “In the moment” to present the time sequence and connected the two paragraphs.

Upon discovering that they broke the exhibition, the brother and sister were in panic. Then, Natalie developed the content by describing how they reacted to the problem in the following sentences. Finally, instead of ending with the brother and sister's apology to the policeman, Natalie continued to provide a moral lesson that they learned from the incident. The last rhetorical move, closing, was identified with detailed description in the last two sentences. They learned that they should behave in the museum.

In general, although the people *participant* was still the dominant *participant* type after the instruction, Natalie used different people *participants* and pronouns in her posttest writing to prevent the writing from being monotonous. Furthermore, the coherence in Natalie's posttest writing was improved as more various types of logical connectors and TP patterns were employed. Natalie made progress by including linear TPs after the instruction instead of relying on constant TPs. Also, every rhetorical structure was identified and carefully developed. At the end of the posttest writing, Natalie reiterated the importance of polite demeanor, which also echoed the beginning of the text. To sum up, she produced a coherent picture writing with rich content, various types of logical connectors, and TPs in the posttest.

4.3.3 Laurence

Laurence received the highest score both in the pretest and posttest. Laurence's pretest writing was long, but not divided and the closing rhetorical move was absent. After the instruction, he improved by producing a well-organized posttest writing, which was divided into three paragraphs. All the rhetorical structures were adeptly adopted and adequately developed in his posttest writing. TC, TP and rhetorical structure analysis were implemented to further examine the pretest writing. The results of the pretest writing were demonstrated in Table 4.10 with constant TPs presented in solid lines and linear TPs in dotted lines. The themes of the constant and linear TPs were highlighted and rhemes of linear TPs were underlined. The description of the topic in the derived hyper TP was in bold and the succeeding sentences were italicized and marked with arrows.

Table 4.10 The TC, TP and Rhetorical Move Analysis of Laurence's Pretest Picture Writing

Paragraph 1		
Marked Theme	**Theme**	**Rheme**
☑ Opening (1)	**It**	**was an exciting day.**
☑ Development	*I*	*went to AAA, a new fashion which just have*

(2)		*opened, and shopped for a lot of thing.*
(3)	*I*	*purchased almost everything I saw…*
(4) *Furthermore,*	*I*	*then wear my newest, most fashionable…*
(5) After having some…	I	walked to the street.
(6)	"Hey, look…	said people.
(7)	"Oh my…"	
(8)	I	was about to shout out loud.
(9)	I	was undoubtedly the focus of the street.
(10)	People	kept looking at and talking about me.
☑ Transition	It	wasn't until I found out the truth that I
(11)		would make me bury myself in a hole.
☑ Setting	I	took a good look at myself on …
(12) While crossing …		
☑ Development	I	decided to go back to where chair was and
(13) Being embarrassed…		SUE whoever painted the chair …
(14) While I was …	I	was stopped by a girl.
(15)	She	said something, but I didn't hear clearly …
(16)	"Excuse..."	said the girl.
(17)	"What?"	said me angrily.

(18)	“Excuse ...”	asked if you want to be the model …
(19)	We	would love you to wear your …”
(20)	“I	wasn’t sure how my faced expression…”
□ Closing	“Oh my	
(21)	gosh…”	

As shown in Table 4.10, the results of the TC analysis suggested that only one logical connector was identified in the marked themes. Regarding the analysis of the *participants* in the unmarked themes, it was observed that Laurence used 18 people *participants* and 3 dummies without other *participant* types. Namely, 18 out of 21 *participants* belonged to the people *participant* type, which accounted for 86%. Next, the results of TP analysis indicated that six constant TPs, one linear TP and one derived hyper TP were found in Laurence’s pretest writing. Laurence tended to use constant TPs which were formed by consecutive sentences, such as Sentences 2 to 5, and Sentences 12 to 14. Moreover, the five constant TPs all began with the same theme, “I”.

Finally, the results of rhetorical move analysis showed that Laurence employed both of the opening techniques and only the closing rhetorical move was absent in Laurence’s pretest writing. First, the opening technique, i.e. topic presentation, was identified at the beginning of Laurence’s pretest writing. “It was an exciting day”

summarized the day that the main character had. It was also the topic that the whole story revolved around. Besides, the transition, “It wasn’t until I found out the truth that I would make me bury myself in a hole,” served as the foreshadow of the following sentence. The character would be embarrassed if she found the stain on her coat.

In conclusion, Laurence employed various kinds of TPs to connect sentences. Moreover, both of the opening techniques were adopted in Laurence’s pretest writing, which was rarely found in the other learners’ writings. The whole text echoed the first sentence, “It was an exciting day,” which enhanced coherence in his pretest writing. Laurence adeptly employed the transition technique to foreshadow the surprising ending and presented the twist in the latter part of his writing. One problem of Laurence’s pretest writing was that the long text was not divided into paragraphs and if Laurence adopted the closing technique, his writing would be complete.

After the instruction informed by SFL, Laurence divided his posttest writing into three paragraphs with all the rhetorical moves well-established. TC, TP and rhetorical structure analysis were implemented to examine the posttest writing. The results of the posttest writing were demonstrated in Table 4.11 with constant TPs presented in solid lines. The themes of the constant and linear TPs were highlighted and the rhemes of linear TP were underlined. The description of the topic in the derived hyper

TP was in bold and the succeeding sentences were italicized and marked with arrows.

Table 4.11 The TC, TP and Rhetorical Move Analysis of Laurence's Posttest Picture Writing

Paragraph 1		
Marked Theme	**Theme**	**Rheme**
☑ Opening (1)	Legend	has it that once upon the time, in the ancient China, a necromancer had…
(2)	**He**	then ended his life by being passed by…
(3) But still,	the vessel	remains;
(4) and today,	it	will be displayed in the Chinaware Exhibit.
Paragraph 2		
Marked Theme	**Theme**	**Rheme**
☑ Transition ☑ Setting (5)	"Nah, I don't buy it"	reacted me after hearing the story of the cursed Chinaware told by my sister.
(6) Though one of …	I	don't believe in this kind of stuff.
☑ Development (7) While on our tour…	I	spot a very cool-looking chinaware.
(8)	The vessel	looked very old.

(9)	There	were a lot of damage on its copper-like patterns.
(10) **And**	**the patterns**	**somehow appealed to me.**
(11)	*It*	*was irresistable.*
(12)	*I*	*can't help but stare at it obsessedly.*
(13) **Suddenly,**	**an mischievious idea**	**flashed through my mind.**
(14)	*I*	*took my sister puppet, ran away …*
(15) *Then,*	*I*	*even intended to stuff her puppet …*
(16)	"Brother, …"	shouted my sis.
(17)	"What the..?"	
(18)	I	returned to my conciousness **...**
(19)	"Bang!" Oh…	
(20)	I	somehow sat near the vessel and …
(21)	This	isn't going to be good.
(22)	I	took out the tape (and I don't …
☑ Transition	that	wasn't the end of this mad story.
(23) But		

Paragraph 3		
Marked Theme	**Theme**	**Rheme**
☑ Setting	someone	broke through my room's window and
(24) That night,	↓	penetrated it.
☑ Development	He	was wearing costume that can only be seen
(25)		on ancient-story drama.
(26)		"Return my vessel!" "Agh!"
(27)	I	screamed as loud as I could, as …
	↓	
(28)	I	woke up, sweating all of myself.
(29) So,	it	was just a dream. Thank God,
☑ Closing	I	sweare, I dare not to look at any
(30)		Chinaware again!

As reported in Table 4.11, the results of the TC analysis suggested that Laurence adopted three logical connectors in his posttest writing. In Sentence 3, "But still" was used to present the twist. Even though the magician died, the vessel still existed. Also, in Sentence 15, "Then" was employed to describe the sequence of events. The main character first took his sister's doll away and then intended to stuff it into the exhibition. The third logical connector, "So", was identified in Sentence 29. Laurence

used it to display the causal relationship of sentences. The main character woke up to find that everything was merely a dream.

Next, the results of TC analysis showed that, after the instruction, more kinds of *participants* were identified in Laurence's text. There were 16 people *participants*. The predominated people *participant* type was the first-person pronoun, "I", and 12 cases were observed. Nonetheless, Laurence also used other *participant* types, including four object *participants*. Next, another three *participants* were characterized as the intangible entity type and three dummies were found in Laurence's posttest writing.

Furthermore, the findings of TP analysis revealed that five constant TPs, three linear TPs, and two derived hyper TPs were found in Laurence's posttest writing. The first constant TP was found in Sentences 3 and 4. Laurence used the same theme, "The vessel" or "it" to provide background information of the vessel. The second constant TP was formed by Sentences 6 and 7, which began with "I". Laurence used the constant TP to describe that the character did not believe his sister's story.

The fourth constant TP, which depicted the main character's misbehavior, also had the same people *participant*, "I", in Sentences 14 and 15. The next constant TP was found in Sentences 24 and 25. Laurence used "Someone" or "he" in the unmarked theme positions to portray the person who broke into the main character's

room at night. The last constant TP was formed by Sentences 27 and 28 with the same people *participant*, "I", in theme positions to describe that the character finally realized that the horrible incident was a dream.

Besides, three linear TPs was identified in Laurence's posttest writing. In Sentence 1, Laurence introduced the legend about a necromancer. The rheme, "a necromancer" became the theme of Sentence 2, which described how the necromancer ended his life. Next, in Sentence 7, the rheme, i.e. the exhibition, became the theme of the following sentence, which described the old chinaware. The third linear TP was identified in Sentence 9, in which the rheme, i.e. the patterns, was the theme of the succeeding sentence, which depicted that the character was attracted to the patterns.

Moreover, two derived hyper TPs were found. One derived hyper TP was found in Sentences 10, 11 and 12. Laurence wrote that the chinaware was appealing to the character in Sentence 10. The adjective, "irresistible" was utilized in Sentence 11 to describe that the character could not help but become intrigued. In Sentence 12, the narrator's reaction, i.e. the fixed gaze with obsession, upon seeing the exhibition supported that the chinaware drew the character's attention. The other derived hyper TP was formed by Sentences 13, 14 and 15. The topic of the derived hyper TP was a mischievous idea and the succeeding sentences provided further information

regarding the naughty tricks that the narrator intended to play on his sister.

Finally, the results of rhetorical structure analysis suggested that all the rhetorical moves were adeptly employed and well established in Laurence's posttest writing. The opening rhetorical move was the scene description, i.e. the legend of the vessel, identified in the first paragraph. Then, the transition was provided at the beginning of Paragraph 2, which was the brother and sister's dialogue about the legend. Laurence created the scene by introducing why the narrator went to the museum and depicting the appearance of the vessel.

The rest of Paragraph 2 developed the scene by describing how the characters broke the exhibition accidentally. Then, Sentence 23 served as the transition and connected Paragraphs 2 and 3, which foreshadowed the unexpected outcome of the story. At the beginning of the last paragraph, Laurence created another scene by describing the stranger in the narrator's bedroom. Then, another twist was presented when the story seemed to come to an end as the stranger was going to kill the narrator. It was revealed that all was a dream. Finally, the closing rhetorical move was identified at the end of Paragraph 3. The narrator decided that he would never go to mysterious exhibits again.

To sum up, even though Laurence's language use was colloquial and still immature, Laurence applied what he had learned after the instruction. Various kinds

of logical connectors and TPs were used to connect sentences, which contributed to the coherence in Laurence's posttest writing. Moreover, an adept use of rhetorical structures was observed in Laurence's posttest writing. Laurence provided transition and created setting for every paragraph. In Paragraph 2, the transition also served as the foreshadow of the surprising ending, which intrigued the readers. The logical connectors, TPs and rhetorical structures made Laurence's posttest writing coherent and rich in content.

All in all, the results of the present study suggested that the EFL senior high school learners' picture writing score significantly increased after the instruction. Next, the examination of *participants* in the unmarked theme positions showed that people and object *participants* were the two frequently employed *participant* types in picture writings. Third, the analysis of logical connectors in the marked theme positions indicated that the sequential logical connectors and the logical connectors which explained the cause and effect of events were commonly used to narrate stories in picture writings. Fourth, the findings of the TP analysis showed that, although the EFL learners included more TP types in the posttest writings, constant TPs still dominated both the pretest and posttest writings. Finally, the investigation of rhetorical structures revealed that the learners made progress in employing the rhetorical moves in the posttest, especially the transition and closing technique.

Generally, coherence in the learners' posttest picture writings was improved with various logical connectors, TP types and well-established rhetorical structures.

CHAPTER FIVE

Discussion and Conclusion

The current research aimed to examine how the instruction of TCs, TPs, and rhetorical moves influenced the thirty senior high school students' picture writings. A pretest/posttest design was utilized to investigate the effect of the instruction. Through analyzing the TCs, TPs, and rhetorical structures in the pretest and posttest data, the effect of the three-week instruction could be examined. This chapter is composed of two sections. The results of the TC, TP, and rhetorical move analysis are first summarized and discussed in Section 5.1, Discussion. Moreover, three learners' writings were further analyzed and discussed to verify the findings. Section 5.2, Conclusion, offers summary of the major findings and the implications of teaching TCs, TPs, and rhetorical structures to enlarge the understanding of how the instruction impacts learner writings. Then, the section discusses limitations of the present study and provides suggestions for future research.

5.1 Discussion

To help the learners improve coherence in picture writings, the present study adopted the instruction informed by SFL theory. A pretest/posttest design picture writing assessment was employed to analyze the effect of teaching TCs, TPs, and rhetorical structures in EFL senior high school classrooms. It was found that the learners made significant progress in coherence and the picture writing scores after the instruction informed by SFL.

Next, the results of the TC analysis showed that people and object *participants* were the two frequently found *participant* types in the unmarked theme positions. Third, the sequential logical connectors and the logical connectors which explained the cause and effect of events were commonly employed in the marked theme positions. Fourth, the findings of TP analysis indicated that constant TPs were dominant in both the pretest and posttest writings. Finally, the rhetorical move analysis suggested that the learners made progress in adopting the rhetorical moves, especially the closing technique, in the posttest. Coherence was enhanced due to the learners' improvement in TC, TP and rhetorical structures. The results were discussed in the following five subsections, i.e. learners' progress in the overall scores, *participant* types in unmarked themes, TPs, rhetorical moves, and the comparison of the three learners' writings.

5.1.1 Learners' Significant Score Gains after the Instruction of TCs, TPs, and Rhetorical Structures

The current study was designed to investigate how the instruction informed by SFL theory influenced senior high school learners' picture writings. After the instruction of TCs, TPs, and rhetorical structures, considerable progress was observed in learners' scores. The present research indicated significant differences in the learners' pretest and posttest writings, which corroborated the research literature that TP instruction helped increase coherence in EFL learner writings (Cheng, 2008; Henry & Roseberry, 1998; Ikaningrum, 2009; Liu & Liu, 2013; Mellos, 2011) and that genre instruction helped EFL senior high school students produce well-organized texts (Brown & Marshall, 2012; Chen & Su, 2012; Cheng, 2008; Henry & Roseberry, 1998).

A possible explanation for the result might be that, to enhance textual coherence, the present study introduced the rhetorical moves in picture writings and the sentence structure by teaching theme and rheme to connect sentences. The three-week instruction familiarized the learners with the picture writings, ranging from the word-level, sentence-level, to discourse-level. The instruction thus helped increase the overall scores of the posttest writings and improved the EFL senior high school students' language proficiency.

Moreover, paired t-test was performed to examine whether, after the intervention, there was significant difference on each of the five constructs, i.e. content, organization, grammar, word choice, and mechanics. Statistically significances were observed in the score gains of content, organization, and word choice. There were several possible explanations for the result. Firstly, the first stage of the instruction program dealt with the frequent *participants* and logical connectors in picture writings. The instruction of the meaningful units and the hands-on practices might thus contribute to the significant increase of word choice.

Secondly, the instruction of TPs enabled the learners to connect sentences, which helped create coherence in the posttest picture writings. Thirdly, the organization was also improved after the participants learned to adopt the rhetorical structures, including the opening and closing techniques, in picture writings.

It was interesting to note that the mean difference was the largest in the aspect of organization and the mean difference was larger in content than in word choice. The findings corroborated Chen and Su (2012) that, after receiving the genre-based instruction of summary writing, the 41 Taiwanese college students made larger progress in content and organization than in the other constructs. It was clear that the participants in both Chen and Su (2012) and the current study benefited from the instruction informed by SFL, especially in the aspect of content development and

textual organization.

The results implied that the meaning-based SFL instruction of TCs, TPs and rhetorical moves helped EFL senior high school learners improve more on the discourse-level aspects instead of on the language use. Unlike the form-focused traditional pedagogy, which dealt with the problems of grammar and vocabulary words, the instruction implemented by the present study enabled the learners to adopt the rhetorical structures and produce coherent stories.

5.1.2 The Variety of *Participant* Types in Unmarked Themes after the Instruction

According to its markedness, themes are categorized into two types. Unmarked theme is the grammatical subject of the sentence and is often the norm. On the other hand, marked themes are often phrases, or logical connectors, which foreground unfamiliar information. They are more unusual (Vande Kopple, 1991), which create the setting and connect sentences. The present study investigated the *participants* in the pretest and posttest picture writings. The *participant* types identified in all the pretest and posttest writings were people, object, dummy, intangible entity, and referent. The frequency and percentage of each type were calculated to judge if the performance of *participants* in pretest and posttest writings differed.

The results of TC analysis revealed that people *participants* predominated the

unmarked themes both in the pretest and posttest writings. Content nouns, such as the people and content *participants*, were frequently found in the unmarked themes of EFL learner writings. Previous studies also yielded similar findings (Cheng, 2008; Correa & Domínguez, 2014; Derewianka, 2004; Hawes & Thomas, 1997; Liu & Liu, 2013; Mellos, 2011).

For instance, in Hawes & Thomas (1997), the content nouns in college student writings appeared more often than those in *The Sun*, where people were the frequent subject matter. Like *The Sun*, the picture writings were also descriptions of characters. It was not surprising to find that content nouns dominated the picture writings. Moreover, Mellos (2011) stated that, in students' rhetorical analysis of articles, people and object *participants* often occupied unmarked theme positions. Liu & Liu (2013) also reported EFL learners' overreliance on people and object *participants* in students' argumentative essays. These findings suggested that, when composing picture writings, the students in the present study seemed to overly rely on using content nouns, such as the people and object *participants*, in unmarked themes.

Among people *participants*, the findings supported previous studies, which found that personal pronouns were prevalent in learner texts (Christie & Dreyfus, 2007; Hawes & Thomas, 1997; Liu & Liu, 2013; Mellos, 2011; Vande Kopple, 1991; Wang, 2007). A possible explanation might be that, in picture writings, the plot

usually revolved around the main characters; as a result, writers often used people *participants* to narrate stories. One of the more significant findings to emerge from the study was that most of the students diversified their *participant* types after the instruction. Specifically, 21 learners, or 70% of them, varied their *participant* types after the intervention. That is, the students made progress by using more *participant* types in the posttest.

5.1.3 The Variety of TP Types in the Posttest Writings

Among constant TPs, linear TPs, and derived hyper TPs, constant TPs appeared much more often than the other TP patterns in both the pretest and posttest writings. On the other hand, linear TPs and derived hyper TPs were rare. The results corroborated previous research, which suggested that constant TPs characterized EFL learner writings (Christie & Dreyfus, 2007; Hawes & Thomas, 1997; Liu & Liu, 2013; Mellos, 2011; Wang, 2007). One possible reason might be that picture writings usually revolved around the same people. It might be easier for the learners to begin their sentences with the same people *participant* in unmarked themes when describing stories. Thus, constant TPs were frequently employed to connect sentences.

The prevalence of constant TPs implied that the ideas were not developed in the rheme positions (Belmonte & McCabe, 1998; Jalilifar, 2010) because when writers

employed constant TPs, further information regarding the same theme was given. Yet, the rheme was left undeveloped. Another reason might be that most of the student writings were short. Linear TPs and derived hyper TPs were usually applied in longer texts (Wang, 2007). After the instruction, the students were still not able to expand their ideas in rhemes.

However, constant TPs decreased in number and percentage whereas the number of the other TP types increased after the instruction. Specifically, linear TPs appeared five times more often in the posttest writings than in the pretest. The results demonstrated that TP instruction helped the learners use other TP patterns to spice up their writings.

The findings supported previous research which stated that the linear TP, an indicator of coherent writings, appeared more often after the instruction of TPs in various genres, from explanation, taxonomic report, discussion (Albufalasa, 2013), argumentative essays (Liu & Liu, 2013) and rhetorical evaluations of articles (Mellos, 2011). The current study extended the line of research by investigating a different genre, i.e. picture writings, and supported the research literature that the learners employed more TP types to create coherence after TP instruction.

5.1.4. Considerable Improvement in Applying the Obligatory Rhetorical Moves after

the Instruction

Adopted from Labov & Waletzky (1997), the six rhetorical moves, i.e. Opening, Development, Transition, Setting, Development, and Closing, were often identified in picture writings. The results of rhetorical structures indicated that the learners' use of rhetorical structures increased after the intervention. 73% of the students, or 22 of them, employed all the rhetorical moves in the posttest, which implied that only 8 learners failed to do so. Generally, the students made immense progress in rhetorical structures after systematic instruction of rhetorical moves in picture writings, which then, helped improve coherence and content development in the learner writings.

In the posttest, it was observed that the content and organization scores were significantly higher. The instruction of the six rhetorical structures enabled the learners to produce well-organized picture writings by adopting the six rhetorical moves in picture writings. The learners developed the content, when they included the rhetorical moves by adopting the opening techniques, creating tension, and describing the outcome of the events, etc. Therefore, the improvement in content scores reached significance after the instruction. The findings were in accordance with the research literature (Brown & Marshall, 2012; Chen & Su, 2012; Cheng, 2008), which also observed progress in content and organization after the instruction of rhetorical structures.

Among the six rhetorical structures, the learners improved the most in applying the closing technique, i.e. providing moral lesson, at the end of the text. According to Labov and Waletzky (1997), illustrating what the character had learned returned "the verbal perspective to the present moment". Unlike merely describing the pictures, offering moral lessons required the learners to ponder on what the events entailed. Before the instruction, the moral lessons were absent in most of the picture writings; the stories often ended abruptly. Nonetheless, the students have learned to make the moral lessons explicit after the instruction. The encouraging findings indicated that the instruction of rhetorical structures enabled the students to compose coherent texts with rich content.

5.1.5 Similarities and Differences in the Picture Writings of Henry, Natalie and Laurence

The pretest and posttest writings from Henry, Natalie, and Laurence, whose pretest scores were the lowest, in the middle and the highest, were further investigated to verify the findings. Generally, the three learners added variety to their posttest writings by adopting different *participant* types. Every *participant* type was found in the high scorer's posttest writing. Next, an immense progress was observed in the increase of logical connectors. Regarding the results of TP analysis, although the three

learners still relied on constant TPs in posttest, more TP types were employed to connect sentences. Finally, all the rhetorical moves were well-established in the three posttest writings and the high scorer even adeptly used the transition rhetorical move to foreshadow the surprising ending. The results of TC, TP and rhetorical structures analysis were summarized in Table 5.1.

Table 5.1 The TC, TP and Rhetorical Move Analysis of the Three Learners' Pretest and Posttest Picture Writings

		Henry		Natalie		Laurence	
		Pretest	Posttest	Pretest	Posttest	Pretest	Posttest
TCs (Unmarked Themes)	People	15	14	12	14	18	16
	Dummy	0	0	1	1	3	3
	Object	0	1	0	0	0	4
	Intangible entity	0	0	0	0	0	3
TCs (Marked Themes)	Contrast	0	0	1	0	0	1
	Sequence	0	2	0	2	0	1
	Cause & effect	0	0	1	2	0	1
	Explanation	0	0	0	0	1	0

TPs	Constant	5	5	8	7	6	5
	Linear	4	2	0	2	1	3
	Derived Hyper	1	0	0	0	1	2
Rhetorical Structures	Opening (Scene)	1	1	1	1	1	1
	Opening (Topic)	0	0	0	0	1	0
	Development	0	1	1	1	1	1
	Transition	1	1	1	1	1	1
	Setting	1	1	1	1	1	1
	Development	1	1	1	1	1	1
	Closing	0	1	0	1	0	1
Scores	Content	1	4	3	3.5	3	3
	Organization	1	3.5	3	4	3	4
	Grammar	1	2	1.5	2	2.5	2
	Word Choice	0.5	2	1.5	2.5	2.5	3
	Mechanics	1.5	1	1.5	1.5	1	2
	Total Score	5	12.5	10.5	13.5	12	14

As can be seen in Table 5.1, the results of TC analysis indicated that people *participants* dominated the three learners' pretest and posttest writings. Yet, more

participant types were observed in the posttest writing of Henry and Laurence. An even distribution of the *participant* types was discovered in Laurence's posttest writing. Different kinds of *participant* types added variety to the high scorer's posttest writing. Moreover, it was interesting to note that Natalie used more people *participants* after the instruction informed by SFL. However, instead of using the same people *participant* throughout her pretest writing, Natalie employed different people *participants* and her posttest writing was not monotonous anymore.

Next, the findings of TC analysis also showed that more logical connectors were employed in the learners' posttest writings to increase coherence. For instance, no logical connectors were found in Henry's pretest writing. Nonetheless, after the instruction informed by SFL, he used two sequential logical connectors, which contributed to coherence in his posttest writings. The results were in accordance with the research literature (Cheng, 2008; Hawes & Thomas, 1997; Mellos, 2011; Vande Kopple, 1991). The reason might be that, when composing picture writings, the sequential connectors were often employed to tell stories and describe the sequence of the events.

As for the results of TP analysis, overreliance on constant TPs was observed in the three learners' pretest and posttest writings. For instance, before the instruction, Natalie repetitively used constant TPs with the same people *participant* in the

unmarked theme positions, which created a sense of monotony. However, Natalie improved the coherence by including linear TPs in her posttest writing. More types of TPs were also found in the learners' posttest writings. The results were in line with the previous studies, which suggested that TP instruction helped improve coherence in learner writings (Chen & Su, 2011; Cheng, 2008; Henry & Roseberry, 1998; Ikaningrum, 2009).

Finally, the results of rhetorical move analysis showed that the scores of the three learners' posttest writings increased in content and coherence. For example, before the instruction, Henry did not develop the content correctly in the first paragraph and the proportion of the two paragraphs were uneven. The first paragraph was far longer than the second paragraph. In addition, the closing rhetorical move was absent, so his pretest writing ended abruptly. However, Henry made the largest progress in content and organization after the instruction informed by SFL. The two paragraphs were rich in content and the distribution of information was even. The organization and content of Henry's posttest picture writing were improved with the content score skyrocketing from 1 point to 4 points and the organization score rose from 1 point to 3.5 points.

As for Laurence, who got the highest score in the pretest, both of the opening techniques were adopted in Laurence's pretest writing, which was rarely found in the other learners' writings. The whole text echoed the first sentence, "It was an exciting

day." Nevertheless, Laurence's pretest writing ended suddenly without the closing rhetorical move. After the instruction, all the rhetorical moves were well-established and fluently presented. Laurence also adeptly employed the transition technique to foreshadow the surprising ending and presented the twist in the following part of his writing. It was observed that both high scorers and low scorers benefited from the instruction informed by SFL. A little larger improvement was found in scores of the low scorer's posttest writing, but Laurence, the high scorer, was able to employ the rhetorical structures in a comparatively more skillful way.

5.2 Conclusion

5.2.1 Major Findings of the Study

To sum up, the results of the present study suggested that the EFL senior high school learners made significant progress in coherence and their picture writing scores after the instruction informed by SFL. Next, the evaluation of *participants* in the unmarked themes indicated that people and object *participants* frequently appeared in picture writings. Third, the analysis of logical connectors in the marked theme positions suggested that the sequential logical connectors and the logical connectors which explained the cause and effect of events were frequently employed to narrate stories in picture writings.

Fourth, the findings of the TP analysis showed that, although the EFL learners included more TP types in the posttest writings, they mainly relied on constant TPs both before and after the instruction. Finally, the investigation of rhetorical structures revealed that, in the posttest, the learners improved in adopting and developing the rhetorical moves, especially the transition and closing techniques in picture writings.

5.2.2 Pedagogical Implications

Taken together, the findings showed that coherence could be achieved through the instruction of TCs, TPs and rhetorical moves. Systematic and explicit teaching served to help the learners to produce coherent texts. For instance, the instruction began with teaching TCs. Then, the structure of sentences was introduced, followed by the instruction of organization. In class, the instruction of various *participants*, logical connectors, and TP types might help learners expand their repertoire of means to connect sentences. Teachers could explain and demonstrate how to apply a wide variety of *participants*, logical connectors and TP patterns in writings, succeeded by in-class writing practices.

Although this study focuses on picture writings, the findings may well have a bearing on the importance of genre instruction in writing pedagogy. The study has found that the instruction of rhetorical structures might raise learners' awareness to

the obligatory moves in picture writings, which enabled them to produce well-organized texts with the rhetorical structures well-established.

Since picture writing is one of the major test types on GSAT in Taiwan, findings of the current research can be incorporated to help senior high school students in Taiwan to prepare for the picture description section on GSAT. Also, SFL is rather unheard of to the educators in L2 contexts (Cheng, 2006; Cheng, 2008; Hyon, 2002), so teacher training is in desperate need. More workshops, teaching demonstrations and lesson plans should be held to inform teachers of how to conduct the instruction informed by SFL.

Next, the teaching material of the present study could be integrated in the picture writing pedagogy so that the instructors in Taiwan may have a clear idea when guiding learners to diversify TP types and apply the rhetorical moves in their writings. Carefully-developed handouts with picture writing models were included in the appendix for teachers to instruct students how to analyze the texts and recognize the TP patterns besides generic structures.

5.2.3 Limitations of the Study

Overall, this study supported the idea that the instruction of TC, TP and rhetorical moves promoted coherence and the results of this investigation

complemented those of earlier studies. However, the generalizability of these results was subject to certain limitations. For instance, the intervention merely lasted 3 weeks, inclusive of the TC, TP and genre instruction. Cognitive overload might influence the learners' performance in the posttest. More time was needed to allow sufficient practice and acquisition. Next, the students participated in the study were from the same school in New Taipei City of the same background and proficiency level. The findings were tentative, but not conclusive and thus might not be applied to learners at diverse levels due to the small sample size. Future studies are recommended to include more students from different schools to generalize the effect of the instruction in EFL language classrooms.

Notwithstanding these limitations, the study contributes to existing knowledge by providing empirical evidence and concluded that the instruction informed by SFL cast positive influence on increasing the coherence in EFL senior high school learners' picture writings. Nonetheless, analyzing the influence of the instruction in L2 contexts was still at the experimental stage. This research will serve as a base for future studies. There is a need to continue the line of research in uncovering the effect of teaching TC, TP and rhetorical moves in EFL senior high school classrooms. To provide more definitive evidence, it would be intriguing to focus on different text types and explore the long-term effect of the instruction on L2 senior high school learner writings.

These would be fruitful areas for further research in the field.

To conclude, the current study examined the effect of the TC, TP and rhetorical structure instruction on the EFL senior high school learners' picture writings. The findings indicated that the instruction informed by SFL had a positive influence on the coherence and content development in the learners' picture writings. With the well-established rhetorical moves, improvement in content and coherence was observed after the instruction. Moreover, a wide variety of logical connectors and TPs were employed to connect sentences in the learners' posttest picture writings.

However, it was found that the learners still heavily relied on constant TPs with people *participants* in unmarked themes. One possible reason might be that picture writings usually revolved around the same character. Many learners were inclined to begin their sentences with the same unmarked themes when describing stories. Thus, constant TPs were frequently employed to connect sentences.

Not until recently has SFL instruction been extensively implemented in L2 settings. Also, the existing research reported inconclusive results (Brown & Marshall, 2012; Chen & Su, 2012; Cheng, 2008; Henry & Roseberry, 1998). Direct empirical evidence is still necessary to investigate whether the instruction informed by SFL can achieve its potential. To sum up, further research is needed to affirm the effectiveness of genre-based approach informed by SFL theory, and to provide specific guidance on

incorporating the instruction of rhetorical moves, TPs and TCs into EFL writing pedagogy.

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APPENDIX A

Teaching Material of the Instruction Program

Introduction

I. Goals

When students are preparing for General Scholastic Aptitude Test, they often ask, "How to excel on the composition section?" Many students expect Amelia to teach writing strategies and how to organize ideas. Students also report that they have problems with describing objects and procedures, developing ideas as well as structuring sentences. The picture writing challenge is going to familiarize students with picture writing in GSAT and improve coherence and organization in writings.

II. The Schedule

Stage 1: Instruction-Word Choice in Picture Writings
Class 1: Introduction
Class 2: The Meaningful Units (participants)
Class 3: The Meaningful Units (process, circumstance)
Stage 2: Instruction-Organization in Picture Writings
Class 4: The Structure of a Sentence (theme and rheme)
Class 5: The Organization of a Paragraph (setting and transition)
Class 6: The Organization of a Passage (the opening and closing techniques)
Class 7: Development of a Passage (the theme-rheme connections)
Stage 3: Exercise- The Picture Writing Tasks
Class 8: Generating Ideas
Class 9: Essay Writing and Peer Review
Class 10: Revision and Self-evaluation

III. Systemic Functional Grammar (SFL)

Systemic Functional Grammar (SFL) emphasizes the communicative function of the language. The aim of teaching SFL is to help students understand how grammar is used to make meanings in different occasions.

IV. Exercises- Guessing Game

1. Read Text A and B and guess what (genre) they are.
   Text A _____. Text B _____.
2. Check in the box if you can get the result by using the SFL or traditional grammar analysis.

Participant (Object)	Process (Material)	Circumstance (Time)

A. [The cartoon] follows Phineas and his English stepbrother, Ferb, on summer vacation. Every

N. V. N. Conj. Pron. Adj. N. N. Prep. N. N.

day, the boys embark on a new project, which annoys the controlling sister, Candace. She frequently tries to reveal the boys' secret activities to their mother.

Participant (People)	Process (Behavioral)	Process (Verbal)	Circumstance (Time)

B. I am standing here today and declaring that we can end child marriage in a generation. This is

N. Be-V. Ving Adv. Adv. Conj. Ving. Conj. N. Aux. V. N. N. Prep.Art. N.

the moment where a girl and a girl, and millions of girls worldwide, will be able to say, "I will marry when I want." Thank you.

Results	SFL	Traditional Grammar
1. how words are organized in sentences (句子裡單字的組成)		
2. how language is put together to communicate meanings (意思表達)		
3. language use in different contexts (語言不同的使用方式)		
4. how the topic develops (主題的發展)		
5. a form-focused analysis (偏重形式的分析)		

3. The differences between SFL and traditional grammar:

Aspects	SFL	Traditional Grammar
1. Focus (焦點)	how language is used to convey meanings for different purposes	how words are put together in sentences
2. Language (語言觀點)	a system of meaning	a set of rules
3. Purpose (目的)	for understanding why a text is the way it is	for correcting grammatical errors
4. Language use (語言的使用)	different language use in cultural and social contexts	correct language use in writing and speech

5. Basis (基礎)	meaning-based	form-based

Stage 1: Instruction-The Word Choice in Picture Writings

The Meaningful Units: Participants

- **Reviewing Systemic Functional Language (SFL)**

(1) What does SFL emphasize? _____ , _____

(2) Which one is the analysis of a sentence from an SFL perspective? _____

a. Ferb saw Perry just now. (sensing)
Ferb was watching TV just now. (doing)
Ferb looked tired. (being)

b. Ferb saw Perry just now. (sense verb+ O)
Ferb was watching TV just now. (sense verb + O)
Ferb looked tired. (linking verb + adj.)

- **The Participant in a Sentence**

Name	Traditional Grammar	Function	Types
Participant	the repeating nouns in a passage (句子的主詞或受詞)	"Who or what?" help tracking the key elements (幫助了解主題)	people, objects, time/place, dummy, referent, intangible entity, procedure, illness, institution, event/custom, mental activity, physical activity, contribution…

- **An Example**

SFL	Participant (_____)	Process (material)					Circumstances (place)		
Example	*Candace*	*was*	*talking*	*on*	*the*	*Phone*	*in*	*the*	*house.*
Traditional grammar	Noun	BeV	V-ing	Prep.	Determiner	Noun	Prep.	Determiner	Noun

- **Exercise-Guessing Game**

(1) Highlight the participants and specify the type.

Text A

One evening, John was invited to his old friend´s wedding. Meeting so many classmates in the university, he became more and more excited. He talked a lot with others, laughed happily, and also, drank a lot.

When it got darker and darker outside, he knew that he had to go home. So much did John drink that he couldn´t even drive home on his own. He then walked on the side of the road and tried to find a taxi. He waved at the cars, shouted loudly, and even ran onto the road. Soon, there came a car. It stopped in front of him, the drunken man got on the car without hesitation, and fell asleep immediately.

Opening his eyes again, John found himself in the police station. To his dismay, he learned that he mistook the police car for a taxi the day before. A policeman scolded him angrily and John was too embarrassed to look at him. John really learned a lesson and decided not to get drunk in the future.

Adapted from http://www.ceec.edu.tw/CeecMag/Articles/142/142-2.htm

Text B

Jurassic World broke box office records around the world. It is the first movie to make more than $500 million on its opening weekend. It made $204 million in the USA and $100 million in China. A movie expert said everyone was surprised. He said: "No one saw this coming." Most people thought the film would make $100 million in the USA. The movie The Avengers has the record for the most successful movie on an opening weekend in the US.

Jurassic World is part four in the Jurassic Park series. The first was in 1993. The latest movie was the most popular film in the 66 countries where it was released. One reason is because many parents who watched the first Jurassic Park when they were children took their own kids to see Jurassic World. Another reason is because the movie opened in China and in the US on the same weekend. China is the world's second biggest film market.

Adapted from: http://www.breakingnewsenglish.com/1506/150618-jurassic-world-1.html#ixzz3g2P0TQSU

(2) In the 2 essays, which kind of participants appears most often?

Text A

Text B

(3) What is the genre of the two texts? Provide reasons using the results of the participant analysis.

Text A

Text B

- **Grading Rubrics- Word Choice (4%)**

On GSAT and in this writing program, the participants of your writing will be evaluated as the following.

Word Choice (4%) *Check in the box if the writing meets the requirement.*
☐ There are various types of participants, not just people (變化使用多種 participants)
☐ There are various types of process, not just relational (being) or lower-level words, like walk, cry…(變化使用多種 process)
☐ Correct spellings (拼字正確)
☐ Correct word usage and no Chinglish (用字正確無台式英文)

Stage 1: Instruction- The Word Choice in Picture Writings

The Meaningful Units: Process and Circumstances

- **Reviewing the Meaningful Units**

Analyze the sentences and find out the **WRONG** statement. _____

"*The B-Plot of Phineas and Ferb features Perry the Platypus working as a spy to defeat Dr. Doofenshmirtz. Then, all traces of the boys' project are usually erased just before Candace can show it to their mother. This often leaves Candace very frustrated.*"

① The participant of the 1st sentence is "The B-Plot".

② In the 2nd sentence, "traces of the project" is a participant.

③ "Candace" is one of the participants.

④ The participant type of the last sentence is object.

- **The Meaningful Units in a Sentence**

Name	Traditional Grammar	Function	Types
Participant	the repeating nouns in a passage (句子的主詞或受詞)	"_____ or what?" help tracking the key elements (幫助了解主題)	people, objects, time/place, dummy, referent, intangible entity, procedure, illness, mental/behavioral features…
Process	the event that is described, including the verb (強調動詞)	"What is happening?" showing the action (描述發生什麼事)	material (doing), mental (sensing), relational (being), verbal (saying), behavioral (laugh…), existential (there is…)
Circumstance (Optional)	the adv, or prep. phrases (副詞或介系詞片語)	"Where, when, how, why?" specifying relevant facts of the event (指出相關資訊)	location, manner, cause, extent, origin, destination, accompaniment (和誰), role, matter (關於), contingency(情況)

- **Example**

SFL	Participant (people)	Process (_____)					Circumstances (location)		
Example	*Ferb*	*rarely*	*speaks*	more	*than*	*once*	*in*	*an*	*episode.*
Traditional grammar	Noun	Adverb	Verb	Adverb	Preposition	Adverb	Preposition	Article	Noun

- **Time for an Exercise!**

(1) Highlight the processes, complete the chart, and answer the questions.

One evening, John was invited to his old friend´s wedding. Meeting so many classmates in the university, he became more and more excited. He talked a lot with others, laughed happily, and also, drank a lot.

When it got darker and darker outside, he knew that he had to go home. So much did John drink that he couldn´t even drive home on his own. He then walked on the side of the road and tried to find a taxi. He waved at the cars, shouted loudly, and even ran onto the road. Soon, there came a car. It stopped in front of him, the drunken man got on the car without hesitation, and fell asleep immediately.

Opening his eyes again, John found himself in the police station. To his dismay, he learned that he mistook the police car for a taxi the day before. A policeman scolded him angrily and John was too embarrassed to look at him. John really learned a lesson and decided not to get drunk in the future.

Adapted from http://www.ceec.edu.tw/CeecMag/Articles/142/142-2.htm

(2) Which kind of process appears most often? Why?

	Material (vt. doing)	Mental (sensing)	Relational (being)	Verbal (vt. saying)	Behavioral (vi.)	Existential (there is…)
Frequency						

- **Grading Rubrics- Word Choice (4%)**

On GSAT and in this writing program, the process of your writing will be evaluated as the following.

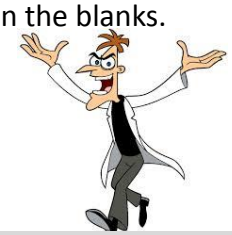
Word Choice (4%) *Check in the box if the writing meets the requirement.*
☐ There are various types of participants, not just people (變化使用多種 participants)
☐ There are various types of process, not just behavioral or lower-level words, like walk, cry…(變化使用多種 process)
☐ Correct spellings (拼字正確)
☐ Correct word usage and no Chinglish (用字正確無台式英文)

Stage 2: Instruction- Organization in Picture Writings

The Sentence Structure: Theme and Rheme

● Reviewing Process

How to describe what people have heard? Please read the following examples and fill in the blanks.



①Isabella heard Phineas and Ferb working in the backyard. (mental/sensing)

②Candace enjoyed listening to Jeremy's singing. (material/ _____)

③Dr. Doofenshmirtz _____ angry. (relational/ being)

● The Theme-Rheme Family

Name	Place	Function	Example
Theme	The subject of a sentence	the main character that the sentence is about (通常是句子的主角)	*Marked Theme* *Theme* ↓ ↓ *In the afternoon, Phineas, Ferb and Perry were sitting under the tree.* ↑ *Rheme*
Rheme	The rest of the sentence after the verb	the information of the theme (主角的描述)	
Marked Theme	The first element of a sentence, but not the theme.	the adv, or phrases that provide additional information about time, place, frequency or changes. (關於時空頻率或其他新資訊)	

● The Connecting Marked Themes

Besides giving new information, another important function of the marked themes is to connect the sentence with the following one. Brainstorm with your partners to come up with more examples.

	Examples
1. Introduction (介紹)	as a matter of fact, actually, of course, without a doubt
2. Contrast (對比)	however, still, nevertheless, nonetheless, yet, instead on the contrary, on the other hand,
3. Comparison(比較)	similarly, in the same way,
4. Sequence (排序)	first, second, third, then, next later, at the same time, at first, at last, eventually,
5. Cause and Effect (因果)	otherwise, so, thus, hence, consequently, accordingly,
6. Example (舉例)	for example,
7. Explanation (解釋)	besides, in addition, additionally, moreover, furthermore, also,
8. Conclusion (結論)	all in all, in short, on the whole, that is, in other words, namely, to put it differently

- **Exercise**

(1) Please find out the theme, rheme and marked theme of the sentence.

SFL	Circumstances (place)	Participant (people)	Process (material)

Example	*Beside*	*Perry,*	*Ferb*	*was*	*reading*	*a*	*book.*
Traditional grammar	Preposition	Noun	Noun	BeV	V-ing	Determiner	Noun

(2) Please underline the theme, highlight the rheme and circle the marked theme.

The show, *Phineas and Ferb*, follows the adventures of stepbrothers Phineas
Theme Rheme
and Ferb in the Tri-State area. Their older sister, Candace, has two obsessions: "busting" her brothers, and winning the attention of Jeremy. Meanwhile, their pet platypus, Perry, acts as a secret agent for an all-animal government organization, fighting Dr. Doofenshmirtz.

Adapted from https://en.wikipedia.org/wiki/Phineas_and_Ferb

- **Grading Rubrics- Grammar (4%)**

On GSAT and in this writing program, this section of your writing will be evaluated as the following.

Grammar (4%) *Check in the box if the writing meets the requirement.*
☐ Correct verb forms, like tense, and S-V agreement (動詞形式，如時態正確、人稱單複數變化)
☐ Correct nouns, like number pronoun and reference (使用正確名詞單複數、代名詞和指稱詞)
☐ Correct sentence structures with theme and rheme, etc. (句子結構正確，如都有 theme, rheme…等)
☐ Variety in sentence structures through parallel structures, etc (句子多變化，如排比、倒裝等等)

Stage 2: Instruction- Organization in Picture Writings

The Organization of a Paragraph: Setting and Transition

- **Reviewing the Theme-Rheme Family**

In the sentence, *"Usually, some incidents give Phineas an idea for a project, and he announces, 'Ferb, I know what we're gonna do today!'"* which one is the theme? _____

a. Usually b. some incidents c. Ferb d. a project

- **Setting and Transition**

Picture writing	Place	SFL	Function	Example
Setting	at the beginning of a paragraph	Hyper theme (telling readers where they are going to)	setting of the picture (描述場景，人事時地物)	Setting *Phineas and Ferb are sitting lazily under the big tree when they decide to construct a large rollercoaster. With their mother Linda at the grocery store, their sister Candace wants to catch them in the act and "bust" them.* Transition *Candace goes to the store to tell their Mom…*
Transition 	near the end of a paragraph	Hyper rheme (reminding readers where they've been to)	transitional devices (承接下一段)	

Adapted from: https://en.wikipedia.org/wiki/Rollercoaster_(Phineas_and_Ferb)

- **It's Your Turn to Accomplish a Mission**

(1) Please underline the setting and highlight the transition of the first paragraphs in passage a and passage b.

(2) Discuss with your classmates and decide which passage is better. _____

a. One evening, a man named Kris attended a wedding party. It was held in a luxurious hotel, where there were a lot of guests.

Everyone talked lively and happily during the meal, including Kris. Being the best friend of the couple, Kris drank a lot in ecstasy because he felt really happy for them.

b. One evening the man attended a friend´s wedding ceremony. He drank a lot of wine, and gulped at the party. The host was very angry because he was not polite.

He didn´t know himself to be so funny, and waved at the police car. The policeman took him to police office. *Adapted from CEEC model samples, GSAT 93*

Stage 2: Instruction- Organization in Picture Writings

The Organization of a Passage: The Opening and Closing Techniques

- **Reviewing Setting and Transition**

Fill in the blanks according to the details provided, and complete the structure of the paragraph.

A paragraph of a Picture Writing	
_____	Information about the time, place, and main character.
Content	Development of the event
Transition	_____

- **The Opening and Closing techniques**

Picture writing	Place	Types	Examples
Opening Techniques	at the beginning of a text, about 2 sentences	(1) Topic presentation: introducing the main idea (介紹主題)	*When people enjoy the convenience brought by technology, safety should be considered.*
		(2) Scene description: creating the settings (描述場景)	*I just got a new iPod from my father last week, and it had been the greatest birthday gift I had ever received.*
Closing Techniques 	near the end of a text, about 2 sentences	(1) Summary: reviewing the main ideas (總結全文)	*The two young people really regretted what they had done. Had it not been for smartphones, they could have had a wonderful ceremony that day.*
		(2) Moral lesson: pointing out the lesson learned (點出主旨，小故事大道理)	*Josh had learned his lesson alright. With the injuries and the phone taken away, there is no way that he will ever use his phone while he is walking again.*

- **Time for an Exercise**

(1) The following is the first sentence of a student writing.
Which opening technique is employed? _____

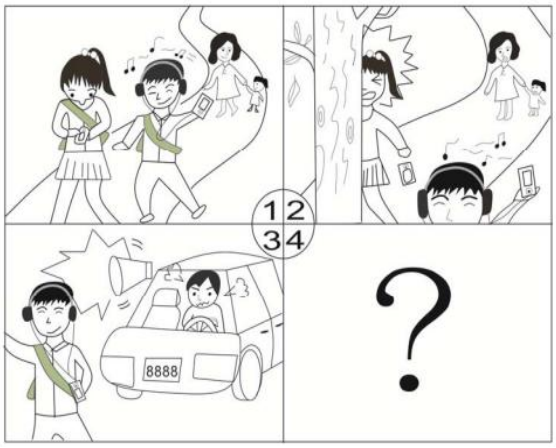
"After school, Nick and Norah cheerfully walked down
the winding road toward home."

a. Topic presentation b. Scene description

(2) The following is the last sentence from the same passage.
Which closing technique is employed? _____

"After the incident, both of them finally knew the importance of safety and they never listened to music or play video games while walking ever again."

a. Summary b. Moral lesson



Adapted from CEEC model samples, GSAT 103

(3) Constructing Picture Writing Models

Combine the elements of a sentence, paragraph and passage, and fill in the blanks of Model 2.

Model 1 (A Two-Paragraph Case):

Paragraph 1 (Description of Picture 1 & 2)	Paragraph 2 (Description of Picture 3 & 4)
• Opening (Topic presentation/_____ _____) • [Development 1] • Transition	• Setting • [Development 2] • Closing (Summary/ _____)

Model 2 (A Case of more than Two Paragraphs):

Paragraph 1	Paragraph ...	Final Paragraph
• Opening (Topic presentation/ Scene description) • [Development 1] • Transition 1	• Setting 1 • [Development 2] • Transition 2	• Setting 2 • [Development 3] • Closing (Summary/ Moral lesson)

- **Grading Rubrics- Organization and Coherence (5%)**

On GSAT and in this writing program, this section of your writing will be evaluated as the following.

Organization and Coherence (5%) *Check in the box if you have found it.*	Effectiveness *Check in the box if you have found it*
☐ Opening *(Circle the technique):* topic presentation/ scene description (第一段一、二句)	☐ Appropriate (適當的) ☐ Predicting the following (預告內容)
☐ Transition(第一段最後一、二句)	☐ Logical (符合邏輯)
☐ Setting (第二段一、二句)	☐ Effective (有效的) ☐ Adequately developed(充分發展)
☐ Closing *(Circle the technique):* summary/moral lesson(全文最後)	☐ Appropriate (適當的)
☐ Development: Theme and rheme are connected smoothly both within and between sentences.(theme, rheme 句子內和句子間連結強)	

Stage 2: Instruction- Organization in Picture Writings

Development of a Passage: The Theme-Rheme Connections

● Warm-up: The Picture Writing Model

(1) Please identify the marked theme, theme and rheme of the sentences in the first paragraph.

(2) Please highlight the opening (also identify the technique), setting, transition, and closing (also identify the technique).

(3) Are the themes connected? If the themes refer to the same entity, draw an arrow.

One evening, I went to one of my friends´ wedding in my black suit. I was happy that he married a nice girl. I was so excited that I drank too much. On my way home, my head was dazzling and my feet were so heavy that I couldn´t walk well. So, I gave up walking home, waving my hand to stop a taxi. Though I thought that taxi was strange with the sparking light, I still got into the car and told the driver my address. Then I fell into a deep dream in the taxi.

In the next morning, I woke up. I felt uncomfortable and tried to stretch my body to make myself awake. When I stood up, I found that I was in the police station instead of my bedroom. What happened last night? A policeman pointed at the police car outside and told me, "That was the 'taxi' you took last night. Do you have any problem now?" I was so embarrassed and promised that I would never drink that much again.

Adapted from http://www.ceec.edu.tw/CeecMag/Articles/142/142-2.htm

● Development: The Theme-Rheme Analysis

(1) A good example (連結性強):

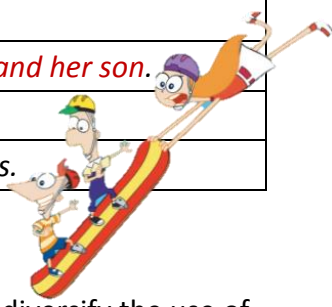
In well-written writings, the opening and setting are developed, and the ideas are often connected. By observing the logic flow of the sentences, we will know whether the ideas are presented coherently.

Marked Theme (to provide new information)	Theme (the subject and main character)	Rheme (elaboration of the subject)
	I	*just got a new iPod from my father last week.*
	It	*had been the greatest birthday gift I had ever received.*
Featuring the newest functions,	*this iPod, which was painted bright purple*	*allowed me to listen to the music I wanted at anytime.*

(2) A bad example (天外飛來一筆):

An undeveloped theme will destroy the flow of a passage. Undeveloped themes appear all of a sudden and are not dealt with in the following sentences.

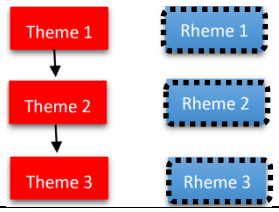
Marked Theme (to provide new information)	Theme (the subject and main character)	Rheme (elaboration of the subject)
One day,	*a girl*	*was walking with her boyfriend in the park.*
	There	*was a mother and her son.*
	The girl	*hit the tree.*
However,	*her boyfriend*	*did not find this.*



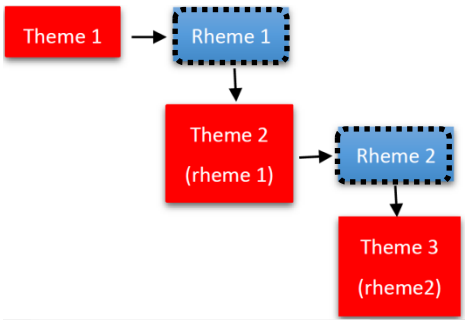
- **Common Logic Flows in Picture Writing**

In order not to bore our readers, we often use different sentence patterns and diversify the use of flows. The following are four common types of flows, or thematic progression (TP), in picture writing.

(1) **Flows with the Same Theme (Constant Thematic Progression, Constant TP):** There are two or more sentences with the same theme. (多句有共同的 theme)

Marked Theme	Theme	Rheme	SFL
	The driver	*was mad that he yelled at the boy.*	
	He	*opened the door and took off the boy's earphones.*	
	The driver	*hit the boy angrily.*	

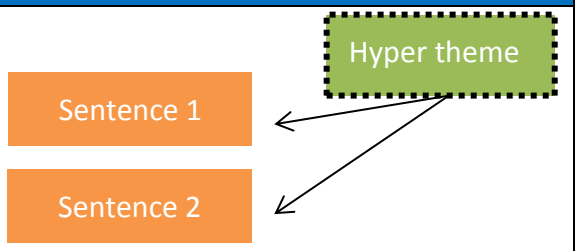
(2) **Flows from rheme to theme (Linear TP):** The rheme of the first sentence is picked up as the theme of the second sentence. It is also called, zig-zag, because the arrows are like "Z". (theme, rheme 一個接一個)

Marked Theme	Theme	Rheme	SFL
However,	*the accidents*	*did not lead the brother and his sister to despair and sorrow.*	
	They	*then found their interest in bees and earphones.*	
Years later,	*their interest*	*motivated them to publish the book, Bee-ctionary.*	
	Jack and Jill	*won themselves the Nobel Prize in 2020.*	

(3) **Using cohesion cues in marked themes:** To provide further information or to signal changes, writers often employ cohesion cues, or transitional devices, as marked themes. (轉承語表達時間、地點、因果…等)

Marked Theme	Theme	Rheme
	Jill	*bumped right into a tree.*
What's worse,	*a beehive*	*dangling from one of the tree branches fell off and thus led to the outrush of these aggressive venomous species, stinging Jill all over.*
Meanwhile,	*Jack*	*got hit by a car.*

(4) **Sentences with the same hypertheme (Derived hyper TP):** A series of sentences developed from the same hyper theme. (兩、三句發展同樣主題)

Marked Theme	Theme	Rheme	SFL
	I	*woke up at a tranquil night.*	
	The room	*was **cool** and **quiet**, with both windows open.*	
	The moon	*was **high** in the sky.*	
	*Its **soft** light*	*fell on my bedroom floor.*	

- **Exercise: Using the handy tools to examine the coherence**

(1) Draw arrows to show the logic flow.

Marked Theme	Theme	Rheme
	There	*was a girl walking with her boyfriend after school.*
	They	*didn't talk to each other.*
	The girl	*kept using her cellphone.*
And	*the boy*	*just enjoyed the music.*
	The girl	*didn't see there was a tree.*
So,	*she*	*hit it.*
But	*her boyfriend*	*didn't know that and kept walking.*

(2) The following is the second paragraph of the passage. There are four tasks in the exercise:

a. Analyze the sentence and find the marked themes, themes and rhemes.

b. Draw arrows to show the logic flow of the paragraph.

When the boy crossed the road, a car almost hit him. Suddenly, he found that his girlfriend was not by his side. He went back home and called his girlfriend in hurry. However, she didn't answer the phone.

Marked Theme (to provide new information)	Theme (the subject and main character)	Rheme (elaboration of the subject)

c. According to the results of the first two tasks, which flow is the most frequent?

d. Modify the passage using different kinds of flows and fit them in the chart with the revision.

Marked Theme	Theme	Rheme

- **Grading Rubrics- Organization and Coherence (5%)**

On GSAT and in this writing program, this section of your writing will be evaluated as the following.

Organization and Coherence (5%) *Check in the box if you have found it.*	Effectiveness *Check in the box if you have found it*
☐ Opening *(Circle the technique):* topic presentation/ scene description (第一段一、二句)	☐ Appropriate (適當的) ☐ Predicting the following (預告內容)
☐ Transition(第一段最後一、二句)	☐ Logical (符合邏輯)
☐ Setting (第二段一、二句)	☐ Effective (有效的) ☐ Adequately developed(充分發展)
☐ Closing *(Circle the technique):* summary/moral lesson(全文最後)	☐ Appropriate (適當的)
☐ Development: Theme and rheme are connected smoothly both within and between sentences.(theme, rheme 句子內和句子間連結強)	

Stage 3: Exercise-The Picture Writing Tasks

Generating Ideas

- **A Review of the Theme-Rheme Connections**

(1) Please complete the following chart and draw arrows to show the logic flow.

① *Major Monogram tells Perry to stop Dr. Doofenshmirtz.* ②*Perry dashes to investigate what Dr. Doofenshmirtz is doing.* ③ *Doofenshmirtz's inventions all end with "-inator".* ④*In the skyscraper office of Doofenshmirtz Evil Inc., Doofenshmirtz traps Perry and explains his current evil plan.*

Marked Theme (to provide new information)	Theme (the subject and main character)	Rheme (elaboration of the subject)
1		
2		
3		
4		

(2) According to the result, which sentence is irrelevant, or not connected with the others? _____

Adapted from https://en.wikipedia.org/wiki/Phineas_and_Ferb

- **Generating Ideas**

There are four strategies to help you come up with ideas:

(1) Clustering (畫構思圖)

a. Write the main idea in the center and draw a circle around it.

b. Write down the details (words or phrases) that support the main idea. Put them around the circle that contains your topic. Circle them, and connect them to the main topic with a line.

c. Choose the Ideas which are closely connected to your main ideas or the one with the most details. Write them into a passage.

(2) Listing & Grouping (列出分類)

a. Write down a list of single words/ phrases that relate to the topic.

b. Put them into groups according to how they are connected.

(3) Freewriting (隨想隨寫)

a. Write whatever comes to your mind for 5 minutes. Don't worry about typos, spelling or grammar. You can use Chinese if you don't know the word in English.

b. Read through what you have written.

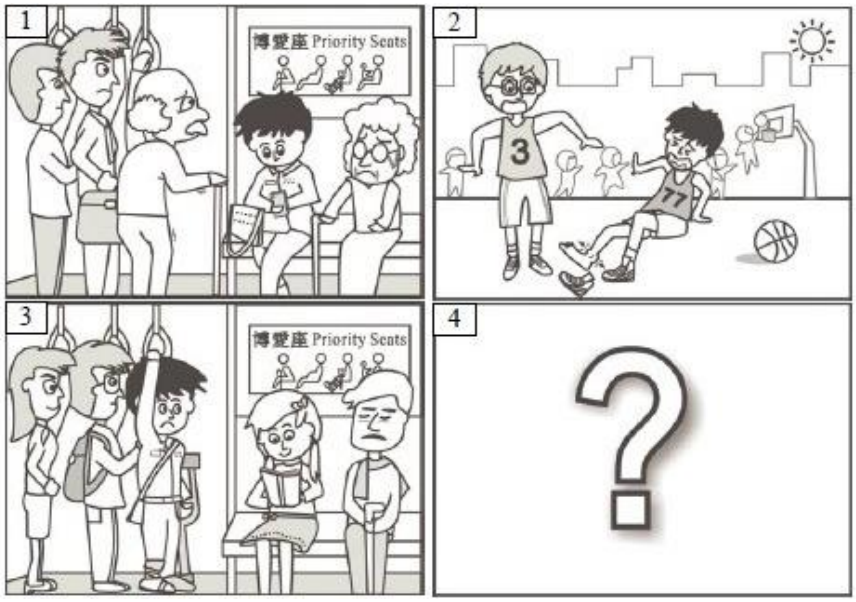
c. Keep the important ones or what you want to develop for your later writing. Delete the irrelevant or inappropriate sentences.

Adapted from *You Can Write!* (Lee, 2007)

(4) **Asking the 5W1H Questions (where, when, who, what, why and how)** and organize them in the **information chart**. It is a general information outline that can help you describe the pictures in details.

- **The Information Chart Practice**

Please describe the following pictures and fill in the blanks.



Adapted from GSAT 102 Composition Section

Picture	The Writing Model	Content
Paragraph 1  	Opening: _____ (Use a technique and write down the sentence.)	
	Development: ● *What are they doing in the beginning, in what ways are they doing something, and why are they doing it?* ● *Are logic flows needed? Write down the flows you are going to use.*	Time (when): Occasion (where): Characters (who): **The cause of the story (why):**
 		Time (when): Occasion (where): Characters (who): **Development (what):** Feelings (how):
	Transition (Sentence)	

Paragraph 2  	Setting ●*Are logic flows needed?*	Time (when): Occasion (where): Characters (who): Views/ feelings (how): **Twists, turns, or coincidences (what):**
 		Time (when): Occasion (where): Characters (who): **The consequence of the event (what):**
	Closing: _____ (Use a technique and write down the sentence.)	Explanation / Inference (what)

Adapted from http://english.nhsh.tp.edu.tw/p41-05.htm

- **Content (5%)**

On GSAT and in this writing program, this section will be evaluated as the following.

Content (5%) *Check in the box if the writing meets the requirement.*
☐ The topic is clearly presented. (主旨清楚)
☐ The 5W1H questions are answered. *(Circle the one if it is: when, where, who, what happened, why, how do they feel?)*
☐ Enough details are given. (提供充分的細節)
☐ The story is complete. (故事完整)
☐ There are more than 120 words in the passage.(至少 120 字)

● Peer Review

(1) **Read** the essay for the first time. Make sure you understand everything.

(2) **Analyze** the writing from the 5 aspects, content, organization and coherence, grammar, word choice and mechanism.

(3) Do not give comments, like “Good” or “I like it.” Your suggestions should be **constructive**.

1. Content (5%)

(1) Complete the scoring chart

Content (5%) *Check in the box if the writing meets the requirement.*
☐ The topic is clearly presented. (主旨清楚)
☐ The 5W1H questions are answered. *(Circle the one if it is: when, where, who, what happened, why, how do they feel?)*
☐ Enough details are given. (提供充分的細節)
☐ The story is complete. (故事完整)
☐ There are more than 120 words in the passage.(至少 120 字)

2. Organization and Coherence (5%)

(1) Highlight the opening and identify the technique

(2) Highlight the closing and identify the technique

(3) Use a curve line to mark the setting

(4) Use a curve line to mark the transition

(5) Underline the marked themes, circle the themes, and put the (rheme) in brackets

(6) Which type of flow is the most common? _____ (give examples by drawing arrows in the writing)

(7) Fill in the scoring chart

Organization and Coherence (5%) *Check in the box if you have found it.*	Effectiveness
☐ Opening *(Circle the technique):* topic presentation/ scene description (第一段一、二句)	☐ Appropriate (適當的) ☐ Predicting the following (預告內容)
☐ Transition(第一段最後一、二句)	☐ Logical (符合邏輯)
☐ Setting (第二段一、二句)	☐ Effective (有效的)
☐ Closing *(Circle the technique):* summary/moral lesson(全文最後)	☐ Appropriate (適當的)
☐ Development: Theme and rheme are connected smoothly both within and between sentences.(theme, rheme 句子內和句子間連結強)	

3. Grammar (4%)

Grammar (4%) *Check in the box if the writing meets the requirement.*
☐ Correct verb forms, like tense, and S-V agreement (動詞形式，如時態正確、人稱單複數變化)
☐ Correct nouns, like number pronoun and reference (使用正確名詞單複數、代名詞和指稱詞)
☐ Correct sentence structures with theme and rheme, etc. (句子結構正確，如都有 theme, rheme…等)
☐ Variety in sentence structures through parallel structures, etc (句子多變化，如排比、倒裝等等)

4. Word Choice (4%)

(1) Review the participant/ theme of the sentences

(2) Review the process/ (rheme) of the sentences

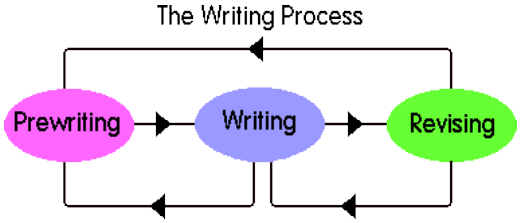
Word Choice (4%) *Check in the box if the writing meets the requirement.*
☐ There are various types of participants, not just people (變化使用多種 participants)
☐ There are various types of process, not just behavioral or lower-level words, like walk, cry… (變化使用多種 process)
☐ Correct spellings(拼字正確)
☐ Correct word usage and no Chinglish (用字正確無台式英文)

5. Mechanism (2%)

Mechanism (2%) *Check in the box if the writing meets the requirement.*
☐ Correct punctuation (標點符號正確，句點後大寫、逗號和分號後小寫、不出現在一行之首…等)
☐ Correct format (正確文體)

Stage 3: Exercise- The Picture Writing Tasks

Revision and Self-evaluation



- **Revising is the beginning of growing and improvement!**

  Follow the steps to complete you revision.

(1) Check the 5 score charts and correct the mistakes.

(2) Answer the questions:

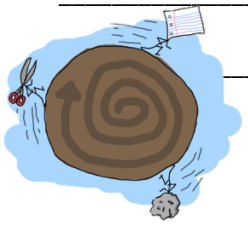
According to the peer review, what aspect do you need to improve?

_____

How to improve the above-mentioned shortcomings?

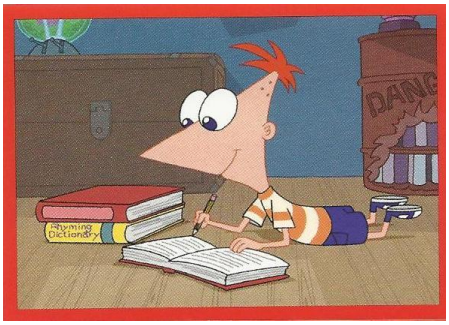
_____

(3) Scores of your revision would be deducted if the errors mentioned in peer review and the teacher's comments are not corrected.



● Self-Evaluation

Follow the steps and examine your work objectively.



● Content (5%)

(1) Complete the scoring chart

Content (5%) *Check in the box if the writing meets the requirement.*
☐ The topic is clearly presented. (主旨清楚)
☐ The 5W1H questions are answered. *(Circle the one if it is: when, where, who, what happened, why, how do they feel?)*
☐ Enough details are given. (提供充分的細節)
☐ The story is complete. (故事完整)
☐ There are more than 120 words in the passage.(至少 120 字)

● Organization and Coherence (5%)

(1) Highlight the opening and identify the technique

(2) Highlight the closing and identify the technique

(3) Use a curve line to mark the setting

(4) Use a curve line to mark the transition

(5) Underline the marked themes, circle the themes, and put the (rheme) in brackets

(6) Which type of flow is the most common? _____ (give examples by drawing arrows in the writing)

(7) Fill in the scoring chart

Organization and Cohesion (5%) *Check in the box if you have found it.*	Effectiveness
☐ Opening *(Circle the technique):* topic presentation/ scene description (第一段一、二句)	☐ Appropriate (適當的) ☐ Predicting the following (預告內容)
☐ Transition(第一段最後一、二句)	☐ Logical (符合邏輯)
☐ Setting (第二段一、二句)	☐ Effective (有效的)
☐ Closing *(Circle the technique):* summary/moral lesson(全文最後)	☐ Appropriate (適當的)
☐ Development: Theme and rheme are connected smoothly both within and between sentences.(theme, rheme 句子內和句子間連結強)	

Grammar (4%)

Grammar (4%) *Check in the box if the writing meets the requirement.*
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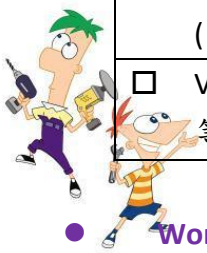
☐ Correct nouns, like number pronoun and reference (使用正確名詞單複數、代名詞和指稱詞)
☐ Correct sentence structures with theme and rheme, etc. (句子結構正確，如都有 theme, rheme…等)
☐ Variety in sentence structures through parallel structures, etc (句子多變化，如排比、倒裝等等)



Word Choice (4%)

(1) Review the participant/ theme of the sentences

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Word Choice (4%) *Check in the box if the writing meets the requirement.*
☐ There are various types of participants, not just people (變化使用多種 participants)
☐ There are various types of process, not just behavioral or lower-level words, like walk, cry… (變化使用多種 process)
☐ Correct spellings(拼字正確)
☐ Correct word usage and no Chinglish (用字正確無台式英文)

Mechanism (2%)

Mechanism (2%) *Check in the box if the writing meets the requirement.*	Scores & Comments *(Give 1, 0.5, or 0 & How to improve?)*
☐ Correct punctuation (標點符號正確，句點後大寫、逗號和分號後小寫、不出現在一行之首…等)	_____ / 1
☐ Correct format (正確文體)	_____ / 1
Total Score	_____ / 2

Reflection

Reflect on your learning experience and the writing process before answering the questions.

I. **Word Choice in Picture Writings**

(1) I can write an essay with different types of participants. Yes/No (Others:_____)

(2) I can write an essay with different types of process. Yes/No (Others:_____)

(3) Is there anything you want to say about this stage?

II. **Organization in Picture Writings**

(4) I know the paragraph structure of English writing. Yes/No (Others:_____)

(5) I can examine coherence of writings by applying theme/rheme analysis. Yes/No (Others:_____)

(6) What is your writing model?

(7) Is there anything you want to say about this stage?

III. **The Picture Writing Tasks**

(8) I know how to generate my ideas before writing. Yes/No (Others:_____)

(9) I know how to give constructive comments to my classmate's writing. Yes/No (Others:_____)

(10) I know how to improve my writing quality. Yes/No (Others:_____)

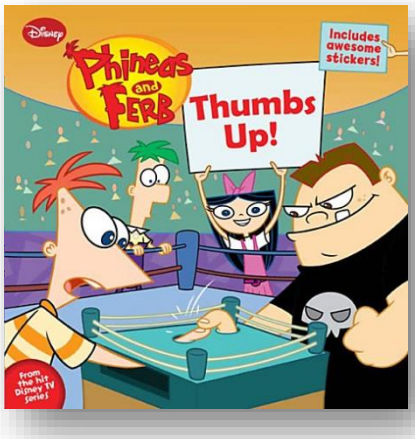
(11) Is there anything you want to say about this stage?

(12) In the picture writing instruction, what is the most helpful class to you? Why?

(13) What are the difficulties you have encountered during the writing process?

(14) What do you want to improve in the future?

(15) Is there anything you want to tell Amelia?



APPENDIX B

The GSAT Scoring Rubrics in 2014 (Chinese Version)

分項式英文作文評分指標

等級 / 項目	優	可	差	劣
內容	主題(句)清楚切題，並有具體、完整的相關細節支持。(5-4 分)	主題不夠清楚或突顯，部分相關敘述發展不全。(3 分)	主題不明，大部分相關敘述發展不全或與主題無關。(2-1 分)	文不對題或沒寫(凡文不對題或沒寫者，其他各項均以零分計算)。(0 分)
組織	重點分明，有開頭、發展、結尾，前後連貫，轉承語使用得當。(5-4 分)	重點安排不妥，前後發展比例與轉承語使用欠妥。(3 分)	重點不明、前後不連貫。(2-1 分)	全文毫無組織或未按提示寫作。(0 分)
文法、句構	全文幾無文法錯誤，文句結構富變化。(4 分)	文法錯誤少，且未影響文意之表達。(3 分)	文法錯誤多，且明顯影響文意之表達。(2-1 分)	全文文法錯誤嚴重，導致文意不明。(0 分)
字彙、拼字	用字精確、得宜，且幾無文法錯誤。(4 分)	字詞單調、重複，用字偶有不當，少許拼字錯誤，但不影響文意之表達。(3 分)	用字、拼字錯誤多，明顯影響文意之表達。(2-1 分)	只寫出或抄襲與題意有關的零碎字詞。(0 分)
體例	格式、標點、大小寫幾無錯誤。(2 分)		格式、標點、大小寫等有錯誤，但不影響文意之表達。(1 分)	違背基本的寫作體例或格式，標點、大小寫等錯誤甚多。(0 分)