

**A GENRE-BASED APPROACH TO TEACHING THE WRITTEN RECOUNT IN
ARABIC: A MIXED METHODS INVESTIGATION**

by

Myriam Abdel-Malek

Bachelor of Science, University of Jordan, 1988

Master of Education, University of Pittsburgh, 2012

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This dissertation was presented

by

Myriam Abdel-Malek

It was defended on

March 29, 2017

and approved by

G. Richard Tucker, Paul Mellon University Professor of Applied Linguistics Emeritus,

Carnegie Mellon University, Department of Modern Languages

Mariana Achugar, Professor, Carnegie Mellon University, Department of Modern Languages

Francis Troyan, Assistant Professor,

The Ohio State University, Department of Teaching and Learning

Khaled Al Masaeed, Assistant Professor,

Carnegie Mellon University, Department of Modern Languages

Dissertation Advisor: Richard Donato, Professor,

University of Pittsburgh, Department of Instruction and Learning

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Myriam Abdel-Malek, PhD

University of Pittsburgh, 2017

Studies with English language learners have demonstrated that the genre-based approach to writing informed by systemic functional linguistics (SFL) provides teachers and students support during reading and writing instruction. Nevertheless, in foreign language (FL) contexts, research on the application of this approach is still in its infancy. Additionally, there are no studies done in the less commonly-taught languages context, such as Arabic.

This mixed methods study investigated the application of the genre-based approach in a second semester university level Arabic class with 15 students during a three-week unit of study. The purpose of this study was to (1) conduct a functional grammatical analysis of the Arabic Recount genre, (2) document the qualitative and quantitative changes in students' writing of an Arabic Recount genre after the genre-based approach was implemented compared to students' initial writing, (3) examine the relationship between learning to write a Recount and reading a Recount in the same genre, and (4) observe the metalanguage students used during the joint construction of a Recount with their instructor. Data came from pretest and posttest scores of a written Recount, reading comprehension test scores of a Recount, a post-study survey, transcription of video-taped genre-based lessons, and an SFL analysis of pretest and posttest for

a focal group of students. Findings revealed that students' Recount genre writing significantly improved on the posttest compared to the pretest because of the genre-based approach to writing the Recount. The qualitative analysis for the pretest and posttest corroborated the statistical analysis and depicted the lexico-grammatical variations and challenges in students' Recount writing, indicating the features that would need additional emphasis during instruction.

Findings also showed that there was no relationship between the writing of a Recount and reading a text in the same genre, which pointed to the need for scaffolding of explicit instruction in reading various genres. Additionally, findings on the metalanguage use showed that metalanguage served as a functional, rather than formal, concept. Discussion of the pedagogical and research implications of the findings indicates valuable areas for future research.

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PREFACE

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1.0 INTRODUCTION

1.1 MOTIVATION FOR THE STUDY: A SOCIETAL PERSPECTIVE

Recent political tensions have underscored the need to eliminate misunderstandings and rebuild trust between Arab and Western cultures. One way of addressing this need is through the teaching and learning of the Arabic language and its cultures that has seen an increase in demand at the university level in the United States. This growing demand for learning Arabic and its cultures presented new challenges for university Arabic language programs. Arabic programs were suddenly populated with a diverse body of students (i.e., heritage and non-heritage speakers) and were faced with a lack of trained teachers and a scarcity in instructional materials and pedagogies (Al-Batal & Belnap, 2006). More specifically, the Modern Language Association's last surveys conducted in 2006 and 2009 showed that student enrollment in Arabic language classes grew 126.5% between 2002 -2006 and 46.3% between 2006-2009 (Furman, Goldberg, & Lusin, 2010). As a result of this increase in enrollment, programs were obligated to hire untrained native Arabic speakers to teach college level courses. Furthermore, from my own experience teaching Arabic in several institutions of higher education in the US, those teachers either relied on the approaches they were familiar with from their own schooling or only focused on aspects of the language that they felt comfortable to teach, ignoring other aspects, such as teaching culturally informed written literacy skills.

1.2 MOTIVATION FOR THE STUDY: A SITUATIONAL PERSPECTIVE

In Arabic as FL classrooms, the teaching of writing, often, takes the form of several cycles of write—give feedback—edit. The feedback from the teacher usually emphasizes correctness of form (e.g., Moore & Schleppegrell, 2014), as seen in Figure 1 below (translation to English in Appendix A). Figure 1 illustrates a first draft from a second-semester writing task in an Arabic language program at a large research university in the United States. This draft is a response to the following prompt from the textbook: “write a paragraph of at least fifty words describing what your [city] مدينه has to offer, using [the preposition ‘in’ and the object pronoun ‘it’] فيها and [nominal sentence] الجملة الاسمية with fronted [predicate] خبر” (Brustad, Al-Batal, & Al-Tonsi, 2011, p.145).

تمرين 12

مدينة بنهزرغ فيها 4 جامعات. المدينة فيها مناطق كثيرة. في منطقة أوكند" جامعة بتسبرغ.
هذه الجامعة فيها 14 كليات. الجامعة فيها بناية كان أطول بناية دراسة: "كنيدل أوف لرتين."
في الجامعة طلاب كثيرة.
المدينة ايضاً فيها مستشفيات كثيرة لان هذه المدينة كبيرة. طلاب كثيرة تدرسون في المدينة
لالحصول على وظيفة في هذا المستشفيات.
في المدينة الطقس بارد جداً. المدينة ليس فيها حشيش كثير بسبب الثلج. المدينة فيها الجو
شمس احياناً ولكن الجو غائم عادة.
في المدينة المكتبة العام. هذه المكتبة فيها كتب وكمبيوترسي. هناك للمطاعم قريبة من المكتبة
حيث الناس ياكلون و يشربون بعد الدراسة. المدينة احسن مدينة في بنسلفانيا!

ق = gram
ص = verb
م = gender
ك = spell

ق = [grammar]
ص = [verb conjugations]
م = [gender]
ك = [spelling]

Figure 1. Writing Sample from a Second Semester Arabic Class at the University Level

For this writing task, Ms. D. (pseudonym), the instructor, corrected errors using a coding system (as shown at the bottom of Figure 1) agreed upon with her students. The codes are centered on correcting the grammatical and spelling errors. Although these errors might interfere with the text's communicating a description of the student's city clearly, the relationship between language and the adequate exploration of the topic is deeper than simply correcting these surface level errors (e.g., Achugar, Schleppegrell, & Oteiza, 2007). This relationship requires a connection between the language and the social context, both cultural and situational, in which the language occurs (e.g., Achugar & Schleppegrell, 2005; Achugar et al., 2007; Donato, 2016; Halliday & Matthiessen, 2014; Martin, 2009).

Thus, this study is mainly motivated by the necessity to address: (1) the pedagogical demand in Arabic programs at the university level, (2) the teaching of culturally informed writing, and (3) the lack of research on students' writing in Arabic as a foreign language (FL).

1.3 BACKGROUND FOR THE STUDY

Recently, genre theories have contributed to a paradigm shift in teaching writing (Johns, 2002). In the new paradigm, texts (i.e., instantiations of genres) are the centerpiece for instruction and are seen as purposeful social and cultural practices that involve predictable language patterns. This new paradigm emerged from three traditions:¹ (1) the New Rhetoric, (2) English for Specific Purposes, and (3) the Genre theory of the Sydney School based on systemic functional linguistics (SFL). In the New Rhetoric tradition, the focus is on the linguistic features

¹ For a detailed comparison of the three traditions, see Hyon (1996) and Hyland (2004).

of the genre (e.g., Bhatia, 1993). In the English for Specific Purposes tradition, the social context of the genre is the focus (e.g., Miller, 1984). The Genre theory of the Sydney School brought together the linguistic features (i.e., lexico-grammar), the social, and cultural context in which the genre occurs (Halliday & Matthiessen, 2014; Martin, 2009; Martin & Rose, 2008). In combining the strengths of the New Rhetoric and English for Specific Purposes approaches, the SFL genre-based approach can be particularly useful in informing writing instruction in a language other than the students' first language. By using this approach, writing teachers are able to teach and understand writing as language systems that contribute to the meaning of the text in a sociocultural context (Achugar et al., 2007; Hyland, 2003, 2007). In addition to aiding teachers, the pedagogical approach based on SFL Genre theory (i.e., the genre-based approach informed by SFL) suggests that it is the learner's engagement with understanding the meaning of the text in its social context that expands the learner's potential for meaning-making in the target language.

The research on the genre-based approach to teaching socio-culturally informed writing in the US and other countries has demonstrated the support that this approach can provide to English-as-second-language teachers and their learners as well as FL teachers and their learners (e.g., Byrnes, 2009; Byrnes, Maxim, & Norris, 2010; Christie & Derewianka, 2008; Martin, 2009; Ramos, 2012; Schleppegrell, 2010; Schleppegrell & Go, 2007; Troyan, 2013; Unsworth, 2000). Given the benefits of this approach, I furthered the work in this field by investigating the application of the genre-based approach in a new context, Arabic as a less-commonly-taught language at the university level in the United States.

In a three-week mixed-methods study, I investigated the effect of the genre-based approach on 15 students' Recount genre writings using both qualitative and quantitative methods

of analysis, in a second-semester Arabic language course at the university level. The analysis of an authentic model text informed the design of the genre-based approach and analysis of the data. Data came from the written Recount pretest and posttest, the video recordings of lessons, the post-study survey, and the observer's field notes. The findings revealed pedagogical implications to the teaching of foreign languages, specifically for Arabic as a less commonly-taught language, which are discussed in Chapter 5.

1.4 PURPOSE OF THE STUDY AND RESEARCH QUESTIONS

The major goals for this study are: (1) to depict the stages and lexico-grammatical features of the Arabic Recount genre, (2) to investigate and understand students' writings of the Recount genre quantitatively and qualitatively after the genre-based approach was implemented compared to their initial written texts, (3) to examine the relationship between learning to write a Recount and reading a Recount in the same genre, and (4) observe the metalanguage students used during the joint construction of a Recount with their instructor.

In order to accomplish this, my dissertation sought to answer the following five research questions:

Research Question 1:

What are the linguistic demands of the Recount genre in Arabic?

a. What are the stages of the Recount genre in Arabic?

b. What are the lexico-grammatical features for each stage of the Recount genre?

Research Questions 2:

What is the difference in students' writing of the Recount genre before the genre-based instruction compared to their writing after the genre-based instruction as measured on the genre-based instrument?

Research Question 3:

What are the stages and the lexico-grammatical characteristics of the Recount genre that a focal group of students are able to use after instruction in the genre-based approach as compared to the lexico-grammatical characteristics they used before the genre-based instruction?

Research Question 4:

To what extent students' reading comprehension of a Recount text reflected their understanding of the Recount genre after the genre-based approach for teaching the writing of a Recount was implemented?

Research Question 5:

How did the instructor and the students use the metalanguage of Systemic Functional Linguistics during the joint construction stage of the Recount genre?

5a. How did the focal group of students describe the purpose and linguistic features of Recount genre?

The genre-based unit in this study sought to explicitly teach students to write a Recount of habitual events (henceforth referred to as the Recount) by making the stages and lexico-grammatical features typical to this Recount visible to students. The instructional approach was informed by the genre-based approach of the Sydney School ((Martin & Rose, 2008; Rose & Martin, 2012; Rothery, 1989, 1996a), known as the teaching/learning cycle (explained in Chapter 2).

1.5 THE SIGNIFICANCE OF THE STUDY

The significance of this study is its contribution to the Arabic language education field and the Arabic language teacher preparation field. First, the study provides an SFL analysis of the lexico-grammatical features and stages of the Recount genre in Arabic. FL teachers may use this analysis to explicitly teach the writing of this genre by making organizational and linguistic characteristics visible to students. Teacher educators may also use this analysis to model the explicit teaching of Recount features.

Second, this study furthers our understanding of the effect of the genre-based approach (informed by SFL analysis) in a new context, Arabic as a less commonly-taught language, a context in which the genre-based approach has not been explored before. Thus, it contributes to our understanding of how explicit and systematic linguistic instruction supports students' learning of the stages and lexico-grammatical features of the Arabic Recount. At the same time, the findings from the analysis of students' writings identify the features of the Recount that may need more emphasis during instruction. Third, the genre-based approach to writing enables students to write culturally appropriate texts (Rose & Martin, 2012), exhibiting cultural knowledge in the form of a particular written genre. Therefore, this study contributes to the design of FL writing pedagogies that meet the American Council on the Teaching of Foreign Languages (ACTFL) standards, both the presentational standard of the Communication goal area as well as the standards of the Culture goal area (National Standards in Foreign Language Education Project., 2013).

Fourth, this study contributes to understanding how students use metalanguage as a formal or functional concept (Greeno, 2012) during the composition of the Recount. Fifth, it

adds to our understanding of whether the scaffolding of explicit writing instruction during the teaching/learning cycle supports students' reading comprehension of the same genre.

In the next chapter, Chapter 2, I explain the theoretical background underpinning the genre-based approach to writing. I also provide a synthesis of the research regarding the application of the genre-based approach to second language and foreign language education. In Chapter 3, I describe the context of the study, the design of the genre-based unit of instruction, the data sources, the instrumentation for data collection, as well as the methods for data analysis. In this chapter, I also describe the characteristics of the Arabic Recount genre that was used in the analysis. In Chapter 4, I present my quantitative and qualitative findings, and, in Chapter 5, I discuss the findings and their implications to teaching and learning writing skills in Arabic.

2.0 THEORETICAL BACKGROUND

2.1 THEORETICAL BACKGROUND FOR THE GENRE-BASED APPROACH

2.1.1 Systemic Functional Linguistics (SFL)

Systemic functional linguistics (SFL) is a theory of language based on the work of M. A. K. Halliday. For this theory, language is considered a social semiotic (Halliday, 1978) and is based on two main tenets: language as functional and language as meaning-making. The functional approach to language is attentive to how people use language in context and how language is structured for use (Eggins, 1994; Halliday, 1978; Halliday & Matthiessen, 2014). People use language related to social contexts and the organization of language is closely linked to satisfying human beings' needs in their respective societies. In other words, language evolves and is reshaped because of how we use it. In this respect, SFL's functional orientation implies an intimate relationship between language and society (Christie & Unsworth, 2005; Halliday, McIntosh, & Stevens, 1965). This relationship is so intimate that it is described as dialectical (Hasan, 1996).

Additionally, SFL views the structure of language as a set of semantic systems, in which language functions as a tool for meaning-making (Halliday, 1978). Meaning is realized through the systemic choices the speaker or writer makes within the system available to him/her in a

particular context (Eggins, 1994; Halliday & Matthiessen, 2014; Thompson, 1996), and it is “instantiated” in a text (Halliday & Matthiessen, 2014, p.27). That is to mean that texts are manifestations of instances of the language system and its culture. A text can range from a note to a friend to a more elaborate text, such as a presidential speech. Those instances are made systematically from the language system.

The systemic choices are the reason for the word ‘systemic’ in the name of the theory. For example, from the SFL perspective, participants’ experiences in the world are expressed in the clauses through the processes (as describe in traditional grammar, verbs). The different types of processes are represented as a network as in Figure 2. The speaker or writer construes his experience in each clause through the choice he makes from one of the types of processes in the network. As an example, the material processes express the verbs of doing, the mental processes express the verbs of thinking, etc. with their different possible participants (indicated after the + sign in Figure 2)

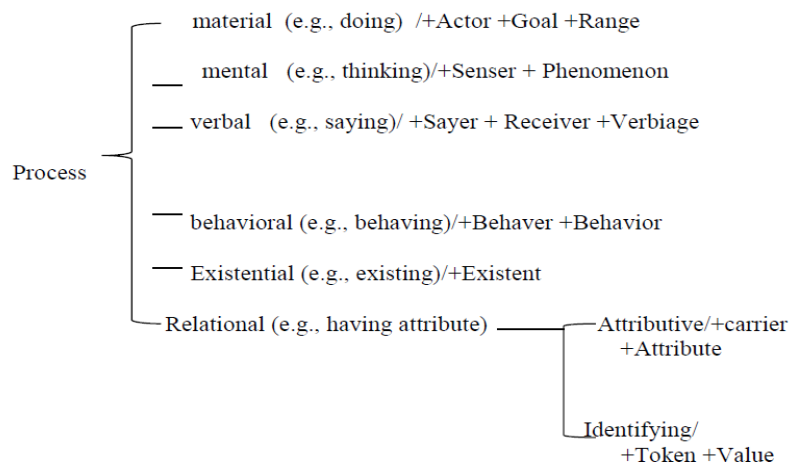


Figure 2. Network of Processes Type Based on Halliday & Matthiessen (2014)

The network above exhibits a paradigmatic relation that SFL favors over a syntagmatic

relation. Syntagmatic relations describe the organization of elements in a specific realization of the structure. In a paradigmatic relation, on the other hand, meaning is made by choosing among wordings within the same category. To explain further, paradigmatic relations are sets of lexical items that share semantic features, patterns of collocations, as well as options for constituents in a clause. These items typically establish some kind of relation (e.g., synonym, antonym, etc.) which is the reason why they tend to share semantic features and also to collocate with similar items. Paradigmatic relations imply that only one of the choices is actually realized from all the potential choices, contributing to the making of specific meanings (Halliday, 1978; Halliday & Matthiessen, 2014). For example, in the clause *The boy cried* the paradigmatic relation describes the choice of the participant (e.g., the boy, the man, or the girl) and the choice of the process (e.g., ran, jumped, or cried). The syntagmatic relation describes the order of words in the clause *The boy* [nominal group] followed by *cried* a verbal group. The choice of words and grammar from the networks of the language system construct the meanings in the text.

However, these choices are constrained by two factors. First, the context of situation limits the range of language choices available. For example, the language choices available to a person when writing an email to a friend are different from the language choices available to the same person writing an email to inquire about a job. The second factor is the limited access the person has to the different contexts of culture, which in turn limits one's possible choices (Christie & Unsworth, 2005). For example, a FL learner, who has a limited exposure to writing emails to his professor, will have a limited access to the language resources for that situation compared to a first language speaker or another more advanced FL learner who is socialized in the culture of writing formal emails. In the next section, I will explain SFL's perspective on how language is organized.

2.1.2 The language strata

From the SFL perspective, language consists of three levels, or strata (see Figure 3): (1) discourse semantics is related to the meaning in the text; (2) lexico-grammar is related to the words and structures in the text; and (3) phonology/graphology is related to patterns and sounds of letters and words along with punctuation and tones (Rose & Martin, 2012).

SFL theorizes that the meaning in the text at the discourse semantic level is realized by the choice of lexicon (words) and grammar (structure) from the large network of systems that represent the language. The realization relationship between the discourse semantics, the lexico-grammar, and graphology/phonology is one of a metaredundancy (Lemke, 1995), where patterns of semantic meaning comprise patterns of lexico-grammar. The realization or manifestation between the discourse semantics, lexico-grammar, and the graphology/phonology is non-directional as the line in Figure 3 illustrates (Halliday & Mattheissen, 2014; Martin & Rose, 2008; Martin, 1997, 2009). In other words, the discourse semantics realizes lexico-grammar, and lexico-grammar realizes the phonology/graphology, which is also realized in the opposite direction. However, as mentioned earlier, the language choices that express the realization between the language strata are restricted by the social context (i.e., register and genre) in which the language occurs, which I will explain in the next two sections.

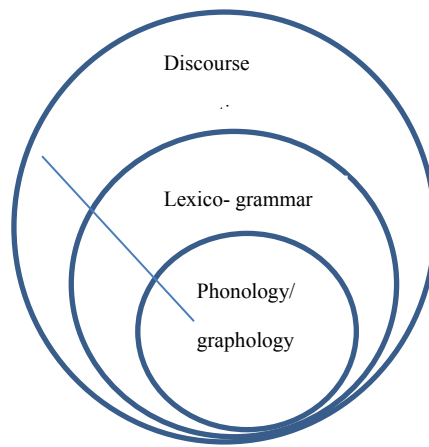


Figure 3. Strata of Language (Martin & Rose, 2008)

2.1.3 Register

For SFL, register is a relational concept that links the context of situation with linguistic choices, which are affected by three variables: Field, Tenor, and Mode. The Field is concerned with the subject matter of the text; the Tenor is concerned with the social relationship between speaker and listener or writer and reader; the Mode is concerned with whether the text is spoken or written and its function in context (Christie & Unsworth, 2005; Halliday & Matthiessen, 2014; Martin, 2009; Martin & Rose, 2008; Rose & Martin, 2012). When any, some, or all of those variables differ, so do the patterns of meanings in the text. For example, the language choices made in a film review (Field) in a blog (Mode) to an internet audience (Tenor) are different than those in the review of the same movie (Field) in a newspaper (Mode) to newspaper readers (Tenor).

The Field, Tenor, and Mode as variables of the social context of situation in the text relate to three metafunctions which realize the meanings conveyed in any text. The *Ideational* metafunction is concerned with how meanings represent experiences and how the text is

connected, and it maps onto the *Field* variable; the *Interpersonal* is concerned with meanings that have to do with interactions among people, and it maps onto the *Tenor* variable; and lastly the *Textual* is concerned with the organization of the text and, it maps onto the *Mode* variable (Halliday & Mattheissen, 2014; Martin & Rose, 2008; Rose & Martin, 2012). This relation and some of the clause structures that realize the Field, Tenor, and Mode are illustrated in Table 1.

Table 1. Register Variables and their Linguistic Realization

Register variables	Linguistic Realization in Metafunction
Field : what is going on in the text?	Ideational <ul style="list-style-type: none"> • Experiential: Transitivity (participants + process+ circumstances) • Logico-semantic relations: Elements of cohesion
Mode : How the text is organized?	Textual <ul style="list-style-type: none"> • Theme and Rheme • Cohesive devices (e.g., conjunctions)
Tenor : what is the relationship between reader/writer or speaker/listener?	Interpersonal <ul style="list-style-type: none"> • Mood and Modality • Appraisal system (e.g., Affect , Judgement, Appreciation)

Based on Halliday and Mattheissen (2014), (J.R. Martin, 1997), and White (2001).

2.1.3.1 Field

As Table 1 shows, the Field is realized through the ideational language resources of the experiential elements (i.e., Transitivity: participants (people or things), verbs (processes), and circumstances (e.g., of time, place, manner)) and the resources that contribute to the logical connection of the text (e.g., conjunction, ellipsis, and reference). Figure 2 depicts the various types of processes. In Arabic, all processes, their participants, and circumstances are expressed in verbal clauses. However, the relational processes are expressed in nominal clauses (i.e., being clauses). Those being clauses are either nominal attributive relational clause (i.e., Carrier and Attribute relation) or an identifying relational clause (i.e., Token and Value). In Arabic all relational clauses are nominal clauses (i.e., no verbs in the clause) (Bardi, 2008).

2.1.3.2 Tenor

The Tenor is realized through the interpersonal choices from the Mood, Modality, and Appraisal resources. The Mood analysis identifies the mood of the clause (i.e., interrogative, declarative, or imperative) by analyzing the mood block of the clause (i.e., the Finite + Subject+ Residue). Together the position of the Finite and Subject in the clause decide the mood of the clause. Sometimes, the tone also decides its mood. The Finite is part of the verbal group that carries the tense of the verb and its polarity, and the residue is the rest of the clause. As for Modality, it is expressed through Modulation (command and offer) which is used to express the different degree of obligation or inclination, or Modalization (statements and questions) which is used to express probability or usuality.

White (2001) expanded the realization of the interpersonal metafunction with his Appraisal theory. This theory is concerned “with the language of evaluation, attitude and emotion, and with a set of resources which explicitly position a text’s proposals and propositions interpersonally” (p.1). Those language resources are understood through subtypes of Appraisal: Attitude, Engagement, and Graduation. The Attitude system classifies utterances in terms of their evaluations of the speaker’s/writer’s human behaviors (Judgement); the evaluation of people and things (Appreciation); or the expression of positive and negative feelings (Affect). The system of Engagement categorizes the manner the speaker and listener or writer and reader engage with each other; and the system of Graduation distinguishes the interpersonal force and the preciseness of focus which the writer/speaker attaches to his relationship with his listener/reader.

2.1.3.3 Mode

The Mode is realized through the textual choices for thematic progression (Theme and Rheme), deixies (e.g., that and the) and cohesive elements in the text (e.g., connectors). The

Theme is “the point of departure of the message” (Halliday & Mattheissen, 2014, p. 89). The Rheme is “the part in which the Theme is developed” (p.89); it usually contains the new information of the clause.

An example of the manifestation of the Field, Tenor, and Mode to express the register is in the clause *Sam, I caught a big fish last week*. This clause is part of a story where a student wrote to his friend, Sam, about the events in his school trip. The three metafunctions (Ideational, Interpersonal, and Textual) that realized the Field, Tenor, and Mode in this clause respectively are illustrated here. The Ideational meaning is expressed in the experiential elements: the material process *caught*, the participants being *I* as the Actor and *a big fish* as the Goal, and the circumstance *last week*. The interpersonal meaning involves *me* (the student) as a giver of information to the reader (Sam) that I have some type of relation with (friendship). Calling the reader by his name constructs an affective connection. Additionally, the evaluation of the behavior as a judgement of capacity (caught a fish) and increased the force of this evaluation by using *big* in describing the *fish*. The textual meaning is realized by the choice of *I* (the point of departure) in the clause and *caught a big fish last week* as the Rheme (the new information presented to the reader/listener). Encompassing the register is the genre.

2.1.4 Genre

Genre emerged from the work of Hasan (1985, 2009) and later Martin (1986) and his colleagues. It describes the impact of the context of culture on the language in the text (Eggins, 1994; Martin & Rose, 2008) and embodies all the situational contexts through which groups in that culture realize particular social purposes. The concept of the genre is known as the genre theory of the Sydney School. It is operationalized in the following definition as

staged, goal oriented social process. Staged, because it usually takes us more than one step to reach our goals; goal oriented because we feel frustrated if we don't accomplish the final steps; social because writers shape their texts for readers of particular kinds. (Martin & Rose, 2008, p.6)

An example of an English genre is a recount (Martin & Rose, 2008); its social goal is to record personal experiences or events. Each stage of the genre has a function and “contributes to the social purpose of the genre as a whole” (Rose & Martin, 2012, p.54). The stages of recount are: Orientation ^ Sequence of Events^ [Reorientation] (“^”denotes “followed by” and [] denotes an optional stage). In the Orientation stage, the author establishes the context of the recount. Followed by the Sequence of Events stage, in which the author expresses the events of the Recount in temporal sequence. Recount genre ends with the optional Reorientation stage, which addresses the events from another perspective (i.e., what could have been done or what caused the event to happen) (Hyland, 2004).

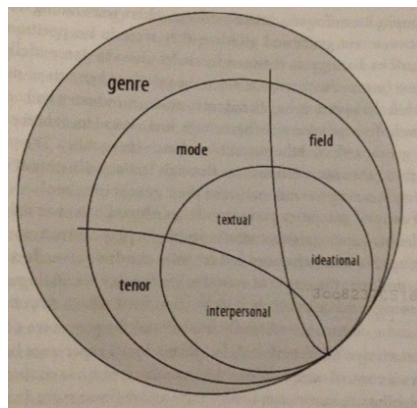


Figure 4. Genre as an Additional Stratum of Analysis beyond Field, Tenor, and Mode (Martin & Rose, 2008, p. 17)

As Figure 4 shows, genre is modelled at the stratum of culture. It encompasses and expresses different patterns of Field, Tenor, and Mode (i.e., register configuration) and is realized through a lexico-grammatical stratum that constructs ideational, interpersonal, and textual meanings, respectively. The three functions of the language in the text are intertwined

together at all levels as well as the level of genre (Rose & Martin, 2012) to express its meaning. Going back to the example of the English Recount genre, the textual meaning of the Sequence of Events stage in the written Recount is a realization of Mode and is organized according to time of event using circumstances of time as the Theme. The interpersonal meaning in the Sequence of Events stage of the Recount genre is a realization of Tenor and is expressed with no direct judgement of events; rather, evaluations of various types are dispersed throughout this stage (Martin & Rose, 2008). The experiential meaning in the Record stage is a realization of Field and is mostly construed through material processes (Hyland, 2004).

Genre from SFL perspective focuses “on the language as a meaning-making resource” and “on the text as semantic choice in social context” (Martin, 2009, p.11). Those meanings construed in genre are recurrent in culturally accepted configurations. In other words, genre is what we can do with language within cultural activities recognized by the culture. From this perspective, genre has a broader application than the traditional literary genre (e.g., persuasive genre or narrative genre). It includes social genres such as scheduling an appointment, applying for a job, buying and selling goods (Colombi, 2009; Martin, 1985; Rothery, 1989), or describing a historic monument (Trojan, 2013).

The stages of the genres may be achieved differently in different cultures (Rothery, 1989). Therefore, a comprehensive view of a genre would not be complete without reflecting critically on the cultural aspect of the genre (e.g., “whose interest is being satisfied in this genre? What does it tell us about the culture? Why is it useful for the culture?”) (Eggins, 1994, p.82-83)

In other words, genre theory brings awareness to the cultural aspects embedded in the text by its description of how language achieves things and reflecting on what the culture involves (Eggins, 1994). For example, in a genre analysis of a corpus of 60 Arabic and English

letters of applications for jobs written by native speakers, Al-Ali (2004) found rhetorical moves in Arabic texts that were not present in the English texts. The letter of application in Arabic included language that glorifies the potential employer, where the English language letter of application included a part where the candidate promoted himself. Even though Al-Ali used Bhatia's (1993) structure analysis and not SFL's genre theory as a framework for his analysis, the analysis revealed how inter-subjectivity between reader and writer is realized differently in different cultures, confirming the genre dependency on the culture and its significance in teaching foreign languages, such as Arabic, and in doing more research in teaching Arabic writing.

The relative stability of both the stages and lexico-grammar of the genre in the social context it represents gives genres the potential to support FL teaching. The genre theory allows for a top-down/bottom-up approach for examining texts as models for writing; starting with the purpose of the genre, moving to the stages, then moving to the analysis of the clauses in each of the stages in the genre. Additionally, the three metafunctions in the text and the lexico-grammar they realize explain how each clause relates to the whole text and how the text realizes its social purpose in a specific culture. This view of text contrasts with the traditional view that takes only a bottom-up approach to explaining a text – from the forms of words up to the sentences – and gives little to no attention to the relation between text and its social context.

Using the genre theory rooted in SFL as a framework for pedagogical approaches (i.e., genre-based approach) to teaching language allows the teaching of form and function as interrelated and connected to the social context of texts. In other words, the genre based-approach promotes the learner's understanding of the relationship between the purpose and features of the text (Johns, 1997); because “knowledge about grammar and genre are more than

knowledge about language forms. It is also knowledge about social practice” (Schleppegrell, 1998, p.187). In order to achieve social purposes, learners of a language need to know how culturally recognized situations are structured and how these situations are different from how the same situations would be organized in their own culture (Unsworth, 2001). In this respect, genre-based instruction informed by SFL sees language learning as expanding the language resources to different social contexts, which may support students’ writing especially when learning to write in a language of an unfamiliar culture such as Arabic. In the next section, I explain the genre-based approach to literacy of the Sydney School project to demonstrate its application as it relates to my argument.

2.2 THE GENRE-BASED APPROACH TO LITERACY- THE SYDNEY SCHOOL PROJECT

2.2.1 Principles on the Teaching of Literacy

The application of the genre-based approach to teaching literacy is based on the principle suggested by Halliday (1993), for whom teaching literacy is teaching language. Literacy, in this respect, is the development of an ability to use language for the exchange of meaning (Hasan, 1996) for which writing is one of the forms to exchange meaning. Using the language effectively does not happen intuitively; rather, users of the language have to explicitly learn how to use it in its social context (Martin & Rothery, 1986; Martin, 1993, 2009; Rose & Martin, 2012).

According to Halliday (1993), learning a language involves learning about the language and through the language. That is to say, users of the language have to expand their knowledge

about the language and about the choices available for them from the language system to make meaning in different contexts. Furthermore, language learning always involves learning new information. For example, in a school context, in a science class, students learn the language to describe the water cycle in addition to the process involved in the water cycle. Extending this view to FL learning, students who learn the FL to communicate also learn how to culturally introduce themselves, ask for directions, and write emails. Based on these principles and grounded in SFL and genre theory, the Sydney School project, led by Jim Martin and his colleagues, suggested a pedagogical approach combined with Genre and SFL metalanguage to teach literacy in school contexts.

2.2.2 The Sydney School Project

The genre-based approach informed by SFL was first developed in Australia and recognized as the *Sydney School project*. The project started with the deconstruction of school texts to identify their structures and linguistic features, and then gradually evolved into developing curriculum based on the families of genres (e.g., story genre or report genre) and pedagogical practices. The project was conducted within Bernstein's (1975) framework of deconstructions of traditional progressive pedagogy and toward a visible pedagogy. In such a pedagogy, students are apprenticed into the interpretation and composition of texts (Martin, 1993). An essential tenet of this pedagogy is to make knowledge about the language *explicit* and *available* to all students and teachers (Rose & Martin, 2012). The pedagogical approach to writing in the Sydney school is known as the teaching/learning cycle (TLC), and educational linguists later adapted this cycle into several other versions (e.g., Feez, 2002).

2.2.2.1 Teaching / learning cycle (TLC)

The TLC (Rothery, 1994) comprised, as Figure 5 shows, three stages while keeping in focus a shared understanding of the topic at hand (i.e., building the field) and the context of the text: (1) the deconstruction phase, in which the teacher uses explicit instruction to deconstruct model texts in a specific genre and makes its cultural and situational contexts, stages, and linguistic features (i.e., lexico grammar) noticeable to students; (2) the joint construction stage, in which the teacher and students collaboratively write a sample text of the genre; (3) the independent construction stage, in which the student independently writes an original piece from the same genre employing what was gleaned in the first and second phase.

The TLC highlights both social contexts (i.e., situational and cultural contexts) and field (i.e., the subject matter) as a background to the three main stages during which students are involved in activities to get familiar with both content and context. Additionally, the aim is toward *control* of critical orientation of skills, knowledge and language, which contrasts with an earlier version of the cycle that aimed to the *approximation* of control of genre. The control of critical orientation of the genre was a response to theorists who were concerned that genre inhibits creativity (e.g., Cope & Kalantzis, 1993; The New London Group, 1996). Thus, in this cycle, the critical literacy awareness was highlighted together with the notion that genre is construed through language and language construes genre (Rose & Martin, 2012). The presentation of this approach as a cycle suggests that teachers can start teaching from any point in the cycle depending on students' prior knowledge.

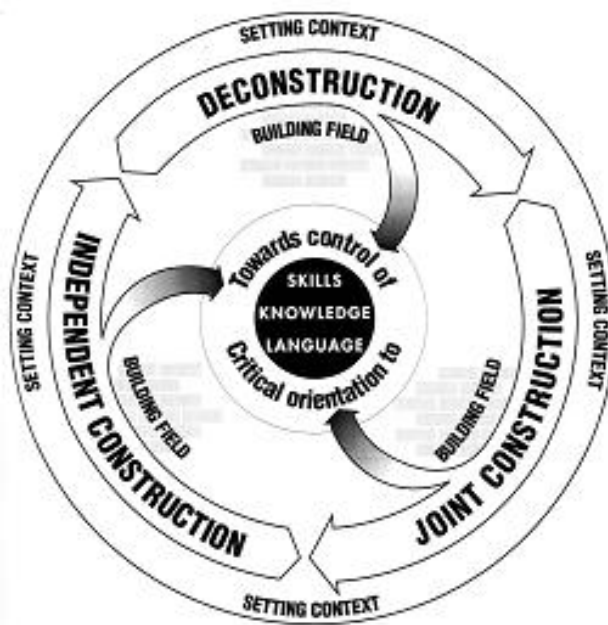


Figure 5. Teaching/Learning cycle (Rose & Martin, 2012, p. 66)

The design of the TLC (Rothery, 1996b) was influenced by Halliday's (1993, 1975) and Painter's (1996) work on the development of first language in children, from which Rothery adapted the notion of guidance through interaction in the context of shared experience. This view resonates with Vygotsky's (1978) concept of zone of proximal development (ZPD)² and Wood, Bruner, and Ross' (1976) concept of scaffolding.³ For Vygotsky development happens when it is mediated by cultural semiotics (e.g., language) with the help of a more experienced person. The role of the teacher is to help learners extend students' lexicon and grammatical repertoire in both

² Vygotsky (1978) defined the Zone of Proximal Development as "*the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance, or in collaboration with more capable peers*" (p. 86).

³ Wood, Bruner, and Ross' (1976) defined scaffolding as the "process that enables a child or novice to solve a problem, carry out a task or achieve a goal which would be beyond his unassisted efforts. This scaffolding consists essentially of the adult 'controlling' those elements of the task that are initially beyond the learner's capacity, thus permitting him to concentrate upon and complete only those elements that are within his range of competence".(p. 90)

their understanding of and written responses to texts (Derewianka, 2003), thereby expanding the learner's meaning-making potential into new text types (i.e., genres and registers) (Mattheissen, 2006). Guided by the teacher, knowledge about language and genre are used to scaffold students' writing. This scaffold is facilitated by the *metalanguage* that SFL and genre provides. Therefore, writing makes for an optimal activity for second language (L2) learning because it encourages scaffolding (Aljaafreh & Lantolf, 1994). Writing also promotes language learning and development because of its problem solving nature (Byrnes & Manchón, Rosa, 2014). Informed by the TLC model and its advantages to scaffold students' writing, it is the model I applied to teaching writing in my study.

Building on the work of the Sydney School project, current research is concerned with finding approaches to guide curriculum development and pedagogy advancement in support of academic literacy (i.e., reading and writing in school contexts). There are numerous studies on the potential of the genre-based approach to literacy in Australia and other countries (Christie & Derewianka, 2008; Coffin, 1997, 2004; Llinares & Whittaker, 2007; Martin, 2009; Rothery & Stenglin, 1997; Unsworth, 2000; Veel & Coffin, 1996, among others); however, the present literature review is restricted to studies that investigated the genre-based approach to the teaching of writing in the American context. The studies are organized into two categories: English as a second language and foreign languages.

2.3 REVIEW OF RESEARCH ON THE APPLICATION OF GENRE-BASED APPROACH IN ENGLISH AS A SECOND LANGUAGE

The majority of the work done on the genre-based approach in ESL in the American context is in K-12 schools with English language learners (ELLs) to teach academic language. Although this investigated the genre-based approach in a university setting with Arabic as FL learners, K-12 school research informs the methods for the study. As Iddings and de Oliveira (2011) reason, “in some respect, learning academic language is like learning a foreign language” (p.38), especially for students who are *only* exposed to the new language being learned in the classroom such as ELLs.

In the United States, the increasing growth in the ELL population in schools, along with the requirements of the New Common Core State Standards, place an increasing demand to support ELLs’ academic writing development (e.g., Achugar, Schleppegrell, & Oteiza, 2007; Gebhard, Demers, & Castillo-Rosenthal, 2008; Schleppegrell, 2004, 2006; Schleppegrell & Colombi, 2002). Thus, educational linguists in the U.S. (e.g., de Oliveira & Lan, 2014; Iddings & de Oliveira, 2011; Ramos, 2015; Schleppegrell & Colombi, 2002; Schleppegrell & Go, 2007; Schleppegrell, Greer, & Taylor, 2008; Schleppegrell & O’Hallaron, 2011; Schleppegrell, 1998, 2004; Schulze, 2011) have advocated for and investigated the genre-based approach informed by SFL to support ELLs during the process of their writing development. In this body of research, the two salient features are (1) the role of SFL text analysis and (2) the role of SFL metalanguage.

2.3.1 The Role of Text Analysis in Supporting Second Language Writing

SFL analysis of model texts, students' texts, and textbooks have played an important role in identifying and teaching the stages and linguistic features of the genre. It also played a role in identifying students' strengths and needs and for providing feedback to students.

2.3.1.1 Identifying and teaching linguistic features of the genre

With the objective of making genre writing explicit and accessible to all students, a number of researchers used SFL and genre theory to analyze and identify the linguistic features and stages of different academic genres and their registers. They then investigated the application of genre-based approach to writing (e.g., de Oliveira & Lan, 2014; Schleppegrell, 2001, 2004, 2006; Schulze, 2011). For example, Schleppegrell (2004) described the language of valued school genres by analyzing texts from different grade levels and subject areas, textbooks, and texts written by students at different levels (middle school, high school and university). Her analysis (Schleppegrell, 2006, 2004) and her colleagues' analyses (e.g., Schleppegrell, Achugar, & Oteiza, 2004; Fang & Schleppegrell, 2010) demonstrated that the texts required to read, to write, and to speak in schools employ registers that are academic and different than everyday registers. Those academic texts progressively express different social contexts and progressively use a language that is lexically dense, abstract, and authoritative, for which students, and especially ELLs, are inadequately prepared (Schleppegrell, 2004, 2012).

Supporting students' academic literacy development cannot rely solely on language arts teachers; all teachers have to equally contribute (Schleppegrell, 2012) because to learn content is to learn language, and "no language is ever taught in isolation from content" (Schleppegrell et al., 2004, p.68). Building on this work, Fang and Schleppegrell (2010) maintain that "helping

learners recognize language patterns typical in different disciplines can raise their awareness about the varied ways language constructs knowledge in different subjects” (p.591). In other words, identifying the linguistic features of the genre and the register is an essential step to create this awareness.

Based on the linguistic features of academic language identified by Schleppegrell (2006), when considering the stages of the persuasive genre (i.e., introduction with a thesis on the argument ^ development of the argument ^ conclusion with a reiteration of the argument), Ramos, (2012, 2015) used these features in the application of a genre-based approach (Rose & Martin, 2012) to teach persuasive genre writing with ELLs in an urban high school. She first built students’ knowledge about the topic (i.e., whether amnesty should be granted to undocumented immigrants). Next, Ramos (2012) did a close and detailed reading of two models of persuasive genres following the reading to learn framework (Rose & Martin, 2012). During the reading process, she presented the stages of the persuasive essay genre and led her students on a functional analysis of the three types of meanings construed in the text (i.e., Ideational, Interpersonal, and Textual). Next, the entire class constructed a persuasive essay supported by her scaffolding, and, later, she asked her students to independently write a persuasive essay.

To guide her students during their independent writing, Ramos (2012) used the performance criteria. These criteria were also used to score pre- and post-writing tests and included the three types of meaning: (1) presentation of content and knowledge (Ideational), (2) projection of an authoritative stance (Interpersonal), and (3) construction of a well-organized text (Textual). Ramos also included the language resources that would realize each meaning. Although the three types of meaning were presented in a rubric form, their use required an SFL analysis of students’ essays. The comparison of the pre- and post- writing tests measured on the

criteria demonstrated a significant improvement in students' essays. Ramos triangulated this finding with the SFL analysis for the tests of a focal group of students, the students' surveys and interviews, and her own reflections and video excerpts. She then concluded that the genre-based approach, with the close SFL analysis of sample texts at its core, supported students' control over the linguistic resources needed to write a persuasive academic essay.

In another study, Schulze (2011) applied one of the TLC to teach writing in the persuasive genre in a 6th grade class with ELLs. Schulze built the field with his students on the U.S. electoral process by reading and discussing magazines articles related to the topic. After building the field, he analyzed model texts of the persuasive genre with his students as part of the deconstruction stage. Schulze explained to his students the different stages of the persuasive essay and facilitated a discussion about the three meanings construed in each stage. For the interpersonal meaning, for example, he asked students to evaluate the extent to which the author was successful in persuading them as readers and to highlight the lexicon, grammar, and phrases that construed persuasion. Thus, Schulze made the form-functional meaning connection noticeable to his students.

After jointly writing a persuasive essay with the class, each student independently wrote three other drafts. In between the drafts, Schulze worked with his students on the linguistic features of the register variables that were missing in their drafts. For example, for Tenor, they worked on identifying words that established authority. The SFL analysis of one focal student's drafts showed her improvement in using the linguistic resources for writing in the persuasive genre, such as the increase in use of circumstances of time and the use of aspects of Modality and Appraisal. Schulze (2011) like Ramos (2012, 2015) concluded that the genre-based approach to writing instruction helped the students expand their use of the linguistic resources and their

awareness of the options the English language system affords, thus improving their academic writing. However, during instruction, both Schulze and Ramos focused their analyses on different aspects of the persuasive genre. To construe textual meaning, Schulze concentrated on scaffolding students to use transition words (i.e., connectors) whereas Ramos, in addition to the use of connectors, introduced her students to the use of nominalization that also helps develop the chain of meaning. This difference might have been in response to the students' abilities, the topic being covered, and the curricular goals. Other studies in content areas that used genre-based approach informed by SFL to teach genre writing also reported on students' improvement in writing the genre being studied (e.g., de Oliveira & Lan, 2014 in teaching procedural recount genre in a science class).

In conclusion, functional analysis of texts to identify its linguistic features is at the heart of the genre-based writing approach. The analyses in the studies reviewed focused on two levels of analysis: (1) the genre stages and register variables at the context level and (2) the lexicogrammatical characteristics to the genre at the language level. Although the functional analysis of texts is essential to the genre-based writing approach, the studies reviewed indicate that it is the teacher's decision to choose which meaning-making resources she wants to make noticeable to her students and which are most pertinent to the genre and register.

2.3.1.2 Identifying students' strengths and needs and providing them with feedback

As part of the genre-based approach, some educational linguists analyzed students' texts to identify and respond to students' strengths and needs, as well as to provide feedback on their writing (Schleppegrell, 1998; Schleppegrell & Go, 2007; Spycher, 2007). For example, Schleppegrell (1998) analyzed 128 students' texts from a seventh-grade science class, with two-thirds of the class being L2 learners. A comparison of the grammatical features in students'

description-genre writing (e.g., a description of an animal or plant in response to a picture) to the typical features in a science report (Kress, 1994; Martin, 1993) allowed her to discern the features that are problematic for students. Those features included the inappropriate use of the personal context instead of the academic interpersonal context (i.e., to establish distance between reader and writer), confusion in the use of non-restrictive relative clauses (i.e., the type of clause that is not necessary in the clause complex but gives more information about the participant[s]), and the errors in constructing forms of plural markings, possessive forms, and tense changes.

Analyzing students' texts allowed "teachers and students to focus on those grammatical elements that are *most* [emphasis added] functional for the assigned task" (Schleppegrell, 2008, p.207). It also raised students' awareness of the different language choices available to them, giving the students the ability to choose the way they want to "represent themselves as writers" (p.206). Schleppegrell (2004, 2006, 2008) repeatedly pointed out that it is important for teachers to understand how different tasks involve different genres with different registers and that acquiring the academic register is a *long, developmental* process. Teachers can foster this development by directing students to focus on grammatical resources that will help them realize this type of register.

With the same aim of supporting students' academic writing as in the previous study, Schleppegrell and Go (2007) analyzed four ELLs texts, two from the fifth grade and two from the sixth grade. The researchers analyzed the students' writings in the recount genre to identify their language choices guided by three questions --What is the text about? How are judgements/evaluations expressed? How is the text organized? These three questions correspond to the SFL metafunctions of Ideational, Interpersonal, and Textual. For the first question, the researchers analyzed the use of processes (i.e., verbs in traditional grammar); for the second question, they

examined how judgements and evaluations were expressed in verbs (see example below); and, for the third question, they examined the use of connectors and circumstances (i.e., prepositional phrases and adverbs). Schleppegrell and Go's analysis showed the differences in students' use of the language resources. For example, in answering the second question, two of the students used mainly relational verbs (e.g., He *is* in China) in contrast to the more advanced students who expressed judgement in their descriptions, such as through using thinking and feeling processes (e.g., He *knows* how to play). Schleppegrell and Go (2007) discerned the grammatical choices students used in their writing and gave them a clear idea of students' strengths and weaknesses. This approach can help ELLs' teachers and FL teachers to systematically address students' linguistic needs for a specific genre and design instructional interventions to support their students' writing in that genre.

Spycher (2007) built on the above study and reported on the teaching of expository-genre writing using explicit instruction and analysis of students' texts. These texts were taken from English-language development classes for high-school students who were in the 10th through 12th grades. Spycher, as both the researcher and teacher, analyzed students' expository-genre writing to understand the linguistic challenges her students faced. Her analysis revealed three linguistic features that are challenging to students: (1) the use of authoritative voice, (2) the use of lexical resources for reference, and (3) the use of conjunctions to create cohesion.

After scaffolding these features using multiple instructional practices including the TLC, a comparison between the first and second draft of the focal student's writing showed improvement in using the same features. Text analysis and the diagnosis of the problematic linguistic features in students' work guided Spycher's focused instruction and scaffolding. It also supported her departure from the traditional convention, in which students have to control basic

linguistic features before being taught advanced features. This support may be particularly valuable for the teaching of FL at the university level. Usually, those students want to express more complex ideas that require advanced language features.

In another study, Gebhard, Shin, and Seger (2011) reported on the teaching of persuasive-genre writing (e.g., convincing the school principal to give students more time for recess) in a 5th grade ELL classroom. The teacher used analysis of students' texts to provide them with feedback that targeted specific functional linguistic features of the genre (e.g., the interpersonal element) during a write- feedback-edit cycle. The case study presented one student's essay that revealed how this type of targeted feedback made the student aware of the linguistic features that she had employed. Additionally, the teacher pointed out to her student the features that needed to be employed in her persuasive essay, such as using language that shows the student's acknowledgement that the principal has authority.

The findings in the studies reviewed in this subsection corroborate with Fang and Wang's (2011) argument that functional analysis of students' writing enable teachers to assess the content, organization, and style/tone/voice. Functional analysis gives teachers a tool to assess and provide targeted feedback on specific linguistic elements in the texts and to plan remedial interventions based on students' needs. As an example, the analysis of the participants, processes, and circumstances would enable the teacher to assess the content. In fact, Fang and Wang (2011) underscored the power of functional linguistic analysis and put a call for all teachers to go beyond the "rubric-ese mentality" (p.162) by enriching their knowledge about language and how it works in different genres and registers. Through these studies, it is clear that SFL is a *pedagogical tool*.

2.3.2 Some Limitations of Genre-Based Approach

The genre-based approach informed by SFL is not without its complexity and critics. The implementation of this type of pedagogy requires training teachers in SFL analysis and seeing students' development as an expansion of their meaning making resources, rather than just development in correctness of syntax and grammar. It also requires teacher's knowledge about the features of the language of their discipline (e.g., Achugar et al., 2007; Macken & Slade, 1993; Macken-Horarik, 2005; Schleppegrell, 2004). Most importantly, the SFL analysis takes time, which usually is a valuable commodity for teachers, especially those who have larger- or many - classes. Additionally, the genre-based approach has been criticized as an approach that inhibits students' creativity (e.g., Kay & Dudley-Evans, 1998). In response to these critics, educational linguists emphasize that the SFL informed genre-based approach is grounded in "linguistic elements that realize the genre, so that they are not taught as formulaic but as social processes that are realized in certain language choices" (Schleppegrell, 2004, p.157), and those choices are enriched by their constraints (Christie & Dreyfus, 2007). To this end, the genre-based approach makes the most typically made language choices of the genre and its register transparent to learners, and this is especially valuable to students who are not exposed to the language they are learning other than in the classroom, such as ELLs with academic language. It is equally valuable to FL learners, such as Arabic learners, that are learning a language for social contexts they may have never experienced out of the classroom.

SFL informed genre-based writing instruction would not have been possible without the metalanguage that SFL affords. The reviewed studies above do not explicitly report on the role that the metalanguage plays in the genre-based approach to writing. Therefore, in the next section, I will turn to those studies that do.

2.3.3 The Role of SFL Metalanguage

SFL offers a metalanguage, which refers to the language used to talk about the linguistic choices the author or speaker makes to construct meaning (Moore & Schleppegrell, 2014; Schleppegrell, 2013) using functional rather than structural categories (Gebhard, Chen, & Britton, 2014). A few studies reported that SFL metalanguage can support ELLs expansion of their meaning-making resources and their development of content knowledge after receiving instruction in the genre-based writing approach (Gebhard et al., 2014; Macken-Horarik, 2009; Moore & Schleppegrell, 2014; Schleppegrell, 2009), because it can bring unconscious knowledge about language to learners' awareness (Rose & Martin, 2012) in the context of the discipline. As an example, Schleppegrell (2010) described how second grade teachers of bilingual and ELLs used the SFL metalanguage to scaffold the writing of two genres—the first, to write a recount of events after reading a story, and the second to write an argument essay that takes a stand on the events recounted. In order to draw students' close attention to the author's language choices, and scaffold their understanding of the characters' involvement in the events of the story, a meaningful, student-friendly metalanguage was used to track the events and characters' development. Students categorized the processes of doing, saying, sensing, and being, to explore how characters are involved in different processes as the narrative unfolds. Then, using the genre's metalanguage, the teachers introduced their students to the stages of the recount genre (Orientation ^ Events^ Evaluation) and the language choices expected at each stage. For instance, they indicated that the Orientation stage would include circumstances of time and place and the Evaluation stage would include the processes of sensing and being. An example of one of the student's writing showed her control of the different stages of the recount genre besides her use of some of the language characteristics of each stage. After the children

were able to write the recount, the teachers used the metalanguage to scaffold their writing of the argument essay. In fact, the recount genre was also a scaffold for the argumentative genre.

In this study, the metalanguage focused the classroom discourse on the language in the story in order to scaffold the writing of the two genres. The teachers reported that the metalanguage provided them with the tools to talk about the language with their students, which supported their students during their writing. It also helped the teachers make the connection of form (e.g., types of processes used) with meaning (e.g., characters' involvement in the story) noticeable to their students. Another study by Schleppegrell (2013) also described a second grade teacher's use of metalanguage to talk about a story in an English language arts class. The lesson objective was to help students notice how different speech functions (offer, statement, question, and command) can be realized through different Mood choices (declarative, interrogative, imperative). For instance, the teacher drew her students' attention to the fact that the command can be realized through an interrogative mood -- "would you please give me your pencil" -- or the imperative mood -- "give me this pencil." Using the metalanguage of mood choices and speech functions, the teacher led her students on a discussion about the choices made in the story they were reading. During classroom discussion, the metalanguage was used to support students' understanding of the possibility of using different forms to express the same meaning, thus, seeing the larger system and the options the system makes available in different contexts. Even though writing was not the focus of this study, Schleppegrell (2010, 2013), like Moore and Schleppegrell (2014), maintains that this type of discussion based on interaction through the shared experience and the use of a meaningful metalanguage can support students' meaning-making as they move from reading to writing.

In a more rigorous study, Gebhard et al., (2014) explored how an elementary school teacher in an ELL's class used the genre and SFL-metalanguage with her students and how students used the metalanguage to help them read and write historical and scientific explanations over the course of a school year. Data for this study came from classroom interactions, teacher's feedback on her students' writing, students' written texts, and metalinguistic instructional events (i.e., teaching events where SFL metalanguage was important to the task). These data allowed the researchers to track changes in the teacher's practices of using SFL metalanguage and its influence on the ELLs' written work. A three-phase analysis of the data showed that instruction using SFL metalanguage afforded students the tools to construct and deconstruct texts at the genre and clause levels, such as tracking Theme/Rheme patterns and categorizing processes. As a result, students were also able to recognize patterns in texts, produce longer and more coherent written texts, and receive higher scores on district assessment. Gebhard and her colleagues concluded that SFL metalanguage is a powerful tool that supports ELLs' awareness of how language makes meaning when producing their own texts.

As the above studies show, SFL metalanguage provides the teachers and students with a flexible pedagogical tool kit to build "students' capacities to make meanings across an ever expanding range of contexts" (Dare, 2010, p. 24). At the same time, it makes knowledge about language noticeable to learners (Rose & Martin, 2012). It also affords the teachers and their students the tools to articulate the different meanings construed in the different dimensions of the language (i.e., genre, register, lexico-grammar) depending on the context, text, curricular goals, and students' abilities. Furthermore, Achugar et al., (2007) argues that the metalanguage allows language users to reflect on the meaning the author and themselves construe in the linguistic choices and become more critical of those choices. However, the use of metalanguage does not

come without complexity. Teachers and students have to learn a new functional metalanguage and to think functionally about the text when they are already accustomed to thinking structurally, using the structural and more conventional metalanguage (e.g., noun, subject, and verb). This critique has been addressed by using a student-friendly metalanguage and being selective about the metalanguage to use with students (Macken-Horarik, 2016; Schleppegrell, 2010).

In short, as this section shows, the main aim of the genre-based approach to teaching academic language writing to ELLs is to help students become aware of how language construes meaning in academic texts, and thus become aware of the wider range of linguistic resources that they themselves can use in academic writing. In other words, it helps to socialize ELLs into the culture of academic language. Given the support which the genre-based approach to writing affords to ELLs, this approach might also be useful to teaching writing in foreign languages, such as Arabic as a FL. To further investigate the value of the genre-based approach to FL writing, I turn to reviewing the literature on the application of genre-based approach to writing in FL education.

2.4 REVIEW OF EMPIRICAL STUDIES ON GENRE-BASED APPROACH TO TEACHING WRITING IN FL EDUCATION

Outside the K-12 context with ELLs, the role of genre-based approach to writing in the U.S. has not been explored in great detail. Therefore, there is a dearth of research on its application in FL education. In FL higher education context, Byrnes, Maxim, and Norris (2010) documented the curricula reform undertaken at the German literature and cultural department at

Georgetown University (GT). The goal of the curriculum is a textually oriented literacy in all modality through the concept of genre and a realization of learners' advanced writing ability over the span of the four-year literature and culture program (Developing Multiple Literacies, 2000; Byrnes et al., 2009). Collaboratively, faculty members identified the genres to be taught for each of the five curricular levels with a focus on learners' literacy development including writing. Students are first introduced to familiar genre and as they move through the curricular levels more unfamiliar and public genres are introduced. In level I for example, students learn the primary genre such personal narratives and in level V students learn political speeches (Byrnes & Sprang, 2004). In this approach, content and text sequence are organized through the concept of genre, moving content and text along a commonsense – an uncommon sense continuum. The curriculum is rooted in the claim that “learning to write and writing to learn are not separated and that writing is embedded in the array of learning tasks that the curriculum envisions and that particular courses and classes will realize” (Byrnes et al., 2010, p. 72). Therefore, the faculty at GT University articulated a writing program that links tasks to genre (genre-based task). A genre-based task approach using the teaching/learning cycle (TLC) (Rothery, 1989) was implemented across the four year curriculum in a five sequenced courses (Byrnes et al., 2010).

In longitudinal studies, Byrnes (2006, 2009) and Ryshina-Pankova (2006) used grammatical metaphors as a construct for assessing students' writing development. Grammatical metaphor (GM) is a way of expressing meaning using lexico-grammar that originally expressed another meaning (Thompson, 1996) (see example below). Furthermore, GMs afford the expansion of the meaning potential by creating new structures (Halliday & Matthiessen, 2014). Thus, it is considered an indication of language development as students move from expressing congruent meaning to more abstract meaning (e.g., Halliday & Martin, 1993; Halliday &

Mattheissen, 2014; Coffin,1997) and from every day spoken language to academic language (Colombi, 2002, 2006, 2009; Schleppegrell, 2004), which Byrnes study sought to trace.

In this example, I illustrate one way of expressing meaning using GM named nominalization:

1- He *suggested* the idea and they ignored it.

2- His *suggestion* of the idea was ignored.

The verb “suggested” in the first sentence has been converted to a noun “suggestion” in the second sentence in the process of nominalization. According to Halliday (1994), “nominalization is the single most powerful resource for creating GM” (p. 352). *Suggestion* can be “classified and categorized, qualified, quantified, identified and described in various ways” (Byrnes, 2009, p.52). In other words, GM through nominalization is a fusion between a mental process and a thingness of an object. GM may also be expressed by verbs functioning as adjectives, adverbs functioning as adjectives, and conjunctions as prepositional phrases (Halliday, 1994).

For example, in Byrnes’ study, the quantitative analyses of the writings of 14 students revealed that the lexical density (i.e., number of lexical words/ total number of clauses) increased at each of the curricular levels (level 2, 3, and 4), increasing from 2.46 at level 2, to 3.29 at level 3, and to 4.11 at level 4. It also showed that the grammatical intricacy (number of clause complexes/ total number of clauses) decreased slightly between levels, which are consistent with SFL claim’s regarding written language’s characteristics (Halliday, 1985). The lexical density increases because the non-lexical items decreases and the number of clauses go down. Additionally, the occurrences of GM in nominalization showed an increase from one level to the other shifting from 13.14 at level 1, to 17.36 at level 2, and to 55.43 at level 3. To capture the

realization of textual meaning, the qualitative analysis of one of the learner's writings revealed an increase in his use of GM across the three curricular levels. This analysis supported the quantitative increase of GM occurrences between level 2 and 3 and the remarkable increase between level 3 and 4. Byrnes findings showed the potential of the genre-based task curriculum combined with the TLC pedagogical approach to support FL development.

Byrnes (2009) study echoes the findings in Colombi's (2002, 2006) studies. In a longitudinal study for three academic quarters with heritage Spanish speakers in a university undergraduate program in the United States, Colombi (2002, 2006) analyzed students' oral and written texts using SFL at the beginning of the first quarter and end of the third quarter. She defines heritage speakers as those learners that developed heritage language in their homes but cannot use it in academic setting. Colombi found that students develop along a continuum from more spoken language to more academic form of language (i.e., from congruent to less congruent). She then concluded that there is a need of a pedagogy that teaches about text in social context to enable students from different background to gain control over texts that can shape their future, such as academic texts. This conclusion led her to turn to explicit pedagogy such as using the TLC.

In a follow up article, Colombi (2009) discussed how explicit instruction of genre and register can be used as a way to support the development of academic language in heritage speakers. To meet this educational goal, she designed curriculum by grouping different genres (oral and written) of authentic texts under the same overarching theme. Informed by the findings from her longitudinal study (Colombi, 2006), she organized the texts on a continuum moving from personal genres (e.g., short story) to more academic ones (e.g., literary text). She also used the TLC, adapted from Martin (1993, 2009) as an instructional approach to make the features of

the text visible to students. For example, through explicit instruction she made students notice the differences in linguistic features in oral and written language in different genres such as the use of grammatical metaphor, a mark of academic writing (Halliday, 1994).

In a later study, Troyan (2013, 2014) implemented a genre-based approach to writing the description of a touristic landmark with elementary school students (age 10-11) in a Spanish class during a unit on the city of Segovia (in Spain). He first identified the stages and the linguistic features to describe historical monuments in Spanish as: (1) the title of the text includes the nominal group; (2) the hook entices the reader and is realized through the material process and an actor (i.e., the castle) and appreciation of the actor (e.g., the tallest); (3) historical facts are realized through either mental or material processes; (4) architectural facts are realized through the use of material processes (5) the invitation to visit is realized through the use of a command. Then, informed by this analysis, Troyan's (2013, 2014) suggested the genre-based interactive approach model, which integrated TLC of the Sydney school (Martin, 2009) into the interactive approach for the three modes of communication (i.e., interpersonal, interpretive, and presentational) (Shrum & Glisan, 2010). Before this integration of the two approaches, the interactive approach comprised of four stages that led students on tasks in different modes of communication, ignoring the type of text used that students' produced in each task. This new model addresses this shortcoming by its focus on genre and is comprised of four stages.

During the first phase, guided by the teacher, students engaged in activities that help interpret the text. For the second phase, the teacher led the students in deconstructing the model genre and discussed the general meaning and lexico-grammatical features in each stage concentrating on the field (i.e., content) through the experiential elements (i.e., participants, processes, and circumstances) of the ideational metafunction. During the third phase, the

students in pairs or small groups collaboratively constructed a text in the same genre. Finally, in the last phase students independently wrote their own texts which also functioned as the post-test. Troyan's model (2013, 2014) with its focus on genre helped the teacher transform her instruction into a clear description of the genre that the students were expected to produce. The implementation of this model resulted in students' improvement in their own writing in the same genre. The pre- and post-writing tests were evaluated by two different instruments. The genre-based-instrument is informed by the stages and the linguistic features of the description of the touristic landmark genre. The performance-based instrument is the rubric of the presentational mode of the integrated performance assessment from Glisan, Adair-Hauk, Koda, Sandrock, & Swender (2003) based on five categories: language, function, text type, impact, comprehensibility, and language control. The pre- and post- writing tests measured by the genre-based instrument revealed a significant improvement in students writing ($p < .001$). However, the pre- and post- writing test measured by the performance-based instrument did not show a significant difference. Troyan (2013) attributed this insignificance to the lack of the instrument's sensitivity. Thus, Troyan showed the efficacy of the genre-based approach to writing in the context of elementary school age students.

2.5 TEACHING READING IN THE GENRE-BASED PEDAGOGY

Educational linguists used systemic functional linguistics and its metalanguage as a framework to scaffold reading of different genres in language courses and content areas courses with ELLs. For example, Palincsar and Schleppegrell (2014) used SFL metalanguage to scaffold ELLs' understanding of the notion of *likelihood* in science texts. After the teacher introduced her

students to the concept of likelihood and its relation to the system of modality using everyday examples, students categorized the language that expressed likelihood into a scale of high, mid, and low degrees of likelihood. Then, they read texts in which students identified the different forms that expressed likelihood to add to their scale. They also orally practiced the interpretation of different degrees of likelihood. Following the close analysis of the text, the students answered a prompt that provided evidence of their understanding. According to the authors, these activities that were supported by the metalanguage raised students' awareness about the range of language resources that express the concept of likelihood. Nevertheless, the authors did not explain the type of prompt that elicited this evidence.

In another study, Fang and Schleppegrell (2010) used SFL analysis and SFL metalanguage to help students read science texts in secondary classrooms. The SFL metalanguage allowed students and their teacher to discuss the content, the organization, and the author's perspective in the text to support their reading. Thus, both above mentioned studies explained how SFL metalanguage allowed students to recognize the specialized patterns of language that are used in complex science texts. Both studies described how SFL text analysis can be used in the classroom. However, they did not illustrate the extent to which students comprehended the texts.

Moreover, to support the reading that was marginalized in the teaching/learning cycle (the model implemented in this study and explained in section 2.2.2.1) (Martin & Rose, 2012) included additional steps to the TLC to scaffold reading, which yielded the *Reading to Learn* model. This model comprises three phases with three level of support in each: (1) preparing to read, in which students are supported to develop an understanding of the overall text in preparation for a closer reading that involves more scaffolding as well as sentence reading; (2)

joint construction, in which teacher lead the class in joint constructing the text, which includes planning what they are going to write based on the detailed reading analysis of the text they read; (3) individual construction, in which students write a text but still with the teacher support (in contrast to the independent construction of the TLC). The application of this model yielded promising results (e.g., Acevedo & Rose, 2007; Ramos, 2012, 2014)).

As this review shows, the SFL analysis of texts and the metalanguage that SFL affords, as well as the reading to learn model informed by SFL supported students' reading of texts in content areas. Nevertheless, there are no studies that show the relationship between learning to write using the TLC model and reading texts from the same genre, which the present study sought to examine.

2.6 SUMMARY AND CONCLUSION

The literature review above shows the potential of the SFL informed genre-based approach to writing with ELLs in K-12 and with FL learners in the U.S. context, demonstrating the support this approach can give to teachers and students during writing instruction.

In the K-12 context with ELLs, the literature emphasizes the important role SFL text analysis and SFL metalanguage play in informing the genre-based approach to teaching academic writing (e.g., Moore & Schleppegrell, 2014; Ramos, 2015; Schleppegrell & Go, 2007; Schleppegrell, 2004, 2006, 2012; Schulze, 2011), as well as their role in identifying students' strengths and needs and for providing students with feedback (e.g., Fang & Wang, 2011; Gebhard, Shin, & Seger, 2011; Schleppegrell & Go, 2007; Spycher, 2007). The SFL analysis identifies the characteristic of the genre and the SFL metalanguage focuses the conversation in

the classroom on the linguistic choices and the three meanings construed in the genre (Moore & Schleppegrell, 2014; Schleppegrell, 2010, 2013). Thus, it is the SFL metalanguage informed by the analysis that supports and systematically scaffolds students' knowledge about the linguistic choices available to them in a particular genre. The scaffold takes place during either one of the iterations of the TLC of the Sydney School or during a write-give feedback-edit cycle which had been preceded by lessons that had built the content of the subject.

In the FL education context, the literature review shows that genre-based instruction informed by SFL is still in its infancy. In the FL educational context, the work done in the U. S. includes the seminal work done at GT University in the German department led by Byrnes and her colleagues (Byrnes, 2009; Byrnes, Maxim, & Norris, 2010), Troyan's (2013, 2014) study in a Spanish elementary school program, and Colombi's work (2002, 2006, 2009) with heritage speaker at the university level. All studies showed the efficacy of the genre-based approach in FL education in the different contexts.

With genre-based instruction in FL education being in its infancy, it is not surprising that there are no studies done on Arabic, a less commonly-taught language (LCTL). Before exploring the genre-based approach in Arabic, Arabic genres have to be analyzed to reveal its characteristic features (i.e., stages and lexico-grammar) because "genres are not uniform across cultures" (Derewianka, 2003, p.142) and varies from language to the other.

In turn, these characteristics will inform language educators as they prepare materials, instructions, and assessments for the genre-based approach. Even though (Bardi, 2008), one of Christian Matthiessen's students, has described the three SFL metafunctions of Arabic, there has been no actual application of Arabic SFL in educational contexts. Since this approach makes clear how the language choices realize social contexts (and social contexts are realized by

language), it will be the Arabic teacher's decision to choose when, what, and how to teach (Macken-Horarik, 2002) depending on the genre, register, students' abilities, and curricula goals.

Besides this lack of studies in FL education, the research methods used in the studies in both English as a second language (ESL) and FL contexts are limited. In ESL research, studies are mainly exploratory in that they describe the application of the genre-based approach and ELLs' writings (Moore & Schleppegrell, 2014; Schleppegrell & Go, 2007; Schleppegrell, 2010). In FL context, in a university program that implemented the genre-based task approach, in a longitudinal study, Byrnes' (2009) traced quantitatively the writing development of 14 students, and qualitatively the writing of one student from the cohort over the course of three consecutive curricular levels (levels 2, 3, and 4). Byrnes traced the changes in students' writing through their use of grammatical metaphor, which is an SFL construct that indicates language development. Troyan's (2013) study, in an FL context evaluated the effectiveness of his genre-based interactive model. He triangulated the data from qualitative SFL analysis of pre and post writing tests, surveys, field notes, and personal notes together with quantitative analysis of students' pretest and posttest tests scores. In this study, I follow a mixed method approach (explained in Chapter 3) in which students writing are quantitatively and qualitatively analyzed and compared after the teaching/learning cycle was implemented compared to their initial writing.

As for research on the genre-based approach to reading, studies described the support SFL text analysis can give to students while reading texts. However, there are no studies that showed the relationship between learning to write using the teaching/learning cycle informed by SFL and reading.

Informed by the studies on the genre-based approach to writing and reading in ESL and FL contexts and in response to the need for more research on genre-based approach in FL

educational context, especially, Arabic as a less-commonly-taught language, I sought to fill in this need in present study.

3.0 METHODOLOGY

This mixed method study investigated students' writing before and after the genre-based approach (described in section 3.5) in a second semester university Arabic course. To describe the methodology for the study, this chapter will be divided into four sections: (1) the context of the study (i.e., research site and participants), (2) the research questions and alignment of data sources, (3) the stages and lexico-grammar for each stage in the Arabic recount genre, (4) the procedure and instruments for collecting and analyzing the data, and (5) the description for the genre-based approach implemented in this study.

3.1 CONTEXT

3.1.1 Site

This research was conducted in a second semester Arabic language class in an Arabic program in the less commonly-taught language center at a large research university in the northeastern region of the US. At the time of the study, there were 115 students enrolled in six levels of Arabic language classes offered in the program in addition to a number of students enrolled in literature and culture classes. The researcher chose this site because of her intimate knowledge of the program and its progress. This knowledge was gained during the decade in

which the researcher taught in the program, developed syllabi in the different language and culture classes, and conducted several action research projects in these classes.

For this study, one second semester language class was chosen because teaching writing is part of the syllabus, and students' enrollment in the class is relatively high (15 students). Additionally, the original instructor of the course (referred to in this study as the *original instructor* in order not to confuse him with the instructor (myself) who taught the classes during the three week study) willingly opened his class for conducting this type of research.

3.1.2 Participants

Participants in this study are the students and instructor.

3.1.2.1 Students

To answer the five research questions below, data was collected from one intact second semester Arabic language class with 15 students. According to Mackey and Gass (2015), samples from intact classes have more face validity than other types of sampling. Enrolled in this class were one graduate student and 14 undergraduate students from various majors. They enrolled in the course to satisfy the university language requirement, to obtain an undergraduate certificate in Arabic Language and Linguistics or in Global Studies, or simply to learn the Arabic language and culture. The student in this intact class represented Arabic learners in this institution.

Before the start of the study the 15 students answered the questionnaire about their demographic information (Appendix B). Each student's self-reported information on the languages other than Arabic he/she speaks, his/her experiences before enrolling in Arabic classes

at the university along with each student pseudonym, gender, years at the university are depicted in Table 2. The achievement levels were decided by students' former instructor from the previous semester. These impressionistic teacher's ratings (high achieving [H], mid achieving [M], and low achieving [L]) were according to students' grades in the course, teacher's interactions with students, and teacher's experience with the class. Those grades corroborated with the pretest scores.

Table 2. Participants' Demographic information

Student's name	Gender	Achievement Level	Year in University	Language spoken other than English	Studied Arabic before enrolling in university Arabic courses
Sally	F	H	Freshman	Urdu (heritage)	1. Startalk beginner program for a month 2. Reading for religious purposes
Nancy	F	H	Junior	French (L1)	Syrian cultural center in Paris for 3 years
Nicole	F	M	Senior	Punjabi (heritage)	At a mosque for religious purposes
Emma	F	M	Junior	Italian	N/A
Zack_(L)	M	L	Freshman	N/A	N/A
Matthew	M	M	Junior	N/A	N/A
Thomas_(H)	M	H	Freshman	Czech (L1)	N/A
Maria	F	H	Graduate 3 rd year	Spanish	N/A
Henry_(M)	M	M	Sophomore	Urdu(heritage)	To read For religious purposes
Iman	F	M	Freshman	Urdu (heritage)	N/A
Rob	M	H	Freshman	Arabic (heritage)	Speaks at home and in Syria with relatives
Dave	M	H	Freshman	French	N/A
Amina	F	H	Freshman	Urdu (heritage)	N/A
Majed	M	H	Junior	Urdu (heritage)	To read for religious purposes
Kyle	M	H	Freshman	Spanish	N/A

Note. Names of students with a subscript denote students in the focal group; H = high achievement, M = mid achievement, L = low achievement. N/A= Not Available , L1= the first language.

3.1.2.2 Focal group of students

Based on students' performance in the previous course as evaluated by their former instructor, students were categorized in one of three groups: low achievement level, medium achievement level, and high achievement level. Then, I randomly picked one student out of each of the achievement level groups: Zach for low achievement, Henry for mid achievement, and Thomas for high achievement. To confirm these achievement levels, the three students' pretests were compared to the former instructor's assessment and found to be the same achievement levels. On the pretest out of the possible maximum 28 points Zach earned 8 points, Henry 11 points, and Thomas 14 points. The purpose of the focal group was to describe and compare in detail students' linguistic choices in their writing after a more qualitative delicate SFL analysis was performed.

3.1.2.3 Instructor

For this study, I was the researcher and the instructor. At the time of the study, I was a doctoral candidate and have 10 years of experience teaching a variety of Arabic language and culture courses at the same university and at other institutions of higher education in the United States. My knowledge of SFL and genre comes from my doctoral course work and from my application of the genre-based approach (Rose & Martin, 2012) in an action research project in a third-year Arabic course during the spring semester of 2015. I also taught a range of classes in methods for teaching FL (e.g., Principles and Practices of Foreign Language Testing and Assessment, Issues in FL Education, and Special Topics in FL Education) in the Master of Education program at the same university.

3.2 RESEARCH QUESTIONS

This study is guided by the following questions:

Research Question 1:

What are the linguistic demands of the Recount genre in Arabic?

- a. What are the stages of the Recount genre in Arabic?
- b. What are the lexico-grammatical features for each stage of the Recount genre?

Research Questions 2:

What is the difference in students' writing of the Recount genre before the genre-based instruction compared to their writing after the genre-based instruction as measured on the genre-based instrument?

Research Question 3:

What are the stages and the lexico-grammatical characteristics of the recount genre that a focal group of students are able to use after instruction in the genre-based approach as compared to the lexico-grammatical characteristics they used before the genre-based instruction?

Research Question 4:

To what extent students' reading comprehension of a recount text reflected their understanding of the Recount genre after the genre-based approach for teaching the writing of a Recount was implemented?

Research Question 5:

How did the instructor and the students use the metalanguage of Systemic Functional Linguistics during the joint construction stage of the Recount genre?

5a. How did the focal group of students describe the purpose and linguistic features of the Recount genre?

3.2.1 Alignment of data sources and research questions

Table 3 shows how data align with each of the research questions. To answer the first question, a model text (Appendix C) representing the Arabic Recount of habitual events was analyzed using SFL as the analytic framework. To answer the second research question, the quantitative data came from the pretest and posttest scores as measured on the genre-based assessment instrument (Appendix D). As for research question 3, data came from both genre and SFL analysis of a focal group of students' pretest and posttest (Appendix Q). For research question 4, data came from the reading comprehension test scores (Appendix F) as measured on the reading comprehension rubric (Appendix G).

Table 3. Research Questions and Data Sources Alignment

Data	RQ1	RQ2	RQ3	RQ4	RQ5
Model of the Recount genre	X				
Pretest scores measured on genre instrument		X			
Posttest scores measured on genre instrument		X		X	
Genre and SFL analyses of pretests for a focal group of students			X		
Genre and SFL analyses of posttests for a focal group of students			X		
Reading comprehension test scores				X	
Transcriptions of video-taped lessons during joint-construction					X
Observer's field notes					X
Post survey				X	X

Note. RQ= research question

For research question 5, data came from the video recordings of the two lessons taught during the joint construction phase of the teaching/learning cycle (i.e., the genre-based approach model

implemented in this study), students' description of their understanding of the Recount genre, and the observer's field notes.

3.3 FEATURES OF THE ARABIC RECOUNT OF HABITUAL EVENTS GENRE

The analysis of the Recount of habitual events genre which will be referred to as Recount) from a daily Jordanian newspaper (Appendix C) and other model texts (Appendices F and H) identified the linguistic demands of the Recount, the stages, and lexico-grammatical features in each of the stages that enabled further analysis (i.e., students' pretests and posttests). The Recount genre was chosen because it is a genre students are asked to read and write as part of the course syllabus in a second semester Arabic course. Moreover, stories are central in all cultures (Martin & Rose, 2007), and the Recount genre is classified as one type in the family of story genres (Martin & Rose, 2008) although notable distinctions exist between, for example, Recounts and Narratives. Additionally, each text is an instantiation of the language (Halliday & Mattheissen, 2014) and the newspaper article chosen is an instantiation of the Recount genre.

The Recount analyzed is from a daily Jordanian newspaper Al-doustour الدستور (article in Appendix C and features in section 3.3.1.1), one of the three main newspapers in Jordan. This text was written on the occasion of the second anniversary of King Abdullah II of Jordan's ascension to the throne. The purpose of the text is to provide the reader with information about the King's daily life, while foregrounding the humane side of it, a side of his life not obvious to his people, according to the author. The text is intended for Al-doustour's readers, and is an exemplar of a Recount of habitual events. The other Recounts analyzed were written by native speakers to be used in this study (see section 3.3.2).

3.3.1 Analysis and findings of an exemplar Recount text

The genre theory (Martin & Rose, 2008; Rose & Martin, 2012), the three SFL metafunctions (i.e., Textual, Ideational, and Interpersonal) (Halliday & Mattheissen, 2014), and the Appraisal system (White, 2001) guided the analysis of the Recount genre. The genre analysis was conducted by coding each paragraph according to the information that the author conveyed (i.e., information about the character and character's daily event). Then, the codes were categorized to reveal the stages of the Recount genre and their purposes. For example, all the paragraphs that presented temporal information about the time when the daily routines occurred were coded as temporal events and then categorized in the Sequence of Events stage. Thus, the genre analysis depicted the stages and purpose of each stage.

The analysis of the Textual metafunction was conducted by coding each clause for Theme and Rheme, then, tracing the Theme to reveal the thematic progression in each of the stages of the recount. The analysis for the Experiential meaning of the Ideational metafunction was conducted by coding the participants, processes, and circumstances in each clause. Then, each code was categorized in their different types to reveal the type(s) of participants, processes, and circumstances used to express character's experiences in the Recount genre. For the analysis of the Logico-semantic relations, all clauses with expansion were coded. Then the coded clauses were described to reveal the type of conjunctions that supports the Expansion of the clause. Finally, for the analysis of the Interpersonal metafunction the types of clause (i.e., interrogative, and declarative) and the tense in each were traced. Additionally, the lexico-grammatical resources that expressed evaluation of people and things, showed the author's positive or negative feelings, expressed the author's judgment of the character's behavior, as well as the language resources that raise or lower the degree of impact in the utterance (e.g., slightly dizzy,

somewhat dizzy, and very dizzy), sharpen, or soften the degree of preciseness in the utterance (e.g., a true friend, effective work), a language function known as Graduation were coded for each. Then, the codes were described.

3.3.1.1 Stages and lexico-grammatical features of the Recount

The genre analysis of the Arabic Recount genre model depicted the stages of the Recount genre as Title ^ Orientation ^ Sequence of Events (^ denotes followed by) as well as showed the purpose of each stage. Additionally, the SFL analysis depicted the lexico-grammar typical to each stage. Those features explained here and summarized in Table 4.

1. The Title: is a brief framing of what the text is about. It tells the reader who is the character(s) in the Recount and indicates the timeframe of the Recount. The Title is expressed through a nominal group which includes the time, the character, and an attribute.
2. The Orientation stage: The purpose of this stage is to introduce the character, to indicate the timeframe of the Recount, and to attract the reader to read the next stage (i.e., Sequence of Events stage). The character of the Recount is introduced in a nominal or verbal declarative clause. The nominal clause is a relational identifying clause in which a value is given to the name of the character or the pronoun (i.e., token). The verbal clause construes an action usually related to the character's biographical information and the time or place of the action. Textually, if the first clause is a nominal clause, the character's name is in the Theme, with the new information about the character in the Rheme. If the first clause is a verbal clause two choices could be made. The first, the character is explicitly mentioned in the Rheme and the morphological marking on the verb refers to the character in the Theme. The second, the character is explicitly

mentioned in the Theme and the verb with its morphological marking is in the Rheme. The subsequent clauses that continue the introduction of the character can be (1) verbal clauses, the Theme is a verb (i.e., process) with a morphological marking on the verb, referring to the character, and/or (2) nominal clauses, the Theme is a pronoun, referring to the character. Thus, the linear thematic progression is established through a reference to the character.

The time frame of the Recount can be introduced in two ways. In the first way, the time period can be expressed by a circumstance of time in a verbal declarative clause as part of the new information in the Rheme. In the second way, an interrogative clause with the circumstance of time in the Rheme, and which also establishes an engagement with the reader.

To entice the reader (i.e., the hook), the author shows Appreciation of the time or Judgement of the character's behavior during this time. It is expressed in a declarative identifying nominal clause in which a value is assigned to the time (i.e. Token), or in a verbal clause in which the circumstances of time indicates the time of the Recount, and the process indicates what the character does. It also could be expressed using questions about the events.

3. The Sequence of Events stage: The purpose of this stage is to give information about the character's daily events in temporal succession. The author starts this stage by introducing the character (Actor) explicitly in the Theme or the Rheme of the verbal clause. When the character is in the Theme then the process with its morphological marking referring to the character is in the Rheme. When the character is explicitly in the Rheme then the process with its morphological marking referring to the character is in the

Theme. The character may also be introduced using a nominal clause. The first clause also may set the time of the event construed through a circumstance of time.

The subsequent clauses may have other events happening at the same time period of the first event (e.g., in the morning). These events are expressed with the verb in the Theme with the character referenced by the morphological marking on the verb. In this type of clauses the Theme construes the old information (i.e., the character) and the new information (i.e., the event). This thematic progression is found in stories. It foregrounds the main character in the story and builds cohesion without repeating the Actor explicitly (Bardi, 2008). These clauses usually include a temporal conjunctive **و** (and) or **ثم** (then) as a cohesive device as part of their Theme.

To signal a new time for a second event and organize the main events in chronological order, the next clause includes a circumstance of time in the Theme or Rheme. Sometimes, after a new event, the new information from the Rheme of the previous clause is picked up in the Theme of the next clause to expand on it and/or evaluate it. The expansion and/or evaluation are expressed through a verbal or nominal clause. Some of those verbal clauses may include evaluative language.

Uncertainty of the event (i.e., Modality) is conveyed using an adverbial circumstance of time (i.e., **أحيانا** (“sometimes”) and **عادةً** (“usually”)). Judgement of the character(s)’ behaviors, appreciation of the people, places, and things, as well as expressing the character’s feelings are spread throughout the Sequence of Events stage. It is the evaluative language that creates the tone in the text and paints a portrait of the character. Often these evaluations raise or lower the degree of impact in the utterance (e.g., slightly dizzy, somewhat dizzy, and very dizzy), and/or sharpen, or soften the degree of

preciseness in the utterance (e.g., a true friend, effective work). All finites in the record stage construe positive polarity in the present tense.

Table 4. Summary for the Features of the Recount Genre

Stage	Purpose	Lexico-grammar realizing the stage	Linguistic demands
Title	A brief framing of what the text is about.	Nominal group	Noun adjective phrase (i.e., الصفة والموصوف)
Orientation	Introduces the character with information about him/her.	Textual: linear thematic progression with character foregrounded in the Theme.	Verbal clauses start with: a verb with its morphological marking referring to the character or explicitly with the name of a person. Nominal clauses (i.e., جملة المبتدأ والخبر)
	Gives the time frame of the Recount	Experiential: circumstances of time	a time (e.g., يوم [a day], أسبوع [a week])
	Attracts the reader to read the Recount	Interpersonal: positive/negative evaluation to the time of the Recount or the character, or judgment of character's behavior (i.e., Appreciation, Judgment)	Adjectives to describe the time or character (e.g., يوم طويل [a long day] or العامل النشط [the active employee]) or adverbs judge the action (e.g., يعمل كثيرا [works a lot])
Sequence of Events	Events narrated in chronological order	Textual: To mark a new time, a circumstance of time is in the Theme/Rheme. For other events in the same time frame, a linear thematic progression with the character foregrounded in the Theme, sometimes a temporal conjunction is included in the Theme.	Verbal clauses starting with: a verb and its morphological marking or with the name of the person (e.g., يعمل في مكتب [works in and office]) Or nominal sentences starting with a pronoun referencing the character (e.g., هي في المكتب, [she is in the office]) Temporal markings (e.g., time الساعة الرابعة [at four o'clock], or connecting particles such as ثم [then], بعد ذلك [after that])
		Ideational: Experiential: In verbal clauses, processes (doing, saying, or sensing), participants (people or	Verbs to express actions, feelings, or mental state (e.g., يذهب [goes], يفضل [prefers], and يعرف [knows]).

Table 4. Summary for the Features of the Recount Genre (continued)

Stage	Purpose	Lexico-grammar realizing the stage	Linguistic demands
		things), and circumstances (time, place, accompaniment, or manner). The nominal clauses are relational or existential	Nominal sentences (i.e., جملة المبتدأ والخبر)
		<i>Logico-semantic meaning:</i> expansion to clauses	Connecting particles (e.g., و [and], لأن [because], and لكن [but])
		Interpersonal: Evaluative language to express positive or negative feelings, judgment of behavior, or appreciation for people or products with Focus (sharpening/softening) and/or Force (raising/ lowering).	Adjectives to describe people and things or adverbs to describe the action (e.g., كبير [big] and شهّي [delicious], بسرعة [Fast]) Adjectives or verbs to show feelings (e.g., سعيد [happy], يحب [likes])

3.3.1.2 Linguistic demand of the Recount genre

The SFL analysis of the Recount text revealed that writing the Arabic Recount of habitual events requires the knowledge of the present tense; adverbial and prepositional temporal markers (e.g., في الصباح [in the morning] or في الساعة العاشرة [at ten o'clock], صباحاً [adverbial: in the morning]); temporal conjunction (e.g., ثم [then] بعد ذلك [after that]); adjectives to describe people, places, and things (e.g., كبير [big] and شهّي [delicious]); and circumstances of place, time, manner, and accompaniment (e.g., في المكتب [in the office]). Additionally, the SFL analysis revealed the need to use doing verbs in the present tense related to the daily routines (أصحو [wake up] and أنزل [leave]), connectors (e.g., لأن [because], لكن [but], and و [and]) to help the writer expand on the action, person(s), time, or things involved in the event being recounted.

3.3.2 The model text for the genre-based approach

As explained in sections 2.2.2.1 and 3.5, part of the instructional genre-based approach (i.e., teaching/learning cycle) involves the de-construction of a model text, which has all the characteristics of the Arabic Recount of habitual events. The newspaper article analyzed (features depicted in section 3.3.1.1 and article in Appendix C) is an exemplar of such genre; however, it is beyond the students' level in respect to the length of the text and the language choices. Therefore, informed by both genre and SFL analysis of the newspaper article, I used a semi-scripted text as a model text during the de-construction phase of the teaching/learning cycle. The semi-scripted text (Appendix H) was obtained by asking a native speaker to respond to this prompt: *You are featured in your local community newspaper, and you are asked to write an article informing your neighbors about your weekend daily routine. Please note that some of your neighbors have just emigrated from other countries and speak Arabic as a second language. Your article should include the following stages: a Title, an Introduction [i.e., Orientation], and a Sequence of events stage.*

Based on the findings from the genre analysis of the newspaper article, I prompted the author to include the three stages of the Recount (i.e., Title, Orientation, and Sequence of Events). I also prompted the author that the Recount is aimed for second language learners. To assure the comparability of the two texts one of the members of my dissertation committee who is an Arabic sociolinguist approved that both the newspaper text and the semi-scripted texts are comparable Recount genres.

3.4 DATA COLLECTION AND ANALYSIS

In order to answer the research questions above, a mixed-method study (Tashakkori & Teddlie, 2003) was designed; more specifically, the convergent parallel design (Creswell, 2012) was implemented. As illustrated in Figure 6 below, the quantitative data and qualitative data were collected and analyzed. Then, the results from both types of data were compared.

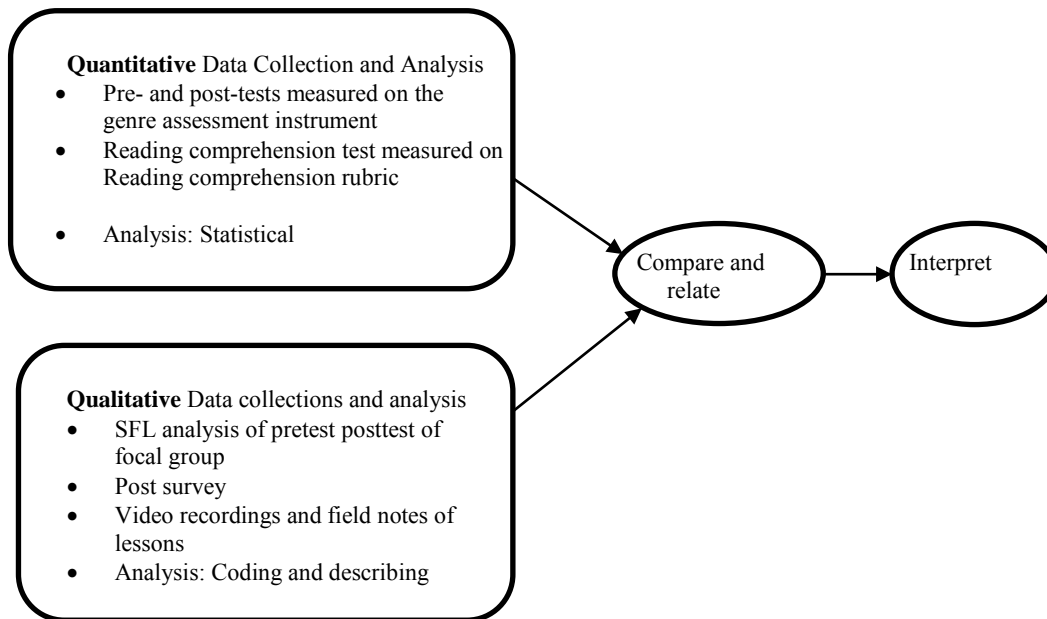


Figure 6. Convergent Parallel Design (Based on Creswell (2012))

The quantitative and qualitative data collection and analyses complemented each other and allowed for a complete interpretation (Ivankova, Creswell, & Stick, 2006) that captured the trends and details in students' writings (on the pretest and posttest). The SFL qualitative analysis of students' texts provided a description for the quantitative data obtained from scoring the pretests and posttests on the genre-based assessment instrument (Appendix D) explained in section 3.4.1.4. Attention to how students employed the language resources to express the three

metafunctions provided useful insights on the different impact that the genre-based approaches had on students' writing. Additionally, the quantitative data obtained from students' reading comprehension test (Appendix F) measured on the reading comprehension Rubric (Appendix G), explained in section 3.4.1.7, and the qualitative data on their perceptions on the relation between writing a Recount and reading one showed the relationship between writing a Recount and reading a text from the same genre. Both types of data helped understand students' strengths and weaknesses in their writing and reading as a result of the implementation of the genre-based approach. Additionally, the qualitative analysis of the metalanguage the students and their instructor used during joint construction of the Recount showed the type of metalanguage that mediated the joint construction of the Recount.

3.4.1 Quantitative data collection and instruments

For the quantitative data collection, I followed a pretest and posttest design with one intact class. This design supports a high internal validity (Fife-schaw, 2006). In other words, it increases the confidence in the relationship between the independent variable (instruction) and the dependent variable (pretest and posttest). The pretest was administered at the start of the three-week study (before the teaching/learning cycle was implemented), and the posttest was administered at conclusion of the study. Both tests were scored on the genre-based assessment instrument (Appendix D) explained in section 3.4.1.1. Additionally, at the end of the study, students read a Recount text and took a reading comprehension test (Appendix F) that included structured recall prompts. The reading comprehension tests were scored on the reading comprehension rubric (Appendix G) explained in section 3.4.1.7.

3.4.1.1 Pretest

The pretest (Appendix E) was administered at the beginning of the study. The writing prompt was adapted from the course textbook. In the textbook, the prompt states, “watch the *silent* video and then write a story describing *يوم في حياة الاستاذة كريستن* [a day in the life of Kristen]” (Brustad et al., 2011, p. 196). Although the prompt uses the term story, the requirements of the writing task focusing on daily routines are clearly anchored in the Recount genre (a type of story). For example, the video shows the activities Professor Kristen does during the day. It shows Professor Kristen waking up at 7 A.M., then watching the weather forecast, and taking breakfast.⁴ At another time of the day, it shows Kristen at work and at the gym. It ends the video by showing Kristen husband, Mahmood, at home sitting and talking. This video with the sequence of habitual events reflects the Recount genre. By adding a context to the prompt, the students had an audience to interact with, and this helped them see writing as a social act (Yasuda, 2011) instead of approaching writing as a task de-voided of context. The contextualized prompt states, “This week, your school newspaper is featuring your professor, Professor Kristen. As you are one of her students, we ask you to write a Recount about her daily routine. Watch the silent video, and, then, write a recount describing *يوم في حياة الاستاذة كريستن* [“a day in the life of Kristen”]. This adapted prompt established a context of situation for the text, in which the audience is a newspaper reader (Tenor), the Field (i.e., content of the Recount) is the information about Professor Kristen’s life, and the Mode is a written article for the school’s newspaper.

⁴ The video may be accessed on the textbook companion website <https://www.alkitaabtextbook.com/books/>.

The pretest was administered in the classroom. The video was shown two times. For the first viewing, the students only watched the video without taking notes. For the second viewing, students were asked to watch and take notes. Watching the video several times and note taking using the language of their choice assured that all the students knew the events in the video before starting to write. Subsequently, students were given 50 minutes to respond to the prompt (Sasaki, 2004; Yasuda, 2011). A list of vocabulary words were given to students to refer to, if needed. The aim of the list was to support students' concentration on the composition of the Recount rather than on recalling the new vocabulary.

3.4.1.2 Posttest

At the end of the unit, the same prompt, procedure, and time assigned for the pretest was used for the posttest (Appendix E). In the next section, I explain the rationale for my choice for choosing the same pretest and posttest.

3.4.1.3 Validity for pretest and posttest and rationale

The usage of the same prompt for both pretest and posttest (1) ruled out the instrumentation threat to validity (Malone & Mastropieri, 1992; Mertens, 2005); (2) eliminated any factors other than the genre-based approach responsible for the improvement in students' genre writing; (3) eliminated the vocabulary related to the genre as an extraneous variable, because with beginners students we have to be concerned about making the vocabulary constant; Additionally, the 10 day lag time between the pretest and posttests supports the validity of this design.

3.4.1.4 Genre-based assessment instrument

The findings from the genre analysis and from the SFL analysis of the three metafunctions for each of the three stages of the recount genre in the model text informed the genre-based assessment instrument (Appendix D). The instrument was divided into three parts according to the stages of the recount genre (i.e., Title, Orientation, and Sequence of Events) and the expected lexico-grammatical features that were taught during the teaching/learning cycle for each stage. The quantification for the lexico-grammar for each stage took into account the Recount that students were asked to write in response to the pretest and posttest prompt. The quantification for the lexico-grammatical features were decided after a speaker of the language answered the prompt, and I counted the number of lexico-grammatical resources expressing each category on the genre-based assessment instrument. The maximum score that could be awarded was 28 points for including the expected lexico-grammatical features of the Recount in each stage.

Title

For the Title stage, one point was awarded for including a nominal group that contains the character, a circumstance of time, and an attribute.

Orientation

For the Orientation stage, one point was awarded for including a nominal or verbal clause with the character explicitly introduced in the first clause; one point was awarded for the presence of each of the three additional introductory clauses which gives information about the character. Those clauses were either nominal including a pronoun that refers to the character in the Theme or verbal with the character implied in a morphological marking on the verb.

Additionally, a point was awarded for including the time frame of the Recount using a circumstance of time. The hook clause, which function is to attract the reader to read the Sequence of Events stage, was awarded one point and had to contain an appreciation for the time or the character of the Recount, or judgment of character's behavior.

Sequence of Events

For the Sequence of Events stage, the points were awarded for including the lexico-grammar typical for each of the three metafunctions. For the Textual metafunction, the organization of the stage (in chronological order for main events and linear thematic progression for other events in the same time frame) was measured. One point was awarded for the first verbal or nominal clause that records the first event and included the character explicitly in the Theme or the Rheme of the clause. For the main events expressed through a verbal clause, two points were awarded for recording seven events, one point for recording five – six events and no point for recording less than five events provided the circumstance of time was in the Theme or Rheme, thus establishing the chronological order. For the other events in the same time frame of the main events, a linear thematic progression was expected. For the verbal clauses, the verb with morphological marking on the verb referencing the character is in the Theme, for relational clauses, the pronoun referencing the character is in the Theme. Two points was awarded for Including 20 or more of those verbal or relational clauses; one point was awarded for including 10-19 clauses; and no points was awarded for including less than 9 clauses.

Additionally, two points were awarded for *not* mentioning or only mentioning one time the character of the Recount explicitly and redundantly (relying only on the morphological marking on the verb); one point was awarded for mentioning the character explicitly and

redundantly two – three times; and zero points was given for mentioning the character more than four times explicitly and redundantly.

For the Ideational metafunction, both the Experiential meaning and the Logico-semantic relations were measured. For the Experiential meaning, the number of verbal clauses (that include participant, process, and optional circumstance(s)) as well as the number of relational clauses were counted. Two points were awarded for including 20 – 30 clauses; one point was awarded for including 10 – 19 clauses; and zero point was awarded for including less than 10 clauses.

As for the lexico-grammar that construed expansion on the events, two points were awarded for expanding on clauses four or more times; one point was awarded for expanding two-three times; and no points were awarded for only expanding less than two times.

As for the interpersonal metafunction, two points were awarded for including 20 -25 events using declarative clauses; one point was awarded for including 10 – 19 events using declarative clauses; and no point was given for including less than 10 events using declarative clauses. Additionally, 2, 1, or 0 points were awarded for including 20-25, 19-15, or less than 14 events recorded in the present tense respectively.

I counted the number of lexico-grammatical resources that expressed evaluation of people and things (i.e., Appreciation), showed the character's positive or negative feelings (i.e., Affect), expressed the author's judgment of the character's behavior (Judgment); and (4) the language resources that raise or lower the degree of impact in the utterance (e.g., slightly dizzy, somewhat dizzy, and very dizzy), sharpen, or soften the degree of preciseness in the utterance (e.g., a true friend, effective work), a language function known as Graduation. For those lexico-grammatical resources (other than using Graduation to express the time of the events), two points

were awarded for including ten or more language resources that expressed Affect, Appreciation, Judgment, or Graduation; one point was awarded for including six to nine of those language resources; and zero point was awarded for including less than six of those language resources. Additionally, one point was awarded for expressing modality two or more times and no points were awarded for including modality less than two times.

3.4.1.5 Validity of the genre-based assessment instrument

The genre-based assessment instrument was informed by both genre and SFL analysis of the model text. That is, the categories on the assessment instrument were decided based on these analyses. I asked a speaker of the language to answer the pretest/posttest prompt in writing. Then, I decided the quantification of each category on the assessment instrument based on his response, and I counted the lexico-grammar in the text for each category. Informed by those numbers, I assigned a score range for each category on the genre-based assessment instrument. To confirm that the assessment instrument measured what it was supposed to measure, I rated students' written answers to the same prompt from previous semesters.

3.4.1.6 Inter-rater reliability

To establish interrater reliability regarding the use of the genre-based instrument, 30% of the total number of pretests and posttests were evaluated by two raters. I was one of the raters and the second rater was the original course instructor in which this study was conducted. The original instructor received training on both genre and SFL analysis of the lexico-grammatical features of the Recount. He also attended the classes during the duration of the study. In order to ensure rating consistency, the second rater was also familiarized with the assessment tool.

To calibrate ratings, the second rater and I first discussed what meant by each category on the instrument to establish a common understanding of the instrument. We practiced rating samples of texts from students' writings in the other Arabic section which were also in response to the same prompt. We then discussed our agreement/disagreement on each of the categories on the instrument. Once a general agreement on the rating was achieved and the two raters felt comfortable with the instrument, we proceeded with independent ratings of the pretests and posttests (Yasuda, 2011). Approximately 30% of the pretests and posttests were randomly picked to be evaluated by the two raters; that is, 10 out of 30 tests. The other 70% were rated by the researcher, and, if any doubt occurred in any of the ratings, the second rater was asked to re-evaluate the test. To compare the ratings and to determine the consistency between the two raters, Pearson correlation coefficient was calculated ($r = .954$).

3.4.1.7 Reading comprehension test

At the end of the unit of study, students were asked to read a Recount and answer structured recall prompts in their first language (L1) (Appendix F). In other words, students' reading comprehension was assessed on their ability to recover meaning of the Recount text (Rand, 2002). The rubric was based on ideal expected responses. For the orientation stage, students had to describe the character, the time of the recount, and the hook. For the Record stage, students had to describe the recorded events and the detail(s), if available. The reading comprehension prompts were scored one for the right answer and zero for the wrong answer. The maximum score that any student could have earned was 26 points.

Students' use of their L1 to express comprehension diffused any doubt whether difficulty existed because of students' lack of comprehension or because of problems of expression in the target language (Swaffar & Arens, 2005). It also eliminated any misinterpretation as to whether

the students comprehended the text or were just lifting local words and phrases out of the text (Shrum & Glisan, 2010).

To determine an inter-rater reliability the researcher and the original instructor of the class rated about 50% of the tests and Pearson correlation coefficient was calculated ($r = .965$).

3.4.2 Quantitative data analysis

3.4.2.1 Pretest and posttest quantitative analysis

The descriptive and inferential statistical analyses for the scores from the 15 student participants' pretest and posttests measured on the genre-based instrument were performed on SPSS statistical software. The descriptive statistics included the mean, median, standard deviation, and the minimum and maximum scores on each of the pretests and posttests as measured on the genre-based instrument. The descriptive analysis helped describe the features of the scores and identify any outliers.

For the inferential statistics, the Wilcoxon Signed-Ranks Test was used, a non-parametric test, which corresponds to the paired sample t-test. However, the Wilcoxon Signed-Ranks Test does not make assumption about the normality of the data distribution. Therefore, the Wilcoxon Signed-Ranks Test may have more power for a non-normal distribution (as are the scores on the pretest and posttest) and produces more accurate results than the parametric paired sample t-Test.

3.4.2.2 Reading comprehension test for recount genre

Quantitative data also came from scoring the reading comprehension of the recount text (Appendix F) on the reading comprehension rubric (Appendix G). The descriptive statistics

explained above for the pretest and posttest scores (section 3.4.2.1) were also used to describe students' reading comprehension scores.

3.4.3 Qualitative data collection and analysis

3.4.3.1 Pretest and posttest qualitative analysis

The qualitative data came from the focal group of students' pretests and posttests (Appendix Q). The genre (Martin & Rose, 2008; Rose & Martin, 2012) and SFL analyses (Bardi, 2008; Halliday & Matthiessen, 2014) of the pretests and posttests for the focal group of students provided a more *delicate* analysis of students' use of the lexico-grammar typical to each stage of the Recount genre. The genre analysis revealed the stages of the Recount that students included in their texts. Each student's text was coded for the purpose he/she conveyed in each part of his/her text. Then each purpose was compared to the typical purpose of each stage in the Recount to reveal the presence or absence of each stage in students' texts. As explained below, the SFL analysis showed the lexico-grammar each of the students used to express the three metafunctions (i.e., Textual, Ideational, and Interpersonal) on the pretest and posttest. Then, the lexico-grammar was compared with the lexico-grammar that is typical to the Arabic Recount (see section 3.3.1.1).

For the analysis of the Textual metafunction, the clauses were coded for Theme and Rheme. Then, the thematic progression in each student's text was traced. For the analysis of the Experiential meaning in the Ideational metafunction, the processes were coded, counted and categorized according to their types (e.g., processes of doing, saying, and sensing). Likewise, the participants and circumstances were categorized according to their types. For the analysis of

Logico-semantic relations in the Ideational metafunction, for all the expanded clauses the conjunctions each student used to realize the expansion were coded.

For the analysis of the Interpersonal metafunction, the language resources each student used to evaluate the character(s) and things (i.e., Appreciation), express feelings (i.e., Affect), and judge the behavior of the character(s) (i.e., Judgement) were coded. Additionally, I coded the language resources that raise or lower the degree of impact in the utterance (e.g., slightly dizzy, somewhat dizzy, and very dizzy), sharpen, or soften the degree of preciseness in the utterance (e.g., a true friend, effective work). Then, the evaluative language, which was coded, was assessed and recoded for its contribution to the tone of the text and the portrayal of the main character. For the Recounts the students wrote on the pretest and posttest, a positive tone and a portrait of the main character (Kristen) as a hardworking professor were expected. This type of descriptive SFL analysis is a common approach in SFL-based studies (e.g., Schleppegrell & Go, 2007; Schulze, 2011; Spycher, 2007) that supports comparing and describing students' use of the lexico-grammatical characteristics of the genres.

These findings from the SFL analysis of the focal group of students were compared (Creswell, 2012; Hatch, 2002) with the pretest and posttests' scores quantitative statistical analysis results. The comparison brought the strength of both data sets and corroborated the quantitative results with the qualitative findings (Creswell & Plano Clark, 2007) as discussed in Chapter 4.

3.4.3.2 Video recordings of lessons

During the teaching/learning cycle (Rose & Martin, 2012) (i.e., the genre-based model implemented in this study) the two lessons of the joint construction phase were videotaped. The purpose of the joint construction phase is for the instructor and students to collaboratively write a

Recount with all its typical features in order to prepare students to write another Recount independently. To scaffold the joint writing of a complete Recount, in the first lesson, the instructor and her students worked together to revise a text taken from the course textbook (*AL-Kitaab fii Ta'allum al-'Arabiyya, part 1*, by Brustad, Albatal, and Altonsi) (Appendix P) that was missing some of the features of the Arabic Recount genre. In the second lesson, after watching a video about the daily routine of a university student, Jamal, on his study abroad trip, the instructor and her students worked together to co-write another Recount while taking into account the characteristics of the Arabic Recount genre.

The video recordings during the joint construction phase were transcribed. During the first read, the transcribed lessons were coded (Saldana, 2012) for metalanguage used to: (1) describe the organization of the Recount (i.e., Textual metafunction), (2) to present the content in the Recount (i.e., Ideational metafunction), and (3) to include the author's voice (i.e., Interpersonal metafunction through evaluative language). Then, the metalanguage in each category was described for how the metalanguage and what type of metalanguage was used by the students and teacher to jointly construct the Recount.

3.4.3.3 Post study survey

At the end of the three week study, students answered two questions on the post study survey (Appendix I). The first question asked students about their perceptions on the relationship between learning to write a Recount and reading a Recount in the question *did learning to write a Recount genre help you in the reading comprehension of the Recount text? Explain*. The students answered the question on a Likert scale (i.e., 1= not at all, 2= a little, 3= somewhat, 4= a lot) and in a narrative. Responses on the Likert scale were statistically described by the frequency of responses for each item on the scale (Babbie, 2010). The open ended part of the

question was coded and categorized according to the emergent theme (Saldana, 2012). This part was compared with the reading comprehension scores to answer research question 4.

The second question on the survey asked students to describe the Recount genre as they understand it: *Your friend in the other Arabic class has an assignment to write a Recount genre; he asked you for help. How would you explain to him/her how to write a Recount genre? (You may use Arabic/English or illustrations to answer this question.* Informed by the features of the Recount (section 3.3), the answers of the focal group of students were coded for the presence or absence (Saldana, 2012) of the description of the overall social purpose of the Recount, social purpose of each stage of the Recount (Title Orientation, and Sequence of Events), as well as the lexico-grammatical characteristics that expressed the Textual, Ideational, and Interpersonal metafunction in the Orientation and Sequence of Events stages. This analysis showed students' understanding of the Recount and complemented the findings from the qualitative and quantitative analysis of the pretests and posttests.

Additionally, the type of metalanguage that was used to describe the genre was categorized and described. Then, those findings were compared to the metalanguage students used during the joint construction stage. This comparison gave a full description of students' use of the metalanguage and students' understanding of the genre, which was used to answer research question 5.

3.4.3.4 Observer's field notes

During the study, the observer, the original instructor of the course, attended all the classes and wrote field notes about the students' use of metalanguage. The field notes were coded for the type of metalanguage. Then, the findings were compared with the findings in research question 5.

3.5 DESCRIPTION OF THE GENRE-BASED APPROACH DURING THE UNIT OF INSTRUCTION

Informed by the characteristic features of the Arabic Recount described in section 3.3, I developed the genre-based unit of instruction with the objective to teach students how the Arabic Recount works so that they could write a culturally and linguistically informed Recount. The features of the Recount were made visible to students during the teaching/learning cycle (TLC), the genre-based model implemented during the three-week study. The model includes three phases (i.e., de-construction, joint construction, and independent construction), while it emphasize keeping the context and building the content in focus during the three phases. The schedule for the three week genre-based unit of instruction is depicted in

, and a more detailed description of each lesson is presented in the subsection below.

Table 5. Outline for the Lessons During the TLC

Lesson	Phase
Week 1	
Lesson 1	Building the field
Lesson 2	Building the field
Lesson 3	Pretest
Week 2	
Lesson 4	Introduction to the concept of genre and Register, and Recount. Deconstruction of Recount, building the field, and setting the context
Lesson 5	Deconstruction of text
Lesson 6	Joint construction, building the field, and setting the context
Week 3	
Lesson 7	Joint construction of the text, building the field, and setting the context
Lesson 8	Independent construction (i.e., Posttest)
Lesson 9	Reading comprehension test and Post survey

3.5.1 Lessons during the teaching/learning cycle

3.5.1.1 Lessons 1 and 2

In preparation for the pretest (and for building the field for the model text used in the deconstruction phase), I introduced my students to cultures of the daily events of different Arab people (e.g., a student and a teacher), particularly focusing on how they allocate the days of the week (e.g., weekend is on Friday and Saturday) and typical daily schedules (e.g., lunch at 2:00 PM). This introduction required teaching the vocabulary and grammar choices available and that could be used in the Recount of habitual events (e.g., telling time, ordinal numbers, conjunctions to support the sequencing of events, time markers, and the present tense) (worksheets in Appendix J, K, and L). Students then watched a video (Brustad, Al-Batal, & Al-Tonsi, 2011a) about a teaching assistant's (TA) daily routine in one of the Egyptian universities (viewing guide Appendix M). This video initiated the use of the vocabulary and grammar in context. For example, as a post-viewing activity, students practiced the use of terms that express occurrences of events (أبداً, أحياناً, عادةً, دائماً [always, most of the times, sometimes, and never]) and time (Appendix K). Students also practiced those terms by asking their friends' questions about their daily routines, later reporting their findings to the class (Appendix L). The video initiated comparative discussions about everyday activities in Arab and American cultures. Kyle, one of the students, for example, observed that graduate assistants do not teach classes in Egyptian universities as part of their schedule whereas graduate students might teach in American universities.

3.5.1.2 Lesson 3

During lesson 3, the pretest (Appendix E) was administered.

3.5.1.3 Lesson 4 and lesson 5

Lessons 4 and 5's objectives were to explain the concepts of genre, register, and Recount, as well as to make the stages and lexico-grammatical features of the Recount visible to students (i.e., a deconstruction of the genre). I initiated the conversation on genre and register while displaying a PowerPoint image of a recipe text, a genre familiar to students. I made students notice the different stages of the recipe genre (the name of the dish ^ the ingredients ^ and the directions [^ denotes followed by]). We discussed the purpose of each stage and how the overall purpose is achieved by including all the required stages. I pointed out that sometimes there are additional optional stages, such as the nutrition facts stage in the recipe genre (worksheet in Appendix N was used to help students understand those terms).

The conversation also included the concept of register and how the language changes depending on the Mode of communication (i.e., written or oral), the expected reader (i.e. Tenor), and the content (i.e., Field). One student, Majed, commented about the language he would use to give direction in comparison to the language of written directions, an interesting example of students' understanding of the concept of register. Majed observed, "I only thought of it nowif I read direction and want to explain it to somebody, I explain in slang." Understanding such concepts set the stage for the deconstructing the Recount.

For the deconstruction of the Recount, I displayed the model text (Appendix H) that was divided into clauses and gave a copy to each student. The text is a newspaper article that describes the weekend routine of a Jordanian student in her community where many immigrants live. Before its deconstruction, the text was read and discussed in class. As a class we also

discussed the overall purpose of the Recount and the possibility of writing Recounts in other contexts. For example, Mira suggested that a Recount can be for documenting the schedule of a person for a police report. Students were also prompted to examine the purpose of each section in the text (i.e., stages of the Recount). I then led the class to deconstruct the Recount.

First, to make the organization of the text visible to students, I explained to the class that the Theme is the part of the clause (person, thing, or circumstance) about which we provide new information in the Rheme. Together, we color coded the clauses in the Recount to mark the Themes and Rhemes. Then, as a class, we traced the thematic progression in both the Orientation and Sequence of Events stages. Second, to show them the types of participants, of processes, and of circumstances used to express the Experiential meaning in the Ideational metafunction, we color coded each in the text. Then, as a class, we categorized each type and traced its function. For example, students noticed the sensing verbs like *تحب* [love] is used to express the character's feelings. This led to a conversation about other lexico-grammatical choices that express feelings (e.g., *تفضل* [prefer]). Additionally, to make the Logico-semantic relations in the clauses visible (i.e., expansion on the clause), I made students notice the use of *و* to expand on the clause and gave other examples for the possibility of using *لكن* [but] and *لان* [because].

Third, to make students aware of the function of the evaluative language (i.e., Interpersonal metafunction), I asked students to underline the language resources where they thought the author is evaluating the character, expressing the character's feelings, or judging the character's behavior. Then, as a class, we had a conversation on what these resources add to the text in regard to its tone, while pointing out that some of the evaluative language may be implicit, such as *شرب الشاي مع عائلتها* [she drinks coffee with her family] and some might not contribute to the tone, such as *تشرب قهوة سوداء* [She drinks black coffee]. Additionally, students

underlined the evaluative language that contributes to paint a portrait of the character. As a class we discussed how those language resources function.

After the deconstruction of the text, I designed activities to have students practice the use of those lexico-grammatical features. For example, to practice the organization of the Recount, I gave students a Recount cut-up into clauses and asked them to organize it according to the typical thematic progression (Appendix O). This same Recount text was used to draw students' attention to choices made for the types of participants, processes, and circumstances used. To practice the use of evaluative language to set a tone in the text, students enjoyed changing the tone in the model text (used in the deconstruction phase Appendix H) from a positive one to a negative one by changing the language choices.

3.5.1.4 Lessons 6 and 7

Lessons 6 and 7 were dedicated to jointly construct two Recounts with the students. In the first lesson, to scaffold the writing of a complete Recount, the students and I jointly edited a text that missed some of the features of the Recount (Appendix P). One of the students, Rob, categorized the incomplete Recount as “unclear,” and Thomas remarked that the “sentences are out of order.” We identified the missing stages and added them. We then edited the organization and content in the text. We also edited the evaluative language in order to create a tone in the text.

In the second lesson, we jointly constructed a Recount after watching a silent video about the daily routine of a student on a study abroad trip. During the joint construction, I build the content based on the events in the study abroad trip and set the context by indicating that the Recount is intended to be published in the school's newspaper for the university's readers (i.e., context). The writing process was a collaborative one in which the majority of the students

participated; students constructed the clause, either on their own or in consultation with one of their peers, which I then wrote on the board. I drew the students' attention to the lexico-grammar of each clause to decide if any changes were needed to the clause before joint constructing the next one.

3.5.1.5 Lesson 8

The 50-minutes posttest took place during lesson 8.

3.5.1.6 Lesson 9

Lesson 9 was used for the reading comprehension test (Appendix F) and the post-study survey (Appendix I).

In the next chapter, the data analysis and findings are presented.

4.0 FINDINGS

This chapter presents the findings, for the five research questions, organized in five sections. Each section also gives a summary of the data collection methods. As described in Chapter 3, data collection occurred over a three-week period with five hours of classes/week, in a second-semester Arabic class at the university level with 15 students. During those classes, the teaching/learning cycle (TLC) of the Sydney School project (Martin & Rose, 2012) was implemented to teach the Arabic Recount genre of habitual events.⁵

4.1 RESEARCH QUESTION 1: CHARACTERISTICS OF THE ARABIC RECOUNT

This section reviews the data collection and analysis method used to answer Research Question 1 and summarizes by way of introduction to this chapter what was presented in greater detail in Chapter 3.

What are the linguistic demands of the Recount genre in Arabic?

a. What are the stages of the Recount genre in Arabic?

b. What are the lexico-grammatical features for each stage of the Recount genre?

⁵ In this document the Recount of habitual events is referred to as the Recount.

The detailed answer to this question is presented as part of the methodology because this analysis was necessary for the design of the intervention and the analysis of students' tests.

4.1.1 Data collection and analyses for the Recount genre

To answer Research Question 1, an authentic text that represents the recount genre was taken from the daily Jordanian newspaper *Al-doustour* (Appendix C) and analyzed using SFL as the analytic framework. The article provided information about the King of Jordan's daily routine and was written on the occasion of his ascension to the throne. The genre analysis revealed the stages of the Recount genre and the purpose of each stage. This analysis was done by coding each paragraph according to the information that the author conveyed. Then, the codes were categorized to reveal the stages of the Recount genre and their purposes. For example, all the paragraphs that presented temporal information about the events when daily routines occurred were coded as temporal events and then categorized in the Sequence of Events stage.

The SFL analysis for each of the three metafunctions (i.e., Textual, Ideational, and Interpersonal) in each of the stages revealed the lexico-grammatical characteristics that realized each metafunction. The Textual metafunction was concerned with the organization of the text, the Ideational metafunction was concerned with the content, and the Interpersonal metafunction was concerned with the evaluation of people and things, the positive and negative feelings expressed in the text, and judgments of the character(s) behaviors. The SFL analysis was done by coding the text three times, once for each metafunction. For each metafunction, the codes in each stage were then categorized according to the lexico-grammar used. The categories then revealed the typical lexico-grammatical characteristics that construed each metafunction for each stage.

4.1.2 Features of the Recount genre

Table 6 summarizes the findings for the characteristic features in each of the three stages of the Recount genre (i.e., Title, Orientation, and Sequence of Events). It presents the purpose of each stage, the lexico-grammatical resources that realize each of the stages, and the linguistic demands for each. In the context of this study, linguistic demands mean what students need to be able to control to realize to lexico-grammatical resources needed to construct the Recount genre. The findings from this question were used during the teaching/learning cycle, and also informed the quantitative and qualitative analyses of the pretests and posttests to answer Research Questions 3 and 4 respectively (sections 4.2 and 4.3).

Table 6. Summary of the Features of the Recount Genre

Stage	Purpose	Lexico-grammar realizing the stage	Linguistic demands
Title	A brief framing of what the text is about.	Nominal group	Noun adjective phrase (i.e., الصفة والموصوف)
Orientation	Introduces the character with information about him/her.	Textual: linear thematic progression with character foregrounded in the Theme.	Verbal clauses start with: a verb with the morphological marking referring to the character or explicitly with the name of a person. Nominal clauses (i.e., جملة المبتدأ والخبر)
	Gives the time frame of the Recount	Experiential: circumstances of time	a time (e.g., يوم [a day], أسبوع [a week])
	Attracts the reader to read the Recount	Interpersonal: positive/negative evaluation to the time of the Recount or the character, or judgment of character's behavior (i.e., Appreciation, Judgment)	Adjectives to describe the time or character (e.g., يوم طويل [a long day] or العامل النشيط [the active employee]) or adverbs judge the action (e.g., يعمل كثيرا [works a lot])

Table 6. Summary of the Features of the Recount Genre (continue)

Sequence of Events	Events narrated in chronological order	Textual: To mark a new time, a circumstance of time is in the Theme/Rheme. For other events in the same time frame, a linear thematic progression with the character foregrounded in the	Verbal clauses starting with: a verb and its morphological marking or with the name of the person (e.g., يعمل في مكتب [works in and office]) Or nominal sentences starting
		Theme, sometimes a temporal conjunction is included in the Theme.	with a pronoun referencing the character (e.g., هي في المكتب [she is in the office]) Temporal markings (e.g., time الساعة الرابعة [at four o'clock], or connecting particles such as ثم [then], بعد ذلك [after that])
		Ideational: Experiential: In verbal clauses, processes (doing, saying, or sensing), participants (people or things), and circumstances (time, place, accompaniment, or manner).	Verbs to express actions, feelings, or mental state (e.g., يذهب [goes], يفضل [prefers], and يعرف [knows]).
		The nominal clauses are relational or existential	Nominal sentences (i.e., جملة المبتدأ والخبر)
		Logico-semantic meaning: expansion to clauses	Connecting particles (e.g., و [and], لأن [because], and لكن [but])
		Interpersonal: Evaluative language to express positive or negative feelings, judgment of behavior, or appreciation for people or products with Focus (sharpening/softening) and/or Force (raising/ lowering).	Adjectives to describe people and things or adverbs to describe the action (e.g., كبير [big] and شهى [delicious], بسرعة [Fast]) Adjectives or verbs to show feelings (e.g., سعيد [happy], يحب [likes])

4.2 RESEARCH QUESTIONS 2: DIFFERENCE IN STUDENTS' WRITTEN RECOUNTS BEFORE AND AFTER THE GENRE-BASED APPROACH AS MEASURED ON THE GENRE-BASED ASSESSEMENT INSTRUMENT

In this section, the data collection methods and findings from quantitative analyses of students' pretest and posttest scores are presented to answer Research Questions 2:

What is the difference in students' writing of the Recount genre before the genre-based instruction compared to their writing after the genre-based instruction as measured on the genre-based instrument?

4.2.1 Data collection and analyses for Research Question 2

The data used to answer this question came from the pretest and the posttest (Appendix E) administered at the beginning and at end of the three-week study respectively. The pretest and posttest were in response to the same prompt. The prompt (as detailed in chapter 3 section 3.4.1.1) asked students to watch a silent video featuring Professor Kristen acting her daily routine. The video showed Kristen's seven main daily events and detailed some of them.

The pretest and posttest were scored with the genre-based assessment instrument (Appendix D). This assessment instrument was informed by the characteristic features of the Recount found in section 3.3. and 4.1. For the Title stage, the genre-based assessment instrument measured the presence and absence of the nominal group that represented the time and character of the Recount. For the Orientation and Sequence of events stages, the genre-based

assessment instrument measured the presence and number of lexico-grammatical resources that students used to construe the three metafunctions (i.e., Textual, Ideational, and Interpersonal) in those stages as defined in Systemic Functional Linguistics. For the Orientation stage, it measured 1) the presence of Themes (foregrounding the character) that construed the organization of the this stage in linear thematic progression (i.e., Textual metafunction); 2) the presence of a circumstance of time to express the time frame of the Recount (i.e., Experiential meaning in the Ideational metafunction); and 3) the presence of evaluative language that expressed Appreciation of the time or the character in the Recount (i.e., Interpersonal metafunction).

For the Sequence of Events stage, the genre-based assessment instrument measured (1) the presence and number of lexico-grammatical resources that represented the organization of the events in chronological order, and in linear thematic progression for other events within the same time frame, with the main character foregrounded in the Theme (i.e., Textual metafunction); (2) the presence and number of clauses with the participant(s), process, and circumstance(s) to express the main events and details for the event of the Recount, as well as the number of clauses that realized an expansion (i.e., Ideational metafunction); (3) the presence and number of declarative clauses expressed in the present tense, as well as the number of lexico-grammatical resources that expressed evaluation of people and things, showed the author's positive or negative feelings, expressed the author's judgment of the character's behavior; and (4) the presence and number of the language resources that raise or lower the degree of impact in the utterance (e.g., slightly dizzy, somewhat dizzy, and very dizzy), sharpen, or soften the degree of preciseness in the utterance (e.g., a true friend, effective work), a language function known as Graduation (i.e., Interpersonal metafunction).

To score the pretest and posttest, both tests were coded for each metafunction then the codes were counted and scored according to the genre-based instrument. Using SPSS, the statistical analyses software, the scores were analyzed using descriptive and inferential statistics to determine trends in the data. More specifically, the total scores, the scores for each stage, and the scores for each metafunction as measured on the genre-based instrument were statistically analyzed as presented in the next few sections.

4.2.2 Statistical analyses for pretest and posttest scores

For the 15 student participants, Table 7 presents the pretest and posttest raw total scores and scores on each stage in the genre, (i.e., Title, Orientation, and Sequence of Events) as measured on the genre-based instrument (Appendix D). The total scores were obtained by adding all the scores of all the items on the genre-based assessment instrument. The scores for each stage were obtained by adding the items for each stage on the assessment instrument separately. The three focal students for which the pretest and posttest were qualitatively analyzed (in section 4.3) are indicated with superscripts denoting their achievement level (i.e., H=high, M=mid, and L=low).

Table 7. Raw Scores for Pretest and Posttest

Pseudo-nyms	Pretest				Posttest			
	Title	Orienta-tion	Sequence of events	Total	Total	Title	Orienta-tion	Sequence of events
	T=1	T=7	T=20	T=28	T=28	T= 1	T=7	T=20
Sally	0	1	18	19	24	1	6	17
Nancy	1	0	12	13	20	1	5	14
Nicole	0	0	10	10	21	1	6	14
Emma	0	0	16	16	22	1	7	14
Zack _(L)	0	0	8	8	11	1	2	8
Matt	0	0	7	7	10	0	0	10
Thomas _(H)	0	0	14	14	26	1	6	19
Maria	0	1	13	14	26	1	5	20
Henry _(M)	0	0	11	11	22	1	5	16
Iman	0	0	13	13	15	1	6	8
Rob	0	0	11	11	14	1	4	9
Dave	0	0	7	7	16	1	4	11
Amina	0	0	15	15	23	1	5	17
Majed	0	0	6	6	14	1	5	8
Kyle	0	1	10	11	23	1	5	17

Note. T=Total

To investigate the change in students' use of the linguistic resources typical to the genre, descriptive and inferential statistics were performed on the total raw scores of the pretest and posttest. Figure 7 shows the descriptive statistics for the pretest and posttest scores. The median for the pretest was 11 and the median for the posttest was 22, Also 50% of the students' scores on the pretest ranged between 9 and 14, whereas 50% of the scores on the posttest ranged between 16 and 23. The minimum score on the pretest was 6, and the maximum was 19, whereas the minimum score on the posttest was 14 and the maximum was 26.

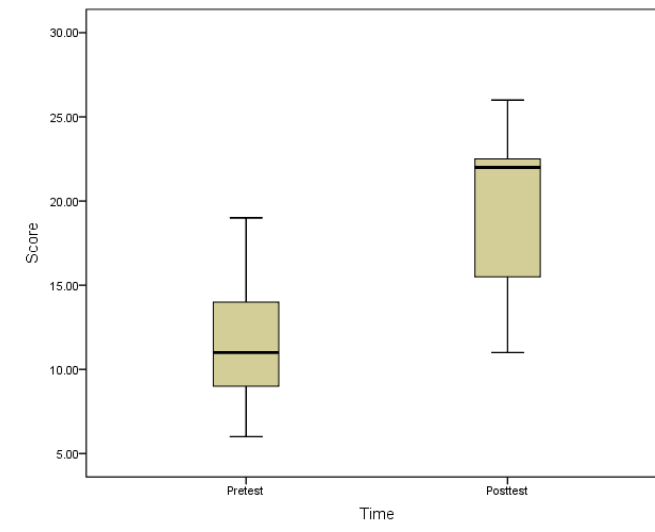


Figure 7. Boxplot for Pretest and Posttest Scores

The mean, median, and standard deviation for the total scores on both the pretest and posttest are shown in Table 8.

Table 8. Descriptive Statistics for Pretest and Posttest Measured on Genre-Based Assessment

Instrument						
N = 15	Pretest	Pretest	Pretest	Posttest	Post-	Posttest
	M	Median	SD	M	test Median	SD
	11.73	11.00	3.751	20.13	22.00	4.051

To investigate whether the differences between the total posttest and pretest scores were significant, the Wilcoxon Signed-Rank Test, a nonparametric test, was performed. The Wilcoxon Signed-Rank Test⁶ showed statistically significant higher scores on the posttest (mean rank = 8.00) compared to the pretest (mean rank = 0.00), $Z = -3.413$, $p = .001$. Those results suggest a significant improvement on students' use of the language characteristics of the Recount genre on the posttest after the genre-based approach was implemented compared to the

⁶ Alpha level (p) = .05 was used for all statistical tests

pretest. They also are an indication that the genre-based approach impacted students' expansion of their language repertoire.

4.2.3 Statistical analyses for pretest and posttest scores for each stage of the Recount

To investigate the difference in students' use of the language typical to each stage in the Recount, the raw scores (section 4.2.2) for each stage of the genre on the pretest and posttest as measured on the genre-based instrument were analyzed using descriptive and inferential statistics.

Table 9 shows the descriptive statistics for the scores of each stage.

Table 9. Descriptive Statistics for Scores for Each Stage of the Recount

Stage N= 15	Mean	Standard Deviation	Minimum Score	Maximum Score
Pretest Title	.13	.352	0	1
Posttest Title	.93	.258	0	1
Pretest Orientation	.20	.414	0	1
Posttest Orientation	4.73	1.751	0	7
Pretest Sequence of Events	11.40	3.521	6	18
Posttest Sequence of Events	13.53	4.207	8	20

For the inferential statistics, the Wilcoxon Signed-Rank Test was performed. The Wilcoxon Signed-Rank Tests' results for the differences between the posttest and pretest scores for each stage are shown in Table 10. The results indicate that the posttest scores for both the Title and Orientation stages were significantly higher than the scores on the pretest $Z = -3.464$, $p = .001$ for Title stage; $Z = -3.346$, $p = .001$ for the Orientation stage. However, the difference

between the pretest and posttest scores for the Sequence of Events stage $Z = -2.054$, $p = .040$ were not significant (p is too close to .05 to support the evidence for a significant result).

Table 10. Wilcoxon Signed-Rank Test Results for Difference between Pretest and Posttest Scores for Each Stage

<i>Posttest-Pretest for each stage</i>	<i>Positive mean rank</i>	<i>Negative mean Rank</i>	<i>Z</i>	<i>P</i>
Title stage	6.50 (12 ranks)	0 (0 ranks)	-3.464	.001
Orientation stage	7.50 (14 ranks)	0 (0 ranks)	-3.346	.001
Sequence of Events stage	8.65 (10 ranks)	4.63(4 ranks)	-2.143	.040

Note: p was set to equal .05

In general, those results indicate an improvement on students' genre writing on both the Title and Orientation stages and a non-significant improvement on the Sequence of Events stage because the p value is too close to .050. The lack of change in the Sequence of Events stage between the pretest and posttest could be attributed to the nature of the Sequence of Events stage which is in some way common across languages (i.e., events in chronological order in all languages). In any case, for a more delicate analysis, the next section will investigate statistically the difference between the pretest and posttest for the scores for each metafunction, and section 4.3 will investigate qualitatively the linguistic resources students employed.

4.2.4 Statistical analyses for scores of the three metafunctions on the pretest and posttest

To investigate whether there was a change in students' use of the lexico-grammar that expressed each metafunction (i.e., Textual, Ideational, and Interpersonal), the pretest and posttest scores, as measured on the genre-based instrument, for each metafunction were statistically

analyzed. These scores of the items on the genre-based assessment instrument related to each metafunction were added to give the total score for each metafunction (raw scores in Table 11).

Table 11. Raw Scores for each Metafunction as Measured on the Genre-Based Assessment Instrument

Pseudo-nyms	Pretest			Posttest		
	Textual	Ideational	Interpersonal	Textual	Ideational	Interpersonal
	T=12	T=5	T=10	T= 12	T=5	T=10
Sally	7	4	8	11	5	6
Nancy	4	3	5	8	4	5
Nicole	5	4	2	10	5	6
Emma	7	3	5	12	4	5
Zack _(L)	5	1	2	6	2	3
Matt	4	1	2	5	3	3
Thomas _(H)	5	4	5	11	5	6
Maria	4	4	5	10	5	6
Henry _(M)	5	2	4	10	5	6
Iman	4	3	6	8	2	3
Rob	5	2	4	6	2	3
Dave	4	1	2	9	3	4
Amina	5	4	6	10	4	4
Majed	3	1	2	7	2	3
Kyle	3	3	15	9	5	6

Note. T= Total

The descriptive statistics for those scores in Table 12 shows the mean, standard deviation, and minimum and maximum scores for each metafunction on the pretest and posttest. The maximum score that could be attained was 12 for the Textual metafunction, 5 points for the Ideational metafunction, and 10 points for the Interpersonal metafunction.

The Wilcoxon Signed-Rank Test was performed to compare the scores for the Textual, Ideational, and Interpersonal metafunctions expressed on the pretest and posttest. The results showed statistically significant higher scores for the Textual and Ideational metafunctions on the

posttest than on the pretest: $Z = -3.434$, $p = .001$ for Textual and $Z = -2.951$, $p = .003$ for Ideational. However, there was no statistically significant difference for the Interpersonal metafunction between the pretest and posttest ($Z = -1.141$, $p = .254$).

Table 12. Descriptive Statistics for Pretest and Posttest Scores for Each Metafunction

Metafunction	<i>M</i>	<i>SD</i>	Minimum Score	Maximum Score
<i>N</i> = 15				
Pretest Textual	4.67	1.175	3	7
Posttest Textual	8.80	2.077	5	12
Pretest Ideational	2.60	1.183	1	4
Posttest Ideational	3.73	1.280	2	5
Pretest Interpersonal	4.07	1.710	2	7
Posttest Interpersonal	4.60	1.352	3	6

These results indicate an improvement in students' use of the language resources that construed the Textual and Ideational metafunctions in the Recount genre but do not show enough evidence of change in students' use of the language resources that construed the Interpersonal metafunction in the genre. The lack of improvement in students' use of the language resources that represented the Interpersonal metafunction indicates students' lack of attention to include their own evaluations, expressing feelings, and judgments related to the character and events of the Recount. To confirm this finding, in section 4.3, students' texts will be qualitatively analyzed to reveal the language resources students used to express the Interpersonal metafunction.

4.2.5 Paired Sample *t*-Tests

In addition to the use of SPSS to perform Wilcoxon-Signed Rank test on the pretest and posttest scores (in sections above), SPSS was also used to conduct paired sample *t*-Tests on the difference between pretest and posttest's 1) total scores, 2) scores for each of the three stages of the genre, and 3) scores of each of the three metafunction. These results corroborated the statistically significant results of the Wilcoxon Signed-Rank Test. As Table 13 shows, the paired-sample *t*-Test results indicate that the higher posttest total scores were statistically significant compared to the pretest total scores. It also shows a statistically significant improvement on the posttest scores for the Title and Orientation stages, as well as for the scores on Textual and Ideational metafunctions in comparison to the pretest scores ($p < .05$).

Table 13. Paired Sample *t*-Test Results

Test for mean difference	<i>M</i>	<i>t</i>	<i>p</i>
<i>df</i> = 14	difference		
Total pretest – Total posttest	-8.267	-7.750	<.05
Pretest Title stage- Posttest Title stage	-8.000	-7.483	<0.5
Pretest Orientation stage– Posttest Orientation stage	-4.467	-10.020	<.05
Pretest SE stage- Posttest SE stage	-2.067	-2.239	= .042
Pretest Textual metafunction – Posttest Textual metafunction	-4.133	-9.057	<.05
Pretest Ideational metafunction – Posttest Ideational metafunction	-1.133	-4.432	<.05
Pretest Interpersonal metafunction – Posttest Interpersonal metafunction	-.533	-1.164	=.262

Note. SE = Sequence of Events

Results from the *t*-test also corroborated the statistically non-significant results of the Wilcoxon Signed-Rank Test. As shown in Table 13, there was no significant difference ($p =$

.042) between the mean scores of the Sequence of Events on the posttest compared to the pretest. Moreover, there was no significant statistical difference between the Interpersonal metafunction on the posttest compared to the pretest ($p = .262$).

4.2.6 Summary of findings for the quantitative analyses

The quantitative analyses showed significant changes in students' writing on the posttest compared to the pretest. The statistical analysis for the total score of the posttest compared to the pretest showed a significant difference. It also revealed a significant difference on the posttest compared to the pretest for the Title and Orientation stages, and for the Textual and Ideational metafunctions. However, no significant difference was shown for the Sequence of Events stage and for the Interpersonal metafunction between the posttest and pretest.

These findings indicate that students expanded their language repertoire on several aspects of the Recount genre, suggesting that the genre-based approach supported students' expansion to mean. To illustrate the specific changes in students' use of the language resources characteristic of the Recount, in the next section, I present the findings for Research Question 3 based on both the genre (Martin & Rose, 2008; Rose & Martin, 2012) and the SFL qualitative analyses (Bardi, 2008; Halliday & Matthiessen, 2014) of the pretest and posttest of three focal students.

4.3 RESEARCH QUESTION 3: THE FEATURES OF THE RECOUNT IN THE FOCAL GROUP OF STUDENTS WRITINGS

This section presents the data collection methods and findings for Research Question 3:

What are the stages and the lexico-grammatical characteristics of the Recount genre that a focal group of students are able to use after instruction in the genre-based approach as compared to the lexico-grammatical characteristics they used before the genre-based instruction?

4.3.1 The focal group of students

To have a complete and detailed picture of the differences in the language resources that students were able to use after the genre-based approach as compared to before the approach was implemented, a genre and a systemic functional linguistics analyses on the pretests and posttests of a focal group of students were performed. The focal group of students represented three different achievement levels (i.e., high, mid, and low). The achievement levels were obtained from the evaluations of the students' former instructor, which were based on students' scores and level of performance in the classroom during a whole semester, which corroborated students' scores on the pretest.

For the focal group, Table 14 shows each student's achievement level, first language, and language(s) spoken other than English. For Zach, the low-achieving student, English is his first and only language. For Henry, the mid-achieving student, English is his first language and he also speaks Urdu. As for Thomas, the high achieving student, Czech is his first language and he also speaks German.

Table 14. The Students in the Focus Group

Student's name	Achievement Level	Pretest Score-max. 28 points	First language	Language(s) spoken other than English
Zach	Low	8	English	No other language
Henry	Mid	11	English	Urdu
Thomas	High	14	Czech	German

4.3.2 Data collection and analyses for Research Question 3

The data used to answer Research Question 3 came from the three focal students' written responses in the pretest at the beginning of the three-week study and in the posttest at the end of the study. The pretest and posttest were in response to the same prompt (described in section 3.4.1.1), which asked students to watch a silent video about Professor Kristen and write a story (i.e., a Recount) about her daily routine to be published in the university newspaper. The tests were analyzed using genre and SFL as analytical framework.

The genre analysis of the pretest and posttest investigated the stages of the genre (i.e., Title, Orientation, and Sequence of Events) and their purposes. The pretest and posttest for each of the three students were coded according to the information the author conveyed. This information revealed the purpose of each part, which was then compared to the typical stages of the Recount (section 4.1) to reveal the presence/absence of each of the stages in the pretest and posttest.

The SFL analysis depicted the lexico-grammar that students employed to write their Recounts in Arabic to express: 1) the organization of their texts (i.e., Textual metafunction); 2)

the presentation of content, and the logical and functional-semantic relations between clauses (i.e., Ideational metafunction); and 3) the language of evaluation, attitude, and emotion (i.e., Interpersonal metafunction). As described in Chapter 3, the SFL analyses of the pretests and posttests for each of the metafunctions were performed by coding the text three times, one for each of the lexico-grammar related to each of the three metafunctions. The codes for each metafunction were then traced to reveal the patterns in each stage of the Recount. Later, the lexico-grammatical patterns were compared to the characteristic features of the Recount (section 4.1 above) to reveal their presence or absence in students' texts.

4.3.3 Findings from pretests and posttests' analyses for the focal group of students

The findings from the analysis of the pretest and posttest of the focal group of students (high, mid, and low achievement levels) showed qualitative and quantitative improvement for all three students. In other words, the findings showed an expansion in students' meaning-making potential. Those changes were similar in the Title stage across the three students; however, students did not show uniform improvement in the Orientation and Sequence of Events stages.

Table 15 depicts the differences between the pretest and posttest for all three students: Thomas, the high-achieving student; Henry, the mid-achieving student; and Zach, the low achieving student. The (+) sign indicates the presence of the stage or of the lexico-grammar realizing the metafunction in each stage, whereas the (—) sign indicates its absence.

Table 15. Summary of the Differences between Pretest and Posttest for Focal Group

Genre stage and lexico-grammar realizing the metafunction	Zach's Tests		Henry's Tests		Thomas Tests	
	Pre	Post	Pre	Post	Pre	Post
Title Stage Nominal group	—	+	—	+	—	+
	—	+	—	+	—	+
<u>Orientation Stage</u> Textual metafunction a) linear thematic progression	—	+	—	+	—	+
b) Other than in the first clause, the character is referenced by morphological marking on the verb or pronoun in nominal clauses	—	—	—	+	—	+
Ideational metafunction Experiential meaning: circumstance of time to set time frame	—	+	—	+	—	+
Interpersonal metafunction Use of evaluative language to attract the reader	—	—	—	+	—	+
<u>Sequence of Events stage</u> Textual metafunction a) Events in chronological order set through either time (as Theme/Rheme) or temporal adjuncts in (as textual Theme)	+	+	+	+	+	+
a) for other events in same time frame- Linear Thematic progression foregrounding the character	+	+	+	+	+	+
c) for clauses other than the first clause, character is referenced by morphological marking on the verb or pronoun in nominal clauses	—	+	—	+	—	+
c)						
<u>Ideational metafunction:</u> 1. Experiential meaning Verbal clauses (participant(s), process, circumstance(s))	9*	15	15	19	17	21
Relational nominal clauses	—	—	—	—	2	7
Doing process	+	+	+	+	+	+
Sensing processes	—	—	—	+	—	+
Saying processes	—	—	—	—	—	+
2. logico-semantic relations Language resources to extend on the clause (adding)	+	+	+	+	+	+
language resources to extend the clause (exception/alternative)	—	—	—	+	+	+
language resources to enhance the clause (cause)	—	—	—	—	—	+
<u>Interpersonal metafunction</u> Evaluative language that portrayed a positive tone	—	—	—	+	—	+
Evaluative language that portrayed Kristen as a hard-working professor	—	—	—	—	—	+

Note. (+) indicate the presence of the stage or lexico-grammar. (—) indicate the absence of the stage or the lexico-grammar. * the number shows the number of clauses.

To illustrate the changes in the students' writing of the Arabic Recount, in the next two sections, I present the differences in the three students' Recounts⁷ (full Recounts in Appendix Q) for both the Orientation and Sequence of Events stages.

4.3.4 Orientation stage

The Orientation stage is where the author introduces the character(s) of the Recount with biographical information organized in linear thematic progression, sets the time of the Recount using a circumstance of time, and attracts the reader to read the Recount using evaluative language. This stage is important to Recounts because it contributes to the overall social purpose of the Recount (i.e., informing the university newspaper's readers about Professor Kristen's daily routine).

On the posttest, all three students included the Orientation stage compared to its absence on the pretest with varying levels of improvement. Both Thomas (high-achieving student) and Henry (mid-achieving student) showed a developed Orientation stage with all the characteristics typical to this stage in the Arabic Recount. Thomas, for example, included the biographical information about Kristen organized in linear thematic progression (i.e., Textual metafunction), foregrounding Kristen in the Theme (Theme is underlined in lines 3-5 below). The numbering for the excerpts from students' texts will be on the right side of the page to respect the Arabic right to left reading.

⁷ All the texts are the student's original writing. Spelling, grammar, or punctuation errors were not corrected. The mistakes in words that might affect the comprehension of the reader are corrected in <>.

(2) كريستن الاستاذة اللغة العربية في الجامعة "س"

[Kristen is a professor of Arabic language at the university "X"]

(3) تسكن في المدينة وهي عندها زوجها <زوجها> اسمه محمود

[{She}⁸ lives in the city and she has a husband named Mahmood]

(4) هي تعمل في الجامعة كل يوم ولكن ليس تعمل في اليوم السبت

[She works at the university everyday but {she} does not work on Saturday]

(5) واليوم الاول في الاسبوع بعد الظهر مفضلها

[The first day of the week afternoon is **her favorite**]

واليوم Thomas also included the time of the Recount expressed in the circumstance of time [first day of the week] (i.e., Experiential meaning in the Ideational metafunction), marked with a dashed line in line 5, and an evaluation of Kristen's time expressed through Appreciation of time [afternoon her favorite] (i.e., Interpersonal metafunction), bolded in line 5.

Similar to Thomas, Henry, in the Orientation stage of his posttest, included the biographical information about Kristen organized in a linear thematic progression (i.e., Textual metafunction), foregrounding Kristen in the Theme (Theme is underlined in lines 1-3):

(1) كريستن أستاذة في جامعة "س". تدرّس اللغة العربية.

[Kristen is a professor in university "X". [{She} teaches the Arabic language]

(2) كريستن تسكن في مدينة بيتسبرغ مع زوجها.

[Kristen lives in the city of Pittsburgh with her husband.]

(3) تحب تذهب <تذهب> الى المدينة كل يوم السبوع <الاسبوع>.

[{She} likes to go to the city every day of the week.]

⁸ The { } corresponds to the morphological marking on the verb in Arabic.

Henry also included the time of the Recount expressed by the *circumstance of time* كل يوم (every day of the week) (i.e., Experiential meaning in the Ideational metafunction), which is marked with a dashed line in line 3, and an expression of Kristen's positive feelings on what she does *تذهب* <تذهب> الى المدينة [She likes to go to the city] (i.e., Interpersonal metafunction), bolded in line 3.

Zach, on the other hand, did not develop his Orientation fully. It only consisted of two lines:

(2 كريستن تعمل في جامعة "س".

[Kristen works in university "X"]

(3 هي يوم هذه:

[she day this] to mean <this is her day>

In the first (line 2) "س" [Kristen works in university "X"], he gave one biographical information about Kristen and, in the second (line 3), he indicated the time of the Recount using the *circumstance of time* يوم [day]. Thus, Zach's Orientation was missing both additional biographical information that would give a complete picture of Kristen and the evaluative language to attract the reader.

4.3.5 Sequence of Events stage

The Sequence of Events stage in the Recount is where the author gives information about events chronologically. It is important to the Recount because it contributes to the overall social purpose of the Recount (i.e., informing the university newspaper's readers about Professor's Kristen' daily routine). This stage is organized chronologically (i.e., Textual metafunction). The new time for an event or events is signaled by a circumstance of time placed in the

Theme/Rheme. The other events in the same time frame are organized in linear thematic progression foregrounding the character by the morphological marking on the verb in the Theme. Sometimes, a temporal conjunction is included in the Theme to keep the temporal sequence of events. The content (i.e., Experiential meaning in the Ideational metafunction) of this stage is expressed by (1) the *participants* who contribute to the event, (2) *doing, saying, and sensing processes*, and (3) *circumstances of time, place, and accompaniment*. The content is sometimes expressed through expansion in the clause (i.e., Logico-semantic relations in the Ideational metafunction). The expansion can be when one clause add a new element to the other or give an exception to it (i.e., extension), or by giving it a cause (i.e., enhancing). Additionally, the tone of the Recount is established through evaluation of the participant and the objects they use, judgment of the participant's behavior, or expressing the participant's positive or negative feelings (i.e., Interpersonal metafunction)

The Sequence of Events stage was present on both the pretest and posttest for all three students, which explains the insignificant difference in the quantitative findings (section 4.2.3). In the next sub-sections, I detail the differences in this stage for each metafunction in students' pretest and posttest and the differences among the three students.

4.3.5.1 Textual Metafunction

Zach, Henry, and Thomas organized the Sequence of Events stage on both the pretest and posttest in chronological order (as typical to the Recount). They signaled the new time of the main events by a *circumstance of time* as *حوالي الخمسة وربع* [around quarter after five], marked by the dotted line in line 9 in this excerpt from Zach's posttest:

(9) هوية <حوالي> الخمسة وربع تذهب الى الجيم.

[Around quarter after five she goes to the gym]

For all the other events during the same time frame, all three students organized these events in a linear thematic progression (as typical of the Arabic Recount), foregrounding Kristen in the Theme, such as these excerpts from Henry's pretest (Theme underlined in line 6) and his posttest (Theme underlined in line 9). Sometimes, a temporal conjunction was included in the Theme to keep the temporal succession of events, such as ثم [then] circled in line 6 (from Henry's pretest) and line 9 (from Henry's posttest).

(6) كريستن تعمل حتى الساعة الخامسة الاربع ثم تعود البيت

[Kristen works till quarter to five then {she} returns home]

(9) تحب تدرس اللغة العربية. ثم تأكل الغذاء وتعمل من كمبيوتر في الساعة الثانية عشر ونصف.

[{She} likes teaching the Arabic language. Then {She} eats lunch and {she} works from the computer half past twelve]

While the organization of the text was the same for all students on the pretest and posttest, they all improved in referring to Kristen through the morphological marking on the verb in the posttest, such as تحب [{she} likes] and تأكل [{she} eats] تعمل [{she} works] in line 9 in Henry's posttest. In this way, all students avoided the unnecessary redundancy of explicitly referring to Kristen, such as كريستن تعمل [Kristen works] bolded in line 6, as an example from Henry's pretest.

This change suggests that with the genre-based approach students at all achievement levels can appropriate even nuanced lexico-grammatical details, because the genre-based approach makes visible the language resources that support the organization of the genre in a culturally appropriate way, as discussed in Chapter 5.

4.3.5.2 Ideational metafunction

There was a difference in quality and quantity in the language resources the students used in their texts to realize Experiential meaning as well as logico-semantic relations in the Ideational metafunction. In the next two sections, I present those differences.

Experiential meaning

In expressing Experiential meaning in the Sequence of Event stage, for Zach, the low-achieving student, the change between the pretest and posttest was mostly quantitative. There was an increase in the number of processes Zach used from 9 on the pretest to 15 on the posttest, which contributed to an increase in the number of clauses and thus contributed to a longer text. However, the type of processes did not change; they remained only *doing processes* (e.g., تذهب [goes], تعمل [works]). He also included more *participants* (e.g., كريستن [Kristen], زوجها [her husband], التلفزيون [television], and هم [They]) on his posttest than on his pretest. The only qualitative improvement on his posttest was in his use of *circumstances of accompaniment* مع زوج [with husband] (underlined in line 10), in addition to the *circumstance of time* الساعة السبعة >الساعة السابعة< [seven o'clock] and *place* الجيم [gym] (bolded in line 10) that he already included on his pretest.

(10) الساعة السبعة >الساعة السابعة< تنزل الجيم وتذهب منزل وتجلس مع زوج >زوج<

[at seven o'clock {she} leaves the gym and goes home and sits with husband]

As for Henry, the mid-achieving student, and Thomas, the high-achieving student, the change between the expression of Experiential meaning in the Sequence of Events stage in the pretest and posttest was quantitatively and qualitatively different. For Henry, in addition to the increase in the number of verbal clauses containing *processes of doing* from 15 on the pretest to

17 on the posttest, he included other verbal clauses containing the *sensing process* تحب [likes, love⁹] underlined in line 13.

(13) لا تحب دخن ولكن تحب زوجها.

[{She} does not like smoking **but** {she} loves her husband.]

This slight variation in the types of *processes* Henry used contributed to Experiential meaning as well as Interpersonal metafunction (discussed in findings for the Interpersonal metafunction section below). As on his pretest, Henry maintained the use of *circumstances of time*, (e.g., <الاسبوع> كل يوم السبوع [everyday of the week] and في الساعة الثانية عشر ونصف [at half past twelve o'clock]), *place* (e.g., البيت [home] and النادي الرياضية<الرياضي> [gym]), and *accompaniment* (e.g., مع زوجها [with her husband]) and expanded on the *participants* to include كريستن [Kristen], زوجها [her husband], قهوة [coffee], اخبار [news], الفطور [breakfast], الغذاء [lunch], and دخن <الندخين> [smoking].

As for Thomas, the high-achieving student, the improvement was not only in the number of verbal clauses (from 17 clauses on the pretest to 21 on the posttest) that included *doing* (e.g., تشرب [drinks], *sensing* (e.g., تحب [likes], and *verbal processes* (e.g., تتكلمون [talk]), but also in the number of *relational nominal* clauses (e.g., هي مشغولة كثيرا [she is very busy]) from two on the pretest to seven on the posttest, such as the ones underlined in lines 8, 11, and 13:

(8) في مدينتها الطقس مشمس

[In her city the weather is sunny]

(11) وعندها جريدة

[And she has a newspaper]

(13) بعد ذلك تعمل وعندها الغذاء في نفس الساعة- هي مشغولة كثيرا-

⁹ The verb تحب in Arabic translate to like or love in English depending on the context.

[After that she works and she has lunch at the same time- she is very busy-]

The above findings suggest that all students improved quantitatively in expressing Experiential meaning in the Sequence of Events stage that contributed to longer texts on their posttests. However, qualitatively, each student's choices to express the Experiential meaning varied and seem to be related to his achievement level. The higher the achievement, the more varied the language resources are that the student chose to express the Experiential meaning. This finding could inform the American Council on the Teaching of Foreign Languages (ACTFL) proficiency guidelines as to how to describe students' proficiency in functional terms. Such implication is discussed in chapter 5.

Logico-semantic relations

The logico-semantic relations are the relations between the clauses in the clause complex and can be of different categories (e.g., expansion and projection). Each category includes different types of relations. In this study, the language resources that realized expansion were examined and specifically the type that expresses, (1) extension, when one clause adds a new element to the other clause using و [and], for example, as a connector, or when one clause gives an exception to the other clause using لكن [but], for example, as a connector ; and (2) enhancement, when one clause gives a cause to the other clause using لان [because], for example, as a connector.

There was variability in students' expression of expansion. Zach, the low-achieving student, on both his pretest and posttest, expressed extension by solely using the *additive conjunctive adjunct* و [and] (underlined in line 8).

(8) بعد ذلك في الساعة السابعة ألا تلت بعد الظهر تعود البيت وتجلس مع زوجي <زوجها>

[Then at twenty minutes to seven in the afternoon she returns home **and** sits with her husband]

Similar to Zach, Henry, the mid-achieving student, expressed extension using *additive conjunctive adjunct* و [and] (underlined in line 12), on his pretest and posttest. Unlike Zach, he also expressed extension in the clause using the *adversative adjunct conjunctive adjunct* لكن [but] on the posttest (underlined in line 13).

(12) بعد ذلك تعود البيت وتجلس مع زوجها .

[After that she returns to the house **and** sits with her husband.]

(13) لا تحب دخن ولكن تحب زوجها.

[She does not like smoking **but** she likes her husband.]

As for Thomas, the high-achieving student, on his posttest, he not only expressed extension in the clause (similar to Zach and Henry) using و [and] (underlined in line 18), and extension (similar to Henry) using لكن [but] (marked with dotted lines, line 18), but he also used the *adversative conjunctive adjunct* لان [because] (in bold) to express an enhancement in the clause

(18) وهي سعيدة لانها ما <مع> زوجها <ولكن هو يدخن وليس يستطيع أن> الآن< يدخن

[And she is happy **because** she is with her husband but he smokes and he cannot smoke now]

The use of the conjunctive adjunct لان [because] allowed Thomas to give reasons in support of the independent clause وهي سعيدة [and she is happy] (circled in line 18 above). This finding suggests that expressing enhancement may be a characteristic of the high-achieving students. The above findings, like the previous findings related to Experiential meaning indicate that changes in students' linguistic repertoire is related to their achievement levels. This finding could inform the American Council on the Teaching of Foreign Languages (ACTFL) proficiency guidelines as to how to describe students' proficiency in functional terms.

4.3.5.3 Interpersonal metafunction

To examine the Interpersonal metafunction, for each of the three students in the focal group (Thomas, Henry, and Zach), one from each achievement level (i.e., high, mid, and low), I analyzed the evaluative language in their pretests and posttests. More specifically, I analyzed the language that evaluated the character(s) or the object(s) used by the character(s) in the Recount (i.e., Appreciation), judged the character's behavior (i.e., Judgment), and expressed the character's feelings (i.e., Affect). The evaluative language resources conveyed the student's voice and impacted the tone of the Recount and the way the writer portrayed the character (i.e., Kristen). In this analysis, I identified the tone by the positive feelings expressed about Kristen (e.g., Affect as in she is happy) and the positive evaluation (i.e., Appreciation) of the objects she uses (e.g., the favorite gym she goes to) or her time (e.g., her favorite day). I also identified the evaluative language resources that portrayed Kristen as a hard working professor (e.g., evaluated the character (i.e., Appreciation as in she is busy) and judgment of what she does during her daily routine (e.g., she works a lot). On their pretests and posttests, a positive tone in the text and a portrait of Kristen as a hard-working professor were expected.

The evaluative language reflecting the Interpersonal metafunction was different qualitatively and quantitatively among the three students in the focal group. For Thomas, the high-achieving student, on his posttest compared to his pretest, he used a wide variety of evaluative language that contributed to setting the positive tone in his Recount and to painting a portrait of Kristen as the hard working professor. On the posttest, the positive tone in the Recount was initially signaled in the Orientation stage through the positive feelings and positive evaluation (i.e., Affect and Appreciation) of Kristen's time expressed by <مفضل لديها> [her favorite] in <مفضل لديها> [The afternoon of the first day of the

week is her favorite]. Thomas also represented Kristen as the hard working professor by evaluating the amount of time she works by using Graduation كل يوم [everyday] in هي تعمل في [she works in the university everyday].

In the Sequence of Events stage, the positive tone was voiced through the evaluative language that expressed Appreciation with Graduation of the weather (e.g., الطقس مشمس [the weather is sunny] bolded in line 8 below) and Appreciation and Affect of where Kristen goes (e.g., النادي مفضلها < مفضل لديها > [her favorite club] bolded in line 15 below and what she drinks (e.g., تحب قهوة [she loves coffee] bolded in line 9 below).

(8) في مدينتها الطقس مشمس

[In her city the **weather is sunny**]

(9) ثم في الساعة ٧,٠ تشرب قهوة كثيرة – تحب قهوة-

[Then at seven o'clock she drink a lot of coffee- **she likes coffee**-]

(15) وفي الساعة ٥,١٠ تذهب الى النادي مفضلها

[And at 5:10 she goes to **her favorite club**]

Thomas also projected a positive tone by using Affect and Graduation to show Kristen's feelings as happy because she is with her husband in زوجتها <مع> [she is happy because she is with her husband]), bolded in line 18, and as happy and loves her husband

[she is happy and love him] bolded in line 19.

(18) وهي سعيدة لأنها ما <مع> زوجها <زوجها> ولكن هو يدخن وليس يستطيع أن يدخن

[And **she is happy because she is with her husband** but he smokes and he cannot smoke now]

(19) بعد ذلك زوجها <زوجها> لا يدخن وهي سعيدة وتحب زوجته <زوجها>

[After that her husband does not smoke and **she is happy and she loves her husband**]

To paint a portrait of Kristen as a hard working professor, in addition to including all the activities Kristen perform at different times of the day, Thomas used Graduation to show that Kristen eats and works at the same time تعمل وعندها الغداء في نفس الساعة [she works and she has lunch at the same time], bolded in line 13 below, as well as using Appreciation with Graduation to show how busy she is هي مشغولة كثيرا [she is busy a lot], underlined in line 13.

(13) بعد ذلك تعمل وعندها الغداء في نفس الساعة- هي مشغولة كثيرا-
[After that **she works and she has lunch at the same time**- she is very busy-]

The language choices Thomas' made to express evaluation made the positive tone and the portrait of Kristen as the hard-working professor salient in his posttest in comparison to the intermittent use of those resources in his pretest as the excerpt from Thomas' pretest shows (the evaluative language expressing Appreciation with Graduation is underlined in lines 5, 6, and 13).

(5) في الساعة ١٢,30 كريستن تعمل وتغذاء في نصف <نصف> الساعة
[at 12:30 Kristen works eats lunch in half an hour]

(6) وتشرب قهوة ثم هي تعمل كثيرا
[and drinks coffee then works a lot]

(13) ثم كريستن سعيدة وتتكلم ماه
[Then Kristen is happy and talks to him]

Similar to Thomas, Henry, the mid-achieving student, used more variety of language resources to express the Interpersonal metafunction on his posttest than on his pretest. He, like Thomas, signaled the positive tone in the Orientation stage through positive feelings (i.e., Affect). Henry expressed those feelings in the sensing process تحب [love] (bolded in line 4 below) compared to its absence in the pretest.

(4) **تحب** تذهب <تذهب> الى المدينة كل يوم السبوع <الاسبوع>.
[**{She} loves** to go to the city every day of the week.]

In the Sequence of Events stage of his posttest, Henry, compared to Thomas, chose a limited variety of language resources to express the positive tone. Henry projected the positive feelings *only* in the sensing verb **تحب** [loves] bolded in line 14 below:

(14) لا تحب دخن ولكن **تحب** زوجها.

[**{She}** does not like smoking but **she** loves her husband.]

Even though Henry's evaluative language choices were limited in type to the sensing verb **تحب** [she likes] and did not create a fully developed tone in the Recount nor gave a full picture of Kristen as the hard-working professor, nonetheless, he attempted to include his voice in his Recount.

Zach, the low-achieving student, included evaluative language on the posttest compared to its absence on the pretest, this change was not enough to create a tone in the Recount or paint a portrait of Kristen as the hard-working professor. For example, Zach, on the posttest, expressed Appreciation and Graduation to describe the coffee Kristen drinks **أحوا <قهوة> أسود** [takes black coffee for breakfast] bolded in line 6). However, such evaluation does not contribute to the tone of the Recount.

(6) بعد تذهب يفطر أحوا <قهوة> أسود وتخرج الى تذهب تعلم <الى العمل> في السيارة.

[after going **take black coffee for breakfast** and leaves to goes to work in the car]

These findings indicate that each student's ability to use a variety of evaluative language to create a tone in the Recount and represent Kristen as the hard-working professor is again related to the student's achievement level. This observation is similar to the previous observation from the analysis of the language resources realizing the Ideational metafunction. The

implication from both findings for genre-based pedagogy and the description of student proficiency in functional terms will be discussed in Chapter 5.

4.3.6 Summary of findings for the focal group of students

The above findings from both the genre and SFL qualitative analyses of the pretests and posttests of a focal group of three students (Thomas, Henry, and Zach) from three different achievement levels (i.e., high, mid, low) show that all students expanded their linguistic repertoire, although not uniformly for all students and for all features of the Recount.

All students included the three typical stages of the Recount (i.e., Title, Orientation, and Sequence of Events) on their posttests compared to only the Sequence of Events stage on the pretest. Nevertheless, Zach's Orientation stage was underdeveloped in comparison to Thomas' and Henry's. As for the Sequence of Events stage, all three students organized the stage in chronological order as typical to the Recount on both the pretest and posttest. The difference between the pretest and posttest for all three students was in their use of the morphological marking on the verb to refer to the character, while keeping the text cohesive and avoiding the unnecessary redundancy of explicitly mentioning the character.

The difference on the pretest and posttest for the Ideational and Interpersonal metafunctions for the three students corresponded to their achievement level. For the Experiential meaning of the Ideational metafunction, Thomas employed a large number of clauses (i.e., 19 clauses on the pretest compared to 28 clauses on the posttest) and a variety of processes (i.e., doing and sensing processes on the pretest compared to doing, sensing, and saying processes on the posttest) on his posttest compared to his pretest. To realize expansion of the clauses (i.e., build complex clauses), Thomas used a variety of conjunctions and of different types (i.e., و , لكن

لأن [and, but, because]) on his posttest compared to only و لكن [and, but] on his posttest. For the Interpersonal metafunction, Thomas also used various types of evaluative language to create a tone and paint a portrait of Kristen as the hard working professor in his posttest compared to his pretest.

As for Henry, in comparison to Thomas, he used a smaller number of clauses (19 on the posttest) and less variety of processes (doing and sensing processes on the posttest), which made his text shorter than Thomas' posttest. All students wrote their texts during the 50 minutes testing time. Thomas' text was 146 words whereas Henry's text was 115 words. Additionally, Henry's use of fewer linguistic resources to realize the Interpersonal metafunction made the tone of his text less developed than that of Thomas' and the representation of Kristen as a hard working professor absent.

As for Zach, he included more clauses to express the events on the posttest (i.e., 15) than on his pretest (i.e., 9) , which made his text longer (from 46 words on the pretest to 72 words on the posttest). However, there was no variation in the types of clauses; they were all verbal clauses with doing processes. To express the Interpersonal metafunction, even though Zack used more language resources on his posttest compared to his pretest, those resources were not enough to create a tone in the Recount and to paint a portrait of Kristen as a hard working professor. Although the differences between his pretest and posttest were not dramatic, those small changes showed Zack's nascent appropriation of the features of the Arabic Recount genre. These appropriations indicate that even low-achieving students might benefit from awareness of the stages and lexico-grammatical resources characteristic of the genre made visible during the genre-based approach.

4.4 RESEARCH QUESTION 4: STUDENTS' READING COMPREHENSION OF A RECOUNT TEXT AND ITS RELATION WITH WRITING THE RECOUNT GENRE

This section presents the data collection method and findings for Research Question 4:

To what extent students' reading comprehension of a Recount text reflected their understanding of the recount genre after the genre-based approach for teaching the writing of a Recount was implemented?

4.4.1 Data collection and analyses for reading comprehension scores

To answer Research Question 4, the reading comprehension test (Appendix F) for the Recount was scored on the reading comprehension rubric (Appendix G, detailed in Chapter 3 and summarized here). In short, the reading comprehension tests were scored for recognizing the text type and explaining the information in the Orientation and Sequence of Events stages of the Recount. For the Orientation stage, one point was awarded for giving three facts that described the main character, one point for recognizing the time frame of the Recount, and one point for explaining the hook sentence. For the Sequence of events stage, one point was awarded for each description of the event and detail(s) of the events (20 points in total). Additionally, one point was awarded for recognizing the genre. The maximum score any student could have been awarded was 26 points.

A descriptive analysis of the reading comprehension scores and a Spearman's correlation between the posttests and the reading comprehension tests were performed. Those results were triangulated with the findings from students' perceptions in the post-study survey (Appendix I). Students answered the question: *Did learning to write a Recount genre help you in the reading*

comprehension of the Recount text? Explain. Students' answered this question both on the Likert scale (i.e., 1= not at all, 2= a little, 3= somewhat, 4= a lot) and as an open ended question.

4.4.2 Descriptive statistics for the reading comprehension test scores

The result from the descriptive statistical analysis for the reading comprehension scores for the 15 students participants gave a $M = 19.80$, $SD = 3.950$, with a Minimum score = 8 and a Maximum score = 24. Figure 8 shows the distribution of the scores where the majority of students scored above 19 points.

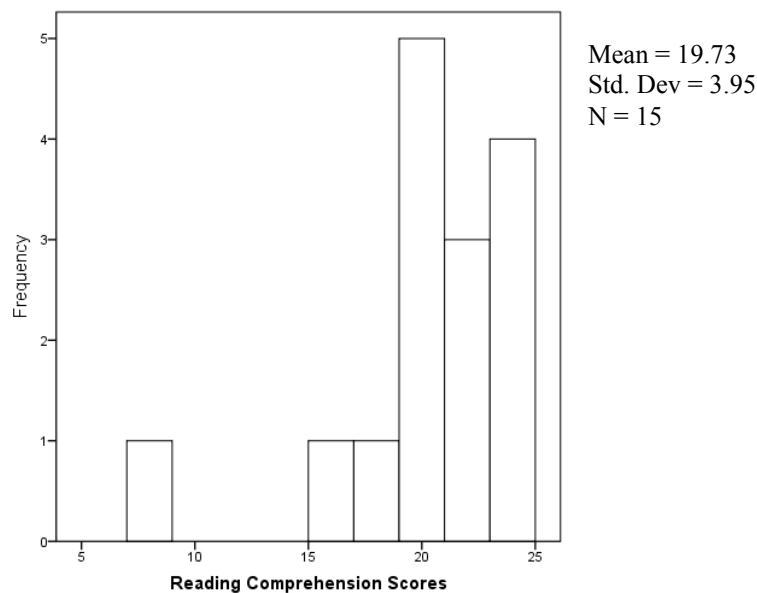


Figure 8. Histogram for Total Reading Comprehension Scores

Additionally, a descriptive statistical analysis was performed to describe the 15 students' scores on the different elements in the test. Fourteen students recognized the type of text as a Recount. For the Orientation stage, all of the students could describe three facts about the character, 11 students could describe the time frame, and 12 students could describe the hook sentence. As for the students' scores for describing the main events and their details in the

Sequence of Events stage, $M = 14.27$ and $SD = 3.575$, and the majority of the scores ranged between 14 – 19.

4.4.3 Relationship between writing and reading comprehension

To examine the relationship between the students' posttests scores for the written Recount and their reading comprehension test scores, the reading comprehension test scores were mapped onto the writing posttest scores. As Figure 9 shows, there was no evidence of a consistent relationship between students' posttest writing scores and reading comprehension scores. To test this relationship, a Spearman's correlation revealed an insignificant statistical correlation between writing scores and reading comprehension scores $r_s = .130$, $p = .645$. In other words, no evidence was found that suggested that students with higher writing scores had higher reading scores or students with lower writing scores had lower reading scores. Implication from this finding will be discussed in chapter 5.

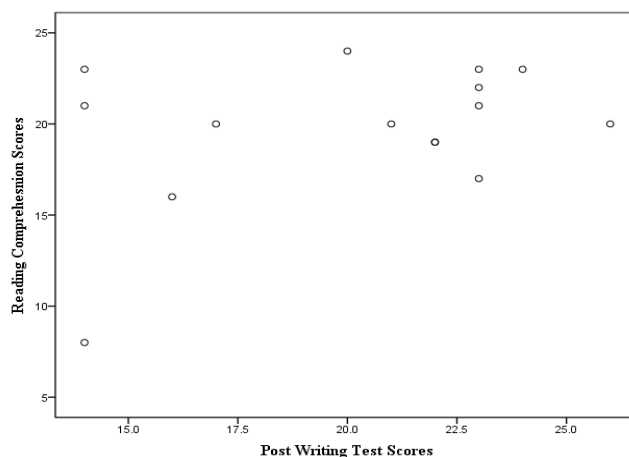


Figure 9. Scatter Plot Graph for Scores on Posttest and on Reading Comprehension Test

4.4.4 Finding from post-study survey

In the post-study survey, the 15 students' perceptions about the relationship between writing and reading were elicited from answering the question *did learning to write a Recount genre help you in the reading comprehension of the Recount text? Explain*. Their perceptions challenged the quantitative findings discussed above. Students' responses on the Likert scale part of the question (i.e., 1= not at all, 2= a little, 3= somewhat, 4= a lot) suggested that almost all of students (n = 14) found that learning to write the Recount either "somewhat helped" or "helped a lot" in reading comprehension of the same type of text. Only one student found that writing "helped a little," and one other student found it "did not help at all", as Figure 10 illustrates.

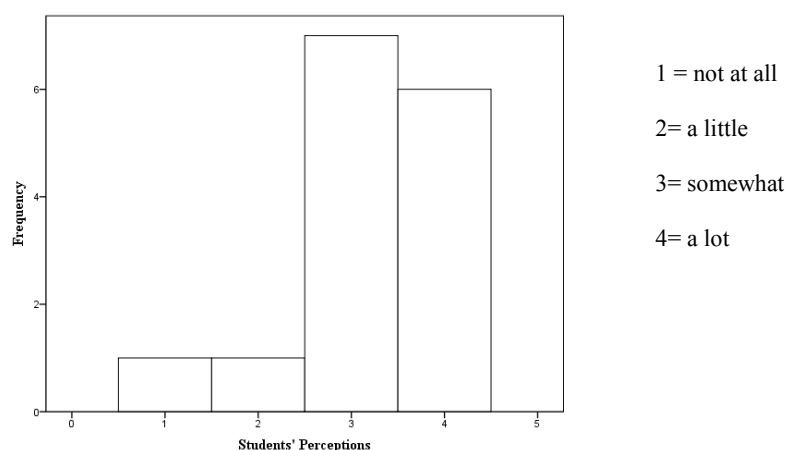


Figure 10. Histogram for Students' Perceptions on Learning to Write a Recount and its Support in Reading Comprehension

This finding was also supported by students' explanations on the open-ended part of the question in post-study survey. Two themes emerged in students' explanations: (1) knowing the structure of the genre and (2) attention to language being used. Under the first theme, *knowing the structure of the genre*, about half of the students (n= 8) indicated that knowing the structure and organization of the genre helped them in comprehending a text from the same genre. Representative comments include “*understanding the structure made it easier to recognize who belongs where in a Recount*” and “*I think it might have been helpful since I know the format and where different sentences should be located, which helped my overall comprehension.*” Under the second theme, *a closer consideration of the language being used*, some students (n= 6) explained that learning how to write in the genre made them approach the text with a closer attention to the language. Representative comments include “*it helped me look more closely and critically at language for tone /transitions and helped clarify what some terms were referring [sic]*” and “*being able to write a Recount made it easier to identify the subject (using prefixes and suffixes) and easier to identify habitual actions and the words regarding them.*”

One student explained that instruction on writing Recounts did not help her in reading comprehension because she understood Recounts before writing instructions. Ironically, her pretest did not display all the characteristics of the Recount, indicating that initially she did not have knowledge of how Arabic Recount works. These findings from the post-survey suggest that writing instruction that made the characteristics of the genre evident to students helped students approach reading the text with an analytical eye with regards to the organization and language of the Recount. The lack of relationship between writing and reading comprehension is probably an indication that the students needed more scaffolding during the teaching/learning cycle as will be discussed in Chapter 5.

4.5 RESEARCH QUESTION 5: METALANGUAGE USE

This section presents the data collection methods and findings for Research Question 5:
How did the instructor and the students use the metalanguage of Systemic Functional Linguistics during the joint construction stage of the Recount genre?
5a. How did the focal group of students describe the purpose and linguistic features of the Recount genre?

4.5.1 Data collection and analyses for Research Question 5

In this study, metalanguage refers to language that describes language and includes both the use of terminology to talk about language and meaning (Schleppegrell, 2013). The purpose of this analysis is to find how the metalanguage was used by the students and instructor to jointly

construct the Recount, as metalanguage is believed to support “contextual language learning” (Schleppegrell, 2013, p. 153), such as writing the Recount genre for a social purpose .

To answer Research Question 5, I transcribed the two one-hour videotaped lessons of the joint-construction phase, which is one of the phases in the teaching/learning cycle (i.e., the genre-based model implemented in this study explained in section 3.5). The purpose of the joint-construction phase is for the instructor and students to jointly write a Recount with all its typical features in preparation for students’ independent writing of a text from the same genre. To scaffold the joint writing of a complete Recount, in the first lesson, the instructor and her students worked together to revise a text (Appendix P) that was missing some of the features of the Arabic Recount genre. In the second lesson, after watching a video about the daily routine of the university student, Jamal, on his study abroad trip, the instructor and her students worked together to co-write another Recount that demonstrated the characteristics of the Arabic Recount genre. During the first read, the transcribed classroom conversations were coded for the metalanguage used in both the Orientation and the Sequence of Events: (1) to describe the organization of the Recount (i.e., Textual metafunction), (2) to present the content in the Recount (i.e., Ideational metafunction), and (3) to include the author’s voice (i.e., Interpersonal metafunction through evaluative language). Then, the categories were described for type of metalanguage and how metalanguage was used by the instructor and the students to jointly construct the Recount. The descriptions of the codes were also compared with the observer’s field notes.

4.5.2 Metalanguage used to support the joint construction of the Orientation stage

During the joint construction of the Orientation stage, metalanguage supported the instructor and her students' lexico-grammar choices to organize this stage. This metalanguage referred to the Theme (i.e., what the clause is about), Rheme (i.e., the part of the clause where the Theme is developed), and thematic progression (i.e., how the clauses are organized by referring to each clause's Theme). The instructor's metalanguage helped explain the function of the Theme and its role in the textual organization of the Orientation stage. For example, the instructor's SFL Textual metalanguage (bolded in lines 4 and 11 in Excerpt 2) explained how the choice of the Theme (e.g., يسكن [lives] instead of the character Sammy, line 8 Excerpt 2 below) changed the thematic progression and the message of the clause. Specifically, the instructor explained how the Theme in the Orientation stage "has to always be the person or thing we want to talk about" (lines 9 and 10 in Excerpt 2). Metalanguage also helped the instructor explain to her students that their choice of the Theme decides the linear thematic progression ("keep the linear thematic progression by keeping the character in the Theme" line 11 in Excerpt 2 and underlined in lines 11, 13, and 14 in Excerpt 3 below).

Excerpt 2

1. S1: يسكن سامي في بيت صغير [He} lives in a small house]
2. S2: is it better to say يسكن سامي في بيت صغير [Sammy lives in a small house]
3. than بيت سامي صغير [Sammy's house is small]
4. T: here [pointing to Sammy's house is small] you are describing the بيت [house]
5. like saying Sammy's house is small. It is the house that is the **Theme**. What is the
6. theme here?
7. S2: the house
8. T: but here يسكن [lives] is the **Theme** and the يـ [morphological marking on the verb]
9. refers to Sammy and that is the important part. So the **Theme** has to always be the
10. person or thing we want to talk about it is the point of departure, keep the **linear**
11. **thematic progression by keeping the character in the Theme** [teacher points to the
12. themes] and not something that is not important like the بيت [house].

At times during the joint construction of the Orientation stage's organization, the instructor and the students used their own terminology to explain the relationship between the position of the lexico-grammar in the clause and its function. For example, the instructor and her students referred to the Theme (i.e., what the clause is about) by *start* (bolded in lines 1 and 7 in Excerpt 3) and related it to its function *to introduce* (bolded in line 6 in Excerpt 3) the character.

Excerpt 3

1. T: For the orientation stage what **do we start with**?
2. S: أسم [name]
3. T: What do we do with the أسم [name]
4. S: We name him
5. T: Right we **have to introduce him**
6. T: How are you going **to introduce him**
7. S: just **start with his name**
8. T: and what do we say
9. S: جمال طالب حصل على بعثة في كوريا [Jamal obtained a scholarship in Korea]
10. T: Now I want you to take a moment and think what is going to come next.
11. Are we keeping the same Theme or not [pointing to Jamal]
12. S: نعم [yes]
13. T: So can you prepare what is next. If you are keeping the same Theme what does
14. that mean? Are we giving new information about him?
15. Ss: Yes
16. T: Ok so write down the next sentence. What more can you say about him [the character.
17. S: هو طالب في مدرستنا [He is a student in our school]
18. S: Introduce him as a student in our school, one of our classmates

Showing their understanding of their instructor's textual metalinguistic prompt (underlined in lines 11, 13, and 14 in Excerpt 3), the students produced Arabic text that followed the typical organization of the Orientation stage (i.e., linear thematic progression). For example, one student produced the clause جمال طالب حصل على بعثة في كوريا [Jamal a student who obtained a scholarship in Korea] (underlined with a dashed line in line 9 in Excerpt 3 above) and another student produced the clause هو طالب في مدرستنا [He is a student in our school] (underlined with a dashed line in line 17 in Excerpt 3 above). Both clauses had the same Theme to support the linear thematic progression in the Orientation stage.

4.5.3 Metalanguage used to support the joint construction of the Sequence of Events stage

During the joint construction of the Sequence of Events stage, the instructor and her students used metalanguage to explain the lexico-grammatical choices that can organize the Sequence of Events stage, express the content, and include their voices as authors.

To joint construct the organization of the Sequence of Events stage, the students and instructor used a similar metalanguage as that used during the joint construction of the organization of the Orientation stage. The instructor used SFL metalanguage (bolded in line 8 Excerpt 4) and own terminology (bolded in line 7 Excerpt 4 to refer to the Theme and bolded in line 8 Excerpt 4 to refer to the Rheme) to explain the role of the position of the circumstance of time in establishing a chronological order (lines 9 and 10, Excerpt 4 below). Another example for the use of SFL metalanguage is during the instructor's explanation of how the morphological marking *ﻯ* [refers to Jamal] on the verb establishes the linear thematic progression for recounting the events (e.g., *the ﻯ* [pointing to the morphological marking on the verb] refers to Jamal-keeping the same Theme [i.e, thematic progression] lines 18 and 19 in Excerpt 4).

Students did not use SFL metalanguage, rather they responded to the instructor's metalinguistic prompts either by using their own functional explanation of the lexico-grammar (e.g., *introduce the events*, line 3 Excerpt 4 referring to the Theme) or by producing Arabic text as in line 13 and 16 in Excerpt 4.

Excerpt 4

1. T: for this stage what do we **usually start with** ? what is a Sequence of Events stage?
2. T: It is event in chronological order ,so what is important here?
3. S: So maybe **introducing the event** by saying this is the beginning of the day
4. T: beginning of the day what is that?
5. S: الصباح
6. T: And that is what we need, a circumstance of time if you want the events in chronological
7. T: order. The circumstance of time does not have **to be the first thing, in the Theme**

8. T: **It** can be **at the end of the sentence** because in Arabic it is flexible. You can move
9. T: it around. We need a circumstance of time somewhere and we are recording events in
10. T: chronological orders so that is very important to us.
11. T: So I want you to think for a minute and write down the first event...
12. T: يالا يا امينة [teacher calls a student]
13. S: في الساعة السادسة صباحا هو يصحو ويبدأ يومه [at seven o'clock in the morning he wakes up and starts his day]
[Teacher wrote the sentence on the board]
14. T: جمال يصحو ويبدأ اليوم [at seven o'clock] this is a circumstance of time جمال يصحو ويبدأ اليوم
[Jamal wakes up and starts his day]
15. T: وماذا أيضا يفعل في الصباح ؟ [and what else does he do in the morning]
16. S: ومن ثم هو يغسل وجهه قبل الذهاب الى الطابق الاول [then he washes his face before going to the first floor] (student produced the sentence with teacher's help)
17. T: I want you to notice here we set the time then introduced Jamal then يصحو ويبدأ ويغسل
18. T: [wakes up, starts, and washes] And these are all processes of doing and **the → refers to**
19. T: **Jamal- keeping the same Theme**

The above findings show that the instructor's SFL metalanguage and students' and instructor's own terminology, which explained the function of the lexico-grammar, supported the organization of the Orientation stage and Sequence of events stage of the Recount during the joint construction phase. Additionally, students' Arabic responses in the examples above show their comprehension of the SFL formal metalanguage their instructor used, even though they did not produce the formal metalanguage themselves. The lack of students' use of the SFL formal metalanguage might be attributed to the fact that SFL textual metalanguage is new language terminology that students must learn. Thus, students may need time to learn this terminology as well as more opportunities to use them. These implications will be further discussed in chapter 5 in relation to the genre-based approach and theoretical underpinnings of the use of metalanguage and its purposes and significance.

The joint construction of the content of the Sequence of Events stage (i.e., Experiential meaning) was supported by the instructor's and the students' use of SFL metalanguage. The functions of the processes (e.g., doing processes to express the events and sensing processes to express the author's feelings) were made visible through the instructor's metalinguistic prompts

(see lines 1, 3, 5, and 7 in Excerpt 5) and the students' metalinguistic responses (see lines 2, 4, and 6 in Excerpt 5).

Excerpt 5

1. T: The process that we used here, we used حصل [obtained] is that a process of doing or sensing?
2. S: **doing**
3. T: and we used يدرس
4. S: **doing**
5. T: هو يحب and we used
6. S: chorus: **sensing**
7. T: but that is our feelings of what Jamal [the character] does

The instructor's metalinguistic prompts (see lines 1 and 3 in Excerpt 6) and students' responses (see lines 2 and 4 in Excerpt 6) drew the students' attention to the participant as being expressed in the morphological marking on the verb, a typical feature of the Arabic language.

Excerpt 6

1. T: where is **the participant** here [pointing to the sentence]?
2. S: ٩ [morphological marking on the verb referring to he]
3. T: and it refers to
4. S: هو [he]

Additionally, the SFL metalanguage supported the choices that students and their instructor made for different types of circumstances (lines 1 -7 in Excerpt 7). It also made students aware of the possibility of having different circumstances in one clause (line 6 Excerpt 7).

Excerpt 7

1. T: and what is this [pointing to بعد نصف ساعة [after half an hour]]
2. S: **a circumstance**
3. T: and what is this في نصف الشارع الى جامعة سول [in the middle of the street to Seoul University]
4. S: **place ?**
5. T: all these are **circumstances** and **this is of place.....**
6. T: **so one sentence can have many circumstances of time or place**
7. T: We can add here هو يمشي بسرعة and that is **a circumstance of manner**

The instructor also used SFL metalanguage to explain to students how a circumstance of manner (lines 1 – 4 Excerpt 8) may express the author’s judgment of the character’s behavior (e.g., لانه (lines 1 – 4 Excerpt 8) may express the author’s judgment of the character’s behavior (e.g., دائما متأخر [because he is always late] line 3 Excerpt 8) (i.e., Interpersonal metafunction). Thus, the metalanguage made students aware of the use of circumstances to express their voices as authors of Recounts.

Excerpt 8

1. T: We can add here هو يمشي بسرعة and that is **a circumstance of manner**
2. T: If we **want to give our impression** that he is always late هو يمشي بسرعة في نصف الشارع الى [he walks fast in the middle of the street to Seoul university=he is always late]
3. S: can we do لانه دائما متأخر [because he is always late]
4. T: yes we can

The above findings show that students used SFL metalanguage to jointly construct the content of the Sequence of Events stage (i.e., expressing Experiential meaning) while, when jointly constructing the organization of the Recount (i.e., expressing Textual meaning), the students used their own terminology that referred to the function of the lexico-grammar. Their choices in using the SFL metalanguage to express the Experiential meaning might be attributed to the similarity between SFL metalanguage and the metalanguage of traditional grammar (e.g., doing verbs in both traditional grammar and SFL) with which the students are already familiar.

As for the joint construction of meaning to express the author’s voice (i.e., interpersonal meaning) in the Sequence of Events stage, students responded to the instructor’s metalinguistic prompts (e.g., *put your voice here or a description*, bolded in line 1 in Excerpt 9) with Arabic text that included evaluative language, which expressed the author’s feelings about the food (e.g., هو يفضل أن يأكل سيريل بالحليب [he prefers to eat cereals with milk], in line 2 Excerpt 9). Students’ responses exhibit their understanding of the function of the language choices to express their voices as authors of Arabic Recounts. One student commented on adding a positive

tone to the Recount, “... *and then at the end when we were talking what he likes to do [we can] give it like a positive [tone], maybe drinks a lot of coffee ...*” Her comment shows her understanding that adding “a lot” to something the character likes to do (drink coffee) contributed to the tone of the Recount.

Excerpt 9

1. T: anybody want to say something? **put your voice here or a description of breakfast**
2. S: هو يفضل أن يأكل سيريل بالحليب [he prefers to eat cereals with milk]
3. S2: can we say something like tasty or delicious
4. T: اللذيذ أو الشهى [appetizing or delicious] (teacher write on the board)
5. T: We can describe more عسير البرتقال البارد مع سكر ومع عصير البرتقال [he هو يفضل أن يأكل ويفضل السيريل بالحليب البارد مع سكر ومع عصير البرتقال]
6. T: prefers to eat and prefers cereals with cold milk with sugar with orange juice]
7. T: You are describing with focus and putting your voice

4.5.4 Summary on metalanguage used during the joint construction phase

During the joint construction phase of the teaching/learning cycle, the instructor either used SFL metalanguage or her own terminology in order to draw students’ attention to the typical lexico-grammar (realizing the Textual, Interpersonal, and Ideational metafunctions) and their function in the stages of the Recount. As for the students, they rephrased the Textual SFL metalanguage and recast it in their own words, but used SFL metalanguage to express the Experiential meaning. Additionally, students produced Arabic text in response to their instructor’s metalinguistic prompts that indicates their understanding of the functional meaning of formal SFL metalanguage. This finding corroborates with the observer’s field notes at the end of the joint construction phase that comment on the change in students’ use of metalanguage during the teaching/learning cycle:

It seems the students wholly understand the concepts of the metalanguage despite the fact that they do not reproduce it frequently on days when it is not the focus [referring to the

deconstruction phase]; earlier in the study, when the focus was on learning the language [metalanguage], it seems that students produced it more, even if they maybe understood it less—there seems to be a shift in usage from rote repetition to understanding of a concept.

This finding indicates that during the joint construction of the Recount, the SFL metalanguage in conjunction with the students' and instructor's own terminology (that explained the function of the lexico-grammar in the Recount) contributed to the way they organized their understanding of the typical features of a written Arabic Recount to produce one. Thus, the SFL metalanguage and the students' and instructor's own terminology is a functional concept that supported the writing of the Recount. According to Greeno (2012) a functional concept is “a cognitive entity [metalanguage] that has meaning in a kind of activity [jointly constructing a Recount], in which it contributes to the way participants [students and instructor] organize their understanding of what they are doing [writing a Recount]” (p.311). Greeno's theory of functional concepts and its implication on the use of metalanguage during the genre-based approach will be further discussed in chapter 6.

4.5.5 Data collection and analysis for Research Question 5a

At the end of this study, students were asked to complete a post-study survey (Appendix I). Question 2 on the survey asked students to verbalize their understanding of the Recount genre. The students were provided with the following prompt to carry out this part of the research study:

Your friend in the other Arabic class has an assignment to write a Recount genre; he asked you for help. How would you explain to him/her how to write a Recount genre? (You may use Arabic/English or illustrations to answer this question.

Each student's response (Thomas, Henry, and Zach) in the focal group from the three different achievement levels (i.e., high, mid, and low) was coded for the description of the general social purpose of the Recount, the three stages of the Recount (i.e., Title, Orientation, and Sequence of Events) and their purpose, as well as the lexico-grammatical characteristic of each of the three stages in the Recount. Then, these codes were described.

4.5.6 Findings from students' descriptions of the Recount (Research Question 5a)

Describing the Arabic Recount entails the identification of the three stages of the Recount (i.e., Title, Orientation, and Sequence of Events), the purpose of each stage, as well as the overall social purpose of the Recount. Additionally, it requires describing the lexico-grammatical features that represents the organization of the Recount (i.e., Textual metafunction), the content of the Recount (i.e., Ideational metafunction) and the evaluative language to create the tone in the Recount and paint a portrait of the character (i.e., Interpersonal metafunction).

The three students in the focus group (Thomas, Henry, and Zack) showed different levels of awareness for the features of the Arabic Recount. Zach, the low-achieving student, only showed awareness of the three stages of the genre and some of the purposes of each stage, which he illustrated in a diagram, see Figure 11 below. For example, he listed the Orientation (which he named the Introduction) as one of the stages of the Recount and expressed two of the purposes of this stage: "Introduction tells a little bit about the person, also contains a hook." Missing in his description of this stage was the time of the Recount. He used his own

metalanguage to name and to describe the stages. Zach ignored any reference to the lexico-grammatical features typical to any of the stages.

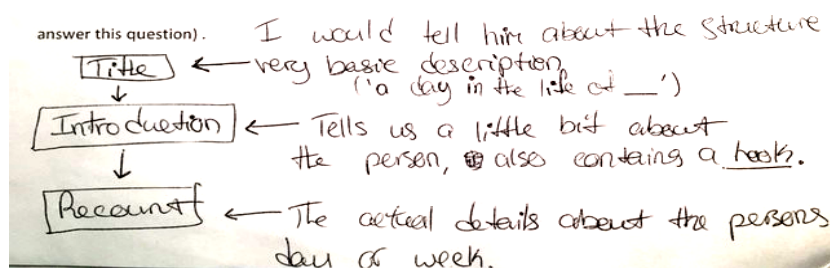


Figure 11. Zach's Description of the Arabic Recount Genre

Henry (the mid-achieving student), similar to Zach, listed the three stages and the purposes of each stage of the Recount, as this excerpt describing the Orientation stage shows:

.... We would work on the introduction describing the subject. At the end of this we would make sure the time frame of the recount is clear as well as have a proper hook before the sequence of events.

Later in his explanation, Henry identified some of the lexico-grammar typical to the Recount but had a vague explanation of their function. As this excerpt below shows, he explained that the use of vocabulary (e.g., السادسه [six o'clock], ثم [then], or بعد ذلك [after that]) would be used "to make the Recount flow or the events flow". However, he did not make it clear what he meant by the word *flow*.

I would introduce them to vocabulary such as السادسه [six o'clock], ثم [then], or بعد ذلك [after that] in order to help them make **the Recount flow**...We would move on to the actual Sequence of Events and use the vocabulary to make sure the **events flowed** and make sense.

The Excerpts from Henry's response show that he used his own terminology to describe the function of some of the lexico-grammar in the Recount. However, Henry, like Zach, ignored describing other lexico-grammatical features typical to each of the stages of the Recount (e.g., lexico-grammar that express the content or organization of the Recount).

As for Thomas, the high-achieving student, he showed his awareness of the three stages of the Recount “*it needs three parts*” and the purpose of each stage (similar to Henry and Zach). For example, he described the Sequence of Events stage as: “*...is the longest part. It is here that you write in chronological order, once again introducing the subject/event by name and going through the whole time frame that was mentioned in the introduction.*”

However, he was the only student in the focal group that demonstrated an explicit awareness of the general social purpose of the Recount, although he expressed this awareness in relation to the context of the class rather than the social context. Thomas wrote, “*...the assignment is a review of either events or individuals and their lives.*” Thomas was also the only student to express an awareness of some of the lexico-grammar of the Recount. More specifically, Thomas demonstrated his understanding of the features realizing the Experiential meaning of the Ideational metafunction in the Sequence of Events stage by writing, “*The verbs used should be primarily action verbs.....There can be some sentences that are not essential to the overall recount and these we use abstract/ feeling verbs.*” His explanation referred to classroom instruction on the use of doing verbs to express the actual events of the Recount and on the use of sensing verbs to express the character’s emotions or feelings in the Recount. He used his own description to express his understanding. However, Thomas missed on describing the lexico-grammar that expresses the organization and the tone (i.e., Interpersonal metafiction) of the Recount.

These findings reveal that while all three students had equal awareness of the stages of the Recount, they did not have uniform awareness of the overall social purpose of the Recount and of the lexico-grammatical features typical for each stage, which again corresponds to their achievement levels. Thomas the high achieving student exhibited the highest awareness of the

characteristics of the Recount and Zach the low achieving student exhibited the lowest awareness of the characteristics of the Recount. In summary, Thomas showed awareness of the stages of the Recount, the lexico-grammatical features that express the Experiential meaning in the Recount, and the overall social purpose. However, Thomas' awareness of the social purpose was oriented to the classroom task (i.e., assignment).

Henry showed awareness of the three stages of the Recount and of some of the lexico-grammatical features. Zach showed only an awareness of the stages of the Recount. The correspondence between awareness of the Recount to students' achievement level corroborates the findings from the qualitative analysis of the pretest and posttest (in section 4.3.2) for students in the focal group. Implications from these findings on genre-based pedagogy will be discussed in Chapter 5

5.0 DISCUSSION

In this study, the genre and SFL analysis of a model Arabic Recount depicted how this genre works in terms of its social purpose, the purpose of each stage, and the typical lexico-grammatical features in each stage. Knowing how the Recount genre works supported the design of a genre-based unit of instruction. It also informed the revision of three weeks on the syllabus to accommodate the application of the Recount genre-based unit within the constraints of this syllabus, in which students were expected to write about daily routines grounded in the textbook chapters of *AL-Kitaab fii Ta'allum al-'Arabiyya, part I*, by Brustad, Albatal, and Altonsi.

During the implementation of this approach, the stages and lexico-grammatical features of the genre were made visible and accessible to students, which yielded improvement in their writing. Thus, the findings from the genre analysis and the implementation of the genre-based unit of instruction indicate the plausibility of designing a whole genre-based Arabic syllabus (Feez & Joyce, 1998) and potentially a whole curriculum (Byrnes et al., 2010).

In this chapter, I discuss four themes that were revealed in the findings and their implications: (1) the genre-based approach and composing the Recount, (2) the genre-based approach and the ACTFL framework, (3) metalanguage use during genre-based instruction, and (4) reading comprehension and the genre-based approach. At the end of each section, implications for future research are explored. I then end the chapter with concluding remarks.

5.1 THE GENRE-BASED APPROACH AND COMPOSING THE RECOUNT

5.1.1 Recount genre awareness

Based on the results from the quantitative analysis of the total scores on the pretest and posttest as measured on the genre-based assessment instrument, students showed improvement in their appropriation of the features of the Arabic Recount. However, based on the findings from the qualitative analysis, the improvement was not uniform for all students from high, mid, and low achievement levels as will be discussed in section 5.1.5. The quantitative findings indicate that the approach raised students' awareness regarding the characteristic features of the Recount genre. The findings also point to the advantage of explicit instruction. In the context of Arabic as a less-commonly-taught language at the university level, these implications echo the implications of earlier studies in FL and L2 contexts in the United States, such as Byrnes (2009) and Ryshina-Pankova (2006) in the FL university context; Troyan (2013, 2014, 2016) in the early FL education context; de Oliveira and Lan (2014), Ramos (2012, 2014, 2015), Schleppegrell, (2001, 2004, 2006), and Schulze (2011) among others in the L2 context; and Colombi (2002) in the university-level heritage language speakers context. Therefore, the present study extends the current literature on the positive impact of the genre-based approach on students' writing to a less commonly-taught language (Arabic) in the FL university context.

5.1.2 Effect of the genre-based approach on students' writing of the stages of the Recount

The results from the quantitative analysis of students' pretest and posttest scores on each stage (i.e., Title, Orientation, and Sequence of Events) as measured on the genre-based

assessment instrument showed an improvement in the Title and Orientation stages and no improvement in the Sequence of Events stage. This result was also supported by the findings from the qualitative analysis of the pretest and posttest for the three focal students from three different achievement levels (high, mid, and low). All three students included only the Sequence of Events stage on the pretest compared to including all three stages on the posttest. This finding suggests two interpretations. First, since the genre was a Recount, and the main body of a Recount is the Sequence of Events, this stage was the most salient feature for students, and the one they implicitly understood even before participating in the genre-based unit. This observation means that during instruction, instructors might need to emphasize the Sequence of Events stage less than the other stages. It is quite possible that students had awareness of this stage from other languages they know, which they applied in the new context, writing an Arabic Recount (Achugar et al., 2007). In other words, students might bring awareness of the stages of the genre that they implicitly or explicitly understood from other languages they know.

Therefore, during the genre-based instruction, it is essential to perform initial assessment of all students' genre-writing to identify their needs in the specific discourse moves of a particular genre. In turn, this assessment would be valuable in informing the planning of the genre-based instruction that will target those needs. This assessment will also highlight the features that will need more emphasis during instruction.

Additionally, a comparison between the target and native language genres will also highlight the cultural and lexico-grammatical features that are different in both languages (Carretero & Taboada, 2014) and that are more likely to require emphasis during instruction over those features that are similar in both languages. One reason for this is, as discussed earlier,

students may bring awareness of how genres work from other languages they learned (Achugar et al., 2007).

Second, the students' inclusion of only one stage at the start of the genre-based unit indicates that students from the three achievement levels viewed writing as mono-dimensional (Trojan, 2013; Roca del Larios, et al 2008). That is, students' writings on the pretest were only listing of events in chronological order (i.e., Sequence of events stage) without any consideration of the required stages or other lexico-grammatical features of the Arabic Recount genre (Martin, 2009; Yasuda, 2011). Thus, students focused on completing the task based on their previous knowledge of the genre, rather than writing a Recount as one type of story (Christie & Derewianka, 2008; Rose & Martin, 2012) with a social purpose that includes specific features (e.g., the Orientation stage that thematically progresses while foregrounding the character in the Theme and includes a circumstance of time to set the timeframe of the Recount). After the genre-based unit, students became aware of the other stages without which the purpose of the genre (i.e., giving information about the character and her chronological daily events) (Martin, 2009) would not be achieved. Although, Zach, the low-achieving student, included underdeveloped stages in his Recount, his writing, however, shows that even the low-achieving student benefited from genre-based instruction that raised his awareness about all three stages of the Recount.

In addition to this evidence from the posttest, students' responses on the post-study survey showed that all three students had awareness of the three stages of the Recount. This awareness was exhibited in students' abilities to describe those stages and the purpose of each individual stage. Even though, all three students from the three different achievement levels showed awareness of the stages of the Recount, it was only Thomas, the high achieving student,

who expressed an explicit, but, general understanding of the social purpose of the Recount: “the assignment is a review of either events or individuals and their lives.” In other words, it was only Thomas who showed a sign of a metacognitive awareness of the Recount, yet his purpose is to satisfy the assignment. As for the other two students, they showed awareness of the individual stages of the Recount without articulating its overall social purpose. Interpretation of this finding is in the next section

5.1.3 The effects of the prompt on writing

The high achieving student’s generalized understanding of the social purpose of the Recount and the mid and low- achieving students’ lack of awareness of the social purpose may be attributed to the prompt that asked students to describe how the Recount works without giving them a context as a reference. This finding reinforces Schleppegrell and her colleagues' (2014) argument about the importance of a writing prompt that highlights the purpose and stages of the genre being studied. In this study, the prompt that asked students to describe the Recount did not specify the context of the Recount. Rather, it stated: *“Your friend in the other Arabic class has an assignment to write a Recount genre; he asked you for help. How would you explain to him/her how to write a Recount genre? (You may use Arabic/English or illustrations to answer this question.”* Instead of an authentic context, the prompt was framed as an explanation of ‘the assignment’ as the context, which could be the reason for students’ lack of attention to the purpose of the Recount and for Thomas’ description of the purpose of Recount as an assignment devoid of an authentic social purpose. A prompt that would make the context explicit to students would state: *“Your friend in the other Arabic class is asked to write a Recount genre about professor’s Kristen’s daily routine to be published in the university newspaper; he asked you for*

help. How would you explain to him/her how to write a Recount genre? (You may use Arabic/English or illustrations to answer this question.” This edited prompt makes the context of the Recount explicit and visible to students (i.e., whom it is about, who the audience is, and what mode the writer should use). This context situates the Recount in its social purpose, which is giving information to the university community in a newspaper article about professor’s Kristen’s daily routine. Therefore, in this revised assignment the context becomes clear.

The finding also supports the importance of keeping the context in focus during the genre-based instruction (Dreyfus, Humphrey, Mahboob, & Martin, 2016), because it is through the context of the genre (i.e., written for whom, about what, and how) that students are able to envision its social purpose (discussed further in the next section).

5.1.4 The expression of the three Metafunctions in the Recount

Based on the results from the quantitative comparison of students’ pretest and posttest scores for their expression of the three metafunctions, an improvement was found for the Textual and Ideational metafunction and no improvement for the expression of the Interpersonal metafunction. The improvements on the Textual and Ideational metafunctions indicate that students were able to express more content (i.e., Ideational metafunction) in a textually coherent way (i.e., Textual metafunction) on the posttest compared to the pretest. Furthermore, the findings from the qualitative analysis of the focal group of students’ Recount genre writing corroborated the findings from the quantitative analysis.

5.1.4.1 The Expression of the Textual metafunction

Textually, while all three students from the three achievement levels organized their texts as typical of the Recount genre (i.e., events chronologically ordered), one noteworthy improvement was in their referencing of the character using the morphological marking on the verb, rather than repeating the name or subject pronoun in the Theme or the Rheme. Through the use of the morphological marking on the verbs, they avoided the unnecessary redundancy of explicitly mentioning the name of the character, while still keeping the text cohesive. This change, albeit subtle, shows that making the organizational features of the text explicit and visible to students supports their appropriation of a nuanced Arabic lexico-grammatical feature that is not found in their first language.

This finding indicates that the genre-based approach does not compromise the learning of grammar, but on the contrary, it is supportive of learning the grammar and its function in relation to the text. The genre-based approach contextualized grammatical structures in coherent and meaningful texts. It is through text-based instruction that students were able to more clearly see the function of the lexico-grammatical features that they would not have been able to see at the sentence level. For example, in this study, students were able to see how cohesion was achieved in the text in the absence of an explicitly stated subject noun or pronoun, a feature they would not have been able to see in an isolated sentence taken from the text. Therefore, if any program fears that the genre-based approach is not supportive of their grammar objectives they should reconsider the supportive role of full text analysis in the acquisition of specific lexico-grammatical features of the target language.

5.1.4.2 The Expression of the Ideational metafunction

Additionally, the qualitative findings for the Ideational metafunction (i.e., Experiential meaning and Logico-semantic relations) from the comparison of the pretest and posttest for the focal group of students also provided evidence that students appropriated a variety of language resources to express the content of the Recount. This improvement related to each student's achievement level, meaning, the high achieving student included a larger variety (i.e., doing, verbal, and sensing processes¹⁰) and quantity of processes (i.e., 21 processes) than the mid achieving student (i.e., 19 processes of doing and sensing). Additionally, the mid-achieving student included a larger variety and quantity of processes than the low achieving student (only 15 doing processes). This same improvement was also noted in students' expression of the Logico-semantic relations. The high achieving student expanded some of the clauses by using more types of conjunctions (i.e., و [and], لكن [but], and لأنها [because]) than the mid-achieving student. In turn, the mid-achieving student used more types of conjunctions (i.e., و [and] and لكن [but]) than the low achieving student (i.e., و [and]). Thus, both the quantitative and qualitative findings indicate that the explicit instruction, a routine procedure in the genre-based approach, supports students' expression of the content of the Recount.

5.1.4.3 The Expression of the Interpersonal metafunction

The lack of improvement in the realization of the Interpersonal metafunction points to the fact that students were not attentive to the evaluative language resources. This type of language expresses evaluation of people or things in the Recount, judgment of the character's behavior, or expression of the character's feelings. In the Recount, the evaluative language creates the tone

¹⁰ There are several types of processes (sensing, verbal, doing, etc.) in SFL that are expressed by a verb.

of the Recount and paints the portrait of the character. This finding may be interpreted as students needing more emphasis, during the teaching/learning cycle, on the function of the evaluative language resources that create the tone in the Recount and that paint a portrait of the character. During the deconstruction phase of the teaching/learning cycle (TLC), the instructor used one model text and gave equal attention to the lexico-grammar that expressed each of the three metafunctions in that model text. It could be that more than one model text is needed as examples to explicitly call students attention to the forms and functions of the evaluative language in the Arabic Recount. During the TLC, the expression of the Interpersonal metafunction was practiced: first, by changing the evaluative language resources that created the tone of the model Recount text from a positive to a negative tone; second, while editing another Recount; and lastly, while co-writing a Recount with their instructor. It is possible that students needed additional practice for the use of the evaluative language.

It is through these linguistic resources that the author expresses attitudes and feelings, as well as makes, supports, or undermines his point of view in different social contexts (Achugar, 2009; Ryshina-Pankova, 2016; Unsworth, 2001). These language resources also contribute to constructing social realities (Halliday, 1993). Thus, in the FL education context, it would be wise to raise students' awareness of the function of these language resources in a genre as simple as the Recount and build on this awareness in more complex genres, such as in Argumentative genres where the writer argues for one point of view (i.e., exposition genre) or discusses more than one point of view (i.e., discussion genre) (Rose & Martin, 2012). This awareness will lay the foundation for a critical approach to FL literacy (Achugar, 2009; Ryshina-Pankova, 2016; Unsworth, 2001).

The lack of improvement in the Interpersonal metafunction could also be attributed to the context of the Recount (i.e., write a Recount about your professor Kristen to be published in the university newspaper) given to students during the independent construction phase of the teaching/learning cycle. Even though the context sounds authentic, it is a simulated one with a hypothetical audience, which points to the constraints of teaching a FL language in the artificial environment of the classroom. Students were presented with the content (i.e., information about the professor and her daily events in a video they watched), an audience (i.e., the university community), and a mode (i.e., writing). Nevertheless, students might not have perceived the Recount classroom writing task as a social text with a clear goal and purpose in a cultural context. This implication agrees with Schleppegrell et al.'s (2014) argument that “the notion of genre as a social process is key here, as the genre approach is not in service of teaching ‘a genre,’ but instead about teaching a process construing meaning purposefully in writing” (p.38). The social purpose contextualizes the teaching of the genre as a process for expressing purposeful meaning in writing, which students might have ignored. Thus the genre-based approach needs to be accompanied by authentic purposes for creating text (Van Lier, 1996). An authentic context can be realized by creating contextualized opportunities to students with a real audience, such as writing on a blog for Arabic speakers, writing for a web pal, or writing for other Arabic learners in the same or other institutions.

Despite the lack of a statistically significant difference between pretest and posttest in students’ expression of the Interpersonal metafunction as measured on the genre-based assessment instrument, the qualitative analyses of the three high, mid, and low achieving students’ texts showed that the change in students’ expression of the Interpersonal meaning

related to their achievement level. This relationship is similar to what was found for the Ideational metafunction. The interpretation of this relation is discussed in the next section.

5.1.5 The genre-based approach and its relationship to students' overall achievement

The findings from the qualitative analysis of the three focal students' writings (from three achievement levels: high, mid, and low) reveal that the students' improvements were not uniform. More specifically, the changes in each student's expression of the Ideational and Interpersonal metafunctions were related to each student's achievement level. These findings suggest that the genre-based approach allows students to make progress at their level of proficiency. Despite their differing levels of proficiency, all students progressed but not to the same degree (Achugar & Carpenter, 2014; Donato & Tucker, 2010).

This finding on the relation between student achievement level and student improvement agrees with previous literature on the direct role language proficiency plays in writing for language learning and development (Manchón, 2014; Manchón & De Larios, 2007; Ruiz-Funes, 2015). However, Oretga (2012) argues that after a "certain threshold, proficiency becomes less predictive of L2 writing expertise" (p.412). This present study was conducted with students at the beginner level. Therefore, it would be interesting to investigate Ortega's claim in future research by conducting the same study with students with higher language proficiency and with a more complex genre.

Oretga also maintains that students with high level proficiency (like Thomas in comparison to Henry and Zach) are more likely to give attention to high-level cognitive processes. In the case of Recount writing, one high-level cognitive process is the expression of Interpersonal metafunction. To realize this metafunction, students must make choices to

evaluate the character, express the character's feelings, and judge the character's behavior with the intention to create a tone in the text and to paint a portrait of the character. This process requires a higher level of cognitive processing than, for instance, sequencing the text in chronological order with the circumstance of time in the Theme (e.g., في الساعة الثامنة تذهب الى المكتب [At 8 AM, she goes to the office]). Expression of the Interpersonal metafunction requires making linguistic choices from a variety of networks in the language system in comparison to the choices needed to express the chronological order of events. This observation could explain why Thomas (the high-achieving student) was the only student who created the tone and painted the portrait of the character in his Recount through his choice of evaluative language. Additionally, this observation is another indication that some features of the genre, the features of the Interpersonal metafunction being one, need more emphasis during instruction than others.

5.1.6 Summary and future research on the genre-based approach

To recap, in this study, the genre-based approach supported students' appropriation of the stages and lexico-grammatical features that are typical to the Arabic Recount, although this appropriation was not uniform for all students. It also reveals the features of the Recount genre that need more emphasis than others during genre-based instruction. Therefore, future research should expand the scope of this study to conduct an initial diagnosis of students' knowledge of a given genre that will inform the genre-based planning, instruction, and assessment of students' needs for specific discourse moves of a particular genre.

Additionally, a comparison of texts in the same genre from both the target and students' first language (in this case, English), prior to genre instruction, will provide valuable information on the differences in the cultural features of the genre that are most likely to need emphasis

during instruction. This comparison will also meet the culture and comparison goal area of the National standards (National Standards in Foreign Language Education Project., 2013). Looking forward, future research questions to explore might include: (1) *What are the differences in the features of the Arabic and English Recount genre (or any other genre)?* (2) *How does explicitly teaching the differences between the stages and lexico-grammatical features of the genre in the target and students' first language support students' writing in the genre?*

This study also points to the significance of crafting writing prompts that clarify and make explicit the purposeful context of the genre. The prompt should situate the social and cultural purpose in an authentic context because it is through this context that the purpose of the genre becomes visible to students. Furthermore, the study showed the importance of constantly keeping the context in focus during the teaching/learning cycle (TLC) in order to support students' genre writing for a social purpose. Thus, a future research question might be: *What are the practices that FL instructors need to follow to emphasize and make visible the purposeful context during the TLC?*

5.2 GENRE-BASED APPROACH AND THE ACTFL FRAMEWORK

In their statement of philosophy, ACTFL (2012) placed culture and language at the core of FL education. They called for all FL educators to teach language and culture so that students are able to communicate appropriately using the target language. However, none of the ACTFL's documents (e.g., proficiency guidelines (ACTFL, 2012a), World-Readiness Standards for Learning Languages (National Standards in Foreign Language Education Project., 2013), or NCSSFL-ACTFL Can-do statements (ACTFL, 2015)) explains how teachers can support

students' attainment of this goal. This study's findings show that a genre-based approach to teaching writing in Arabic (i.e., the presentation mode of communication, in ACTFL terms) that makes visible the typical stages and the lexico-grammatical features for each stage expected by that culture supported students' writing of a culturally-informed Recount. Thus, integrating language and culture via the genre-based approach improved students' Arabic Recount writing and met the ACTFL's statement of philosophy.

This finding echoes Troyan's (2016) argument that the "genre-based approach enables a deeper, more culturally sensitive, and more systematic realization of the goals for foreign language instruction than those that are outlined in these frameworks [ACTFL proficiency guidelines—writing, NCSSFL-ACTFL Can-do statement, and The World-Readiness Standards for Learning Languages]" (p.321). A similar argument was made by Byrnes (2012) regarding the same documents for collegiate foreign-language education. She maintained that these frameworks are not enough to support students' advanced multi-literacies development (i.e., high level of competency in a wide variety of genres), especially in a university department where the focus is on the interpretation and creation of texts. As a result, Byrnes and her colleagues (2010) designed and implemented a genre-based curriculum for a four-year German Literature and Culture university program. Both Troyan with elementary school Spanish learners and Byrnes with college German learners noted improvement in their students' language development after the implementation of the genre-based approach.

Therefore, based on the findings in this current study and supported by Troyan's and Byrnes' arguments, I suggest that the functional view of genre that informs the genre-based approach can pave the way for the ACTFL frameworks to include the examination of language in its social and cultural context through a textual approach to language teaching and language

learning. For example, a change in the ACTFL framework can start with describing writing proficiency for each level based on the different genres of that culture and their typical features. This description will provide a clear road map to the attainment of language proficiency that is much more nuanced than a mere grammatical ability devoid of cultural context since a genre is a linguistic realization of a culture. In the next section, I discuss possible future research in respect to this suggestion.

5.2.1 Future Research on describing language proficiency and teaching Arabic, a diglossic language

Looking ahead, describing different writing proficiency levels based on genres' realizations requires making decisions on which genres and which features of each of these genres students are expected to have control of at each level of proficiency. Other decisions should be made about the contexts of the genres for each level. That is to say, decisions should be made about the content of the genres (e.g., personal daily events, historical events, or a scientific discovery), the audience for whom the genres are intended (e.g., a friend, newspaper readers, or academic readers), and the written mode of communication (e.g., a letter, an email, or an essay) that students are expected to know at each proficiency level.

I acknowledge the complexity of this work. However, describing writing proficiency informed by genres is especially valuable for teaching Arabic, a diglossic language (Ferguson, 1959) (i.e., a language with high and low varieties). In Arabic, the switch between the two varieties of the language (modern standard Arabic (MSA) for the high variety and colloquial for the low variety) depends on the audience of the text, the mode of writing, and content of the text. However, those varieties may functionally overlap (Bassiouny, 2009). Due to this dual nature of

the language code, some questions related to teaching Arabic are still being debated among scholars (e.g., Wahba, 2006; Younes, 2006), such as which variety (i.e., MSA or colloquial) to teach first? Should the two varieties be taught at the same time? How to teach the overlap of the two varieties? The genre-based approach and a clear description of the ACTFL proficiency based on genres could provide an answer to these questions and direction for teaching a diglossic language such as Arabic.

This textual approach teaches literacy in writing as making linguistic choices from the language system in relation to the genre and the sociocultural context in which the genre occurs. Those choices could be either made from the MSA language networks or from the colloquial language networks. As a result, the genre-based approach and the description of ACTFL proficiency guidelines informed by genres will support teaching Arabic as it is *actually* used, rather than teaching Arabic as either the colloquial language or modern standard Arabic. It will, therefore, put an end to the long debated issue about which Arabic variety to teach and initiate the teaching of Arabic as *unified Arabic*.

Teaching Arabic as unified Arabic will provide a new perspective that starts with the analysis of Arabic texts to identify their typical lexico-grammatical features, similar to the type of analysis performed on the Recount genre in this study. Subsequently, during instruction, these features whether from the MSA or colloquial variety, will be made visible to students during the teaching/ learning cycle. Thus, the unanswered questions on which variety of Arabic to teach will become: (1) *What are the characteristics of the different Arabic genres?* And (2) *how does the genre-based approach support the teaching of unified Arabic?*

5.3 METALANGUAGE USE DURING GENRE-BASED INSTRUCTION

5.3.1 Metalanguage: a functional concept

The findings on the use of metalanguage during the joint construction stage of the teaching/learning cycle showed that students used either their own terminology to explain the functional meaning of their lexico-grammatical choices or SFL metalanguage (for Experiential metafunction). Students also were able to write Arabic texts in response to their instructor's SFL metalinguistic prompts. These findings indicate that the SFL metalanguage, in conjunction with the students' own unique ways of understanding this terminology, contributed to the way students organized their understanding of the typical features of a written Arabic Recount and produced one of their own. Students used their own terminology, as opposed to verbatim and formal SFL terminology, to describe the function of the lexico-grammar supporting what Greeno (2012) refers to as a functional concept as opposed to a formal definition.

According to Greeno (2012), a functional concept is "a cognitive entity that has meaning in a kind of activity, in which it contributes to the way participants organize their understanding of what they are doing" (p. 311). Extending Greeno's definition to my context, the terminology that students used to explain their lexico-grammatical choices is the cognitive entity that made meaning during the activity of co-writing the Recount. This terminology supported and shaped their thoughts to produce a Recount with their instructor. In this respect, the functional concept (i.e., students' own terminology) mediated student activity when writing the Recount. This explanation is supported by student production of Arabic text that contributed to the composition of a Recount with its expected features. This observation explains how students understood the functional concept and applied it (Greeno, 2012). Even though the portability of these functional

concepts to other genre-based writing tasks has not been investigated in this present study, it would be interesting to address this question in the future (further discussed in the summary and future research section 5.3.3).

5.3.2 Use of L1 for metalanguage

During instruction, the metalanguage that related the choices of the lexico-grammar to their function was in English (i.e., L1) (Levine, 2012). This instructional choice was the right one for the context of this study (Moore, 2013). L1 use allowed students to support their lexico-grammatical choices by explaining the choice's function even when they could not produce the exact SFL term. That is to say, the use of L1 gave students the means to rephrase SFL terms in their own words (as they did for the Textual metafunction), which would not have been possible to do in the target language for students at the beginning level of instruction. Thus, students' verbal thinking (in this case, about the functions of lexico-grammar) expressed in L1 mediated their understanding of the new language (Arabic) (Al Masaeed, 2016; Brooks & Donato, 1994; van Compernelle, 2015).

The aim of this study was not to teach SFL metalinguistic terms; rather, it was to use a meaning-focused metalanguage (e.g., Moore & Schleppegrell, 2014; Schleppegrell, 2013; Schleppegrell, Greer, & Taylor, 2008) that would support the talk about language choices during the joint construction of the Recount. L1, therefore, helped to attain this purpose, which echoes the aim in Schleppegrell and her colleagues' studies. However, unlike the present study, Schleppegrell and her colleagues met their purpose through L2 metalanguage, but the durations of their studies were longer than the three-week period of this study. Therefore, it could be that

L2 metalanguage needs a longer time to be taught and learned, which was beyond the scope of this study.

5.3.3 Summary and future research on the use of metalanguage

The findings in this study show how metalanguage is a functional concept (Greeno, 2012) that students and their instructor used to organize their thoughts to jointly construct a Recount. The findings also show that the use of L1 supported students' expression of the functional concepts that they would not have been able to express in L2 at their elementary stage of language proficiency. For future research, it would be interesting to investigate the potential and portability of these functional concepts to answer the following questions: (1) *How did students use functional metalanguage during the teaching/learning cycle in a subsequent genre-based unit?* (2) *How do students re-interpret SFL metalanguage in functional terms?* (3) *How do the functional concepts and definitions of SFL metalanguage change over time as students encounter new genre?*

5.4 READING COMPREHENSION AND THE GENRE-BASED APPROACH

The statistical quantitative analysis showed that there was no relationship between the students' posttest writing scores and their reading comprehension scores. This finding reinforces Rose and Martin's (2012) observation that the support for reading is marginalized or absent during the teaching/learning cycle and more intensive scaffolding procedures for reading instruction needs to be incorporated in the cycle to increase student ability to comprehend a text.

As a result, Rose and Martin (2012) included additional steps to the teaching/learning cycle, creating a new model named *reading to learn*. Their new model was not used during this study.

5.4.1 Future research on reading comprehension

Further research must expand the scope of this study to investigate the reading to learn model in Arabic language contexts, similar to Ramos' (2012, 2014, 2015) studies in English as a second language contexts. A research question to explore is *what is the relationship between reading and writing after the “reading to learn” model is implemented in an Arabic as a less-commonly-taught language university course?*

5.5 CONCLUDING REMARKS

This study showed that the genre-based approach supported students' Arabic Recount genre writing, contributing to the expansion of their linguistic repertoire and literacy in written Arabic. Based on student performance, this study identified some of the Recount features that required additional emphasis during instruction, such as the lexico-grammar that expresses the Interpersonal metafunction. This type of study can be extended to other genres to describe the particular challenges students encounter with different forms of writing. It can also help develop support for Arabic teachers to encourage student participation in writing and reading tasks in the different genres. Of course, this instructional remark implies that teachers need extensive professional development on functional analysis of language, text, and genre. One obstacle to moving the Arabic language teaching forward is that teachers are not equipped with the linguistic

knowledge that they need to analyze texts and make the language functions of texts visible to students in a comprehensible way. The work of (Derewianka, 1990) provides a good example of how elementary teachers in Australia are introduced to a functional analysis of various genre commonly taught in the elementary school English language arts curriculum.

Even though the Recount genre is one of the least complex of the numerous genres that exist within sociocultural contexts, it is significant because it can function as an antecedent genre. That is, the Recount can become part of a student's repertoire that can then be built upon and used to learn new genres (Devitt, 2004; Schleppegrell et al., 2014). For example, in the Exposition genre, the purpose of which is to argue for a point of view and that consists of three stages (Thesis ¹¹Argumentation ^ Reiteration (Rose & Martin, 2012)), a Recount might be part of the Argumentation stage. Additionally, a Recount can be part of a macro-genre, such as a web page, which is a combination of different genres, sometimes of different modalities (Martin & Rose, 2012). Thus, it would be interesting to explore whether students could transfer the linguistic features of the Recount genre to other genres in which the Recount functions as a part. For example, in the post-study survey, students expressed interest in exploring how complex genres, such as narrative and argumentative, work in Arabic.

On a personal note, as the instructor and researcher in this study, I can say that genre-based instruction with its textual approach to language teaching and learning provided me with a systematic way for teaching how the Recount works. This systematic view was facilitated by the SFL framework that equipped me with the tools (i.e., lexico-grammatical patterns realizing the Textual, Ideational, and Interpersonal metafunctions) and the means (i.e., metalanguage) to draw student attention to the features of the Arabic Recount. Students anecdotally echoed my

¹¹ The symbol ^ denotes "followed by."

appreciation of this approach; one student, for instance, voiced, “Now we know what we are doing.” As a result of this study and of students’ positive reviews and achievement, the Arabic language program at the university where this study took place asked me to design a genre-based writing syllabus for a third-year course.

An important implication of this approach regarding teacher education is that the application of this method will require training teachers to unpack different genres by analyzing how they work. Teacher understanding of how different genres work will support shifting the FL teaching paradigm from emphasis on designing lessons that highlight grammar that is decontextualized from the sociocultural context (such as the example given in the Introduction chapter on p. 2) to teaching language in relation to the sociocultural and purposeful context in which it occurs.

APPENDIX A

TRANSLATION FOR STUDENT'S WRITING SAMPLE

In the city of Pittsburgh there are four universities. The city has a lot of areas. In Oakland area, there is University of Pittsburgh. This university has fourteen schools. The university has a tall building. The tallest building of education was "Cathedral of Learning". In the university there is a lot of students.

The university also has a lot of hospitals because it is a big city. A lot of students study in the city in order to obtain a job at the hospitals.

In the city the weather is very cold. The city does not have grass because of the snow. The city has sunny weather sometimes but the weather is always cloudy.

In the city is the public library. This library has books and computers. There are restaurants close to the library where people eat and drink after studying. The city is the best in Pennsylvania!

APPENDIX B

PARTICIPANTS' DEMOGRAPHIC SURVEY

Please fill in the survey below:

1) Name..... 2) Age..... 3) Gender M/F

4) Degree being sought BA/ BSc MA PhD

Major(s) of study.....

Minor(s)..... Certificate(s)

.....

5) Languages other than English that you can **speak, read, or write**

(1)..... (2).....

6) Where do use the language (s)?

Language 1.....

Language 2.....

7) For what purposes do you use the language (s)?

Language 1.....

Language 2.....

8) How frequently do you use the language (s)?

Language 1.....

Language 2.....

APPENDIX C

NEWSPAPER ARTICLE AS ARTICLE FOR A MODEL TEXT FOR THE ARABIC RECOUNT

(AbuTare, 2003)

يستيقظ باكراً.. يقرأ الصحف ويتناول إفطاره في «البركة»: «يوم في حياة الملك» يبدأ بفنجان قهوة وينتهي بعد

!منتصف الليل وسط الملفات

كتب: ماهر ابو طير: يقف الملك عبدالله الثاني على مشارف عيد جلوسه، ونحو سنة جديدة في مهنته كملك، وغير الذي يكتب عنه في حله وترحاله، لا يعرف عنه، ويبقى جانب مثير للأهتمام من حياته، مستورا، لا يراه سوى «الخاصة» وبعض المقربين منه.

!كيف يبدأ نهار عبدالله الثاني، وكيف ينتهي؟! في أي ساعة يستيقظ الملك؟! وماذا يفعل في ساعات الصباح الاولى؟ متى يلتقي اولاده؟! متى يضحك ومتى يغضب؟! في أي ساعة من الليل يخلد الى النوم، وماذا يفعل طوال النهار، غير ذاك الذي تنتقله الاخبار الرسمية «الجافة» التي لا تشبع فضول الناس، ولا تروي عطشهم حول ما يجري في قصر البركة، او في الديوان الملكي الهاشمي.. ثم هل يقرأ الملك رسائل الناس؟! وكيف يتلقى معلوماته حول ما يجري في «المملكة السعيدة»؟! ممن يتلقى! المكالمات الهاتفية؟! وهل ضيع الملك لمساته الانسانية التي عرف بها، وعرفها الذين عاشوا معه حياته العسكرية والمدنية؟ الدستور» في ذكرى جلوس الملك على العرش، تحاول ان تصف يوما في حياة ملك مملكة تحيط بها الصعاب والانواء، فما «تكرست شراع مركبها، ولا اهتز» واسط البيت» امام العاديات

يستيقظ الملك مبكرا

يستيقظ الملك باكرا، ويستيقظ «قصر البركة» معه، يومه يبدأ بفنجان قهوة عربية، لكنه يفضل في الاغلب القهوة سريعة الذوبان، عيناان تمر عجلى على عناوين الصحف المحلية، التي تصل القصر يوميا ومنذ الصباح الباكر، يقرأ الاردنية منها، ثم العربية، وله عادة في قراءة يومية لبعض الصحف المطبوعة باللغة الانجليزية، يغرس قلمه على اعمدة الجرائد، يسطر تحت الكلام، واحيانا يكتب ملاحظة سريعة على ورقة، او على مفكرته الخاصة، التي تنتقل معه من مكان الى مكان، في حقيبته الخاصة التي تحوي أهم اوراقه، ويكمل تلك القراءات بالاطلاع على التقرير الاعلامي اليومي المعد في القصر الملكي باللغتين العربية والانجليزية، واحيانا، يطلب اصل مادة صحافية، بعد ان اثاره ملخصها لسبب او آخر، واحيانا، لا يجد وقتا للاطلاع على مضمون التقرير الا في وقت متأخر جراء انشغاله.

بعدها، ينصرف الى اداء تمارين رياضية محدودة فما عاد وقت الملك يسمح له بممارسة رياضات اخرى، كان مولعا بها، كما كان والده من قبله، مثل سباقات السرعة للسيارات الرياضية، غير ان رياضة الحكم هي الاكثر مشقة. الافطار في اغلب الاحيان مع الملكة رانيا، الا اذا غادر الملك يومها فجرا للمشاركة في مناورة عسكرية، الافطار مع الملكة، وبعدها يغادر الملك الى مكتبه في الديوان الملكي الهاشمي، احيانا عبر طائرة هليكوبتر واحيانا عبر موكب سيارات، ولا يجد سيد قصر رغدان حرجا في الوقوف عند اشارات المرور، يراه الناس غالبا في المنطقة الممتدة من الهاشمية، مرورا باشارة خلدا الضوئية، الشاهدة على التزام الملك بقانون السير، وحتى نقطة وصوله، دون ارهاب او ترهيب في الشوارع جراء مرور «الموكب الملكي» في بلد لا يخاف فيه الملك من الناس، فهم عيونه وسياج العرش

ينظر الاردنيون الى الملك وهو في سيارته، يلوحون بأيديهم، يرد عليهم، وفي قلبه ألم من اجل طموحات شعبه والتي يرغب بتحقيقها، من تحديث حياة الناس في البوادي مثلما قصد في زيارته الى ثلاث بوادي في الامس القريب، وحين اطلق مصطلح «تقوية العشيرة» عبر تحديث حياة الناس وتشغيلهم، فيما يثير الملك فهم افكاره بشكل لا يريده، فتتمية العشيرة وتقويتها في البوادي كان مقصودا به حث الناس على التعليم والعمل الحرفي والتخلي عن فكرة ان الدولة هي المعيل لكل واحد. وفي احبان كثيرة يتحول قصر البركة الى ورشة عمل، فيما الفاكس الخاص للملك يتلقى فيضا من الوثائق والاوراق الحساسة في مكتبه في «قصر البركة» حيث يقيم، واحيانا يصل المسؤولون لمقابلة الملك، عبر طريق خضراء شجرية، وفي حوزتهم ملفات لخطه او قضية يعمل على بلورتها وتنفيذها، فيما امسى الملك يفضل ان تأتيه الاقتراحات من مستشاريه مكتوبة، مبررة، مفسرة، بعد ان كانت هذه الاقتراحات تأتي احيانا شفوية من المقرب او المستشار، او مكتوبة احيانا اخرى

وتارة، تحاصر المواعيد الملك في مقر اقامته، يستقبل ضيوفه، وحتى اولئك الذين يطلبون منه موعدا لوضعه في اجواء ما يدور ويجري في «البلد» او تقديم معلومات حول شأن مهم، وقصر البركة لا يرد طارقا على بابه، فهو قصر للملك والرعية في آن معا.

يصل الملك الى ديوانه، يطلع النهار السياسي على مملكته، ويدور الكلام، وتتخذ القرارات، يدور الهمس بين المستشارين وموظفي التشريفات والاعلام.. «وصل سيدنا».. عند مدخل القصر يكون رئيس ديوانه وكبار مستشاريه في انتظاره، ويبدأ يوم الملك يتوزع على اولويات عدة ما بين قراءة ملف مهم، او الاطلاع على تقرير حساس، او متابعة رسالة، او قراءة مذكرة سطرها احد مستشاريه ليوقع عليها قابلا بها او رافضا ما فيها، وغالبية الاقتراحات التي تصله بشأن عوام الناس، يباركها، ولا يرد اصحابها خائبين، وتنهمر المواعيد، وما بين الموعد والموعد، موعد آخر، وكلام وهموم الداخل والخارج تنزل على الكلام بين الملك ومن حوله، في جلسات تضم شخصا او شخصين، واحيانا الصف الاول في القصر الملكي، كله، واحيانا بوجود وزير او مسؤول.

قنوات سرية *

وميزة تحكى عن الملك، وهي قدرته على الاستماع والاستيعاب وهو طويل الاناة، رحب الصدر، يمنح من لا يعمل فرصة حتى يعمل، فاذا لم ينجح شاء الله امرا كان مفعولا، وان اعجبه رأي اخذ به من دون مكابرة، وكما يسمع يحب ان يستمع له، والنقاش في حضرة الملك تميزه الجدة والرصانة، واحيانا، يفاجئ الجالسين بمعرفته كل ما يجري في «البلد» من اقاويل وتكهنات واشاعات، واطلالته على «رأي الناس» او ما قاله مسؤول، او تقصير هذا او ذاك بالذي طلبه الملك، احيانا، كالتقرير الذي وعد به وزراء أن يقدموه حول انجازات وزاراتهم كل ثلاثة اشهر، فيما مفكرة الملك تحوي كل صغيرة وكبيرة، واشارات وتواريخ حول تعهدات لمسؤولين، ومطالب طلبها الملك، ليفاجأ هؤلاء بالملك يعود اليهم في «التاريخ المنتظر» سائلا متسائلا.. عن الذي انجز فعليا. غير انه يبقى «صاحب مفاجآت» ومن حوله لا يستطيعون الادعاء دائما بأنهم يعرفون ماذا يخطط وبماذا يفكر.. وهو من «النوع الكتوم» يجمع الملاحظات، الملاحظة تلو الملاحظة، حول اداء المسؤول، حتى يظن المسؤول، ان الاخطاء تمر سريعا، فيما اثبتت قصص كثيرة، ان عنفوان الملك وعسكريته وقوته في باطنها، هدوء كهدهو البحر، ما يلبث الا وينقلب، حين يفيض بئر الملك غضبا جراء اي تقصير، وذات مرة سأله احدهم بقوله.. «يا سيدي ماذا سنفعل في مشروع مدينة عمان .. الاعلامية».. فرد الملك بقوله في ذات الجلسة

هيو، صار في دبي».. وهو يعلق بمرارة جراء تضییع الافكار الجميلة وتبديدها فيما حولنا یرقبون المشهد، وینتزعون بذكاء »
اجمل ما فيه

وكما قلت بقی الملك، صاحب مفاجآت، ومن حوله لا يستطيعون الادعاء بأنهم يعرفون دائما ماذا يخطط، وهو شخص عملي،
یؤمن ان «الحكم ليس وجاهة» بل تعب وشقاء، لیل نهار، من أجل الناس، وهو الذي یعتمد على «قنوات سرية» تربطه بشباب
العهد الجديد، ورجالاته، فتتدفق علیه المعلومات يوميا بأساليب مكتومة وغير متوقعة، ولا بقی العرش ملونا بما یریده هذا او
ذاك، فمع حق الاتصال الهاتفي الذي منحه الملك للمئات، وفر الملك وسائل اخرى حتى تتدفق علیه المعلومات والوثائق
والدراسات والمذكرات حول قضايا مختلفة، ومن يعرف اسرار «القصر الملكي» علیه ان یعترف بأن للملك الف عين في سماء
«المملكة الرابعة» وهي عیون مستورة، لا تتوقع الكثرة ان هذا هو دورها، اذ لا وظيفة رسمية لها، ولا مخصصات شهرية
تصلها، وفي المحصلة فان الملك یحمي شعبه وبلاده قبل ان یكون مشغولا بنفسه وعرشه، غیر ان هدوء طالما اشعر من
امامه، بأن الملك یسمع عن الموضوع او القصة لأول مرة، فيما هو ذهنيا یطابق المعلومات التي لديه مع ما یسمع، یقارنها،
یصل الى الصحيح بطريقته الخاصة

برنامج حتى العصر *

كثيرا ما یغادر الملك دیوانه، على غیر ترتيب مسبق، یكون احد المقربين منه عارفا بسر الملك ذاك النهار، یغادر الملك على
غير ترتيب مسبق فیزور مستشفى او مؤسسة لتفقد احوالها، من حوله من اشقائه لا یخفون عنه صغيرة او كبيرة، ومعهم تلك
«القنوات المكتومة» التي لا يعرف عنها الناس، ولا تعرف ذات القنوات عن بعضها البعض، وكلنا يعرف زيارته المتكررة
الى مستشفى البشير، حين زاره مرارا فوقف على التقصير، وساءه في الزيارات المتكررة ان ادارة هذا المستشفى، القديمة،
فشلت في تحسين اوضاعه، فأوعز باقصاء المدير وطاقم من العاملين فيه، واستبدلهم بجهاز اداري جدید، واشرف بنفسه لاشهر
عديدة على مراقبة ما تم تحسينه في هذا المستشفى الذي ینفق علیه من مال المكلف الاردني، وليس احب الى قلب الملك من ان
یطلع على رسائل مواطنیه، لا تفوته واحدة، وبريد الملك فيه عشرات الرسائل، یقرأها بتمهل وبتأن، فهي نبض الرعية، یلمسه
من مخاطبة مواطنیه له من دون تكلف، یشكون، یشتكون، یعرضون ویطلبون، وكثيرا ما التقط في تلك الرسائل حكايات

مؤثرة، كحكاية ابن شهيد من اربد، كتب للملك بحسرة قائلا

قبر ابي الشهيد للبیع..» مشتکیا بحسرة وألم من حاله وحال اسرته، فما كان من الملك الا ان اكرمه مالیا، لأكثر من مرة، »

واصطحبه الى العمرة على حسابه، ومثل هذا، تأتي رسالة كتبها عجوز من الطفيلة تدعى «فضة» ولها حكاية روتها للملك في رسالة ظنا منها انها طويت وضاعت بين الرسائل، الى ان جاءها مرة متفقدا. فقد تزوجت «فضة» ابنة الطفيلة في سنة 1967 من جندي ينتمي الى ذات المدينة، وعندما دق نغمة نكاح في حزينان من تلك السنة، لم يك قد مضى على زواجها سوى سبعة ايام، وكان ان لبي الجندي العريس في اسبوع زواجه الاول نداء الواجب، تركها على عتبة الباب تلوح له، وذهب الى الحرب في فلسطين، وكان في عداد الذين خاضوا معركة الخليل واستشهد، وبعد اربع وثلاثين سنة زارها الملك فجأة في منزلها، واستقبلته «فضة» التي لم تتزوج ثانية تعيش على بضعة دنائير شهريا، وهي بالكاد تأتي معجتها بالخبز، فيمد لها الملك يد العون، واللفتة التي تسربت وانتشرت من الافواه الى الأذان اثارت الاردنيين وجعلتهم اكثر اعجابا بمليكمهم.

وحدث، كما كل صباح، ان قرأ الملك في احدى الصحف عن رجل معدم يعيش في كوخ صفيح مزروع غرب عمان، ومما اثاره فيما قرأه تمنى، الرجل، ابن «بنر السبع» الا يميته ربه قبل اداء فريضة الحج، وكان الملك وقتها يعتزم الحج الى بيت الله الحرام، فأرسل من يخبر الرجل ان يتحضر لاداء فريضة الحج، ويوم غادر الملك، كانت سيارة خاصة من «الديوان الملكي» تنقل الرجل من كوخه الى المطار لينضم الى وفد الملك على متن طائرته الخاصة، ويسافر معه، وفي الديار المقدسة، حل الرجل الفقير مع الملك في قصر الضيافة، ومعه امّ الاماكن المقدسة، وحدث ان تاه الرجل خلال مناسك الحج فأوعز الملك الى رجاله بعدم تحريك الموكب الملكي امام الحرم المكي حتى يتم العثور على الرجل فينضم الى الوفد وبقي الملك ينتظر زهاء خمس عشرة دقيقة وبعدما تأكد من انضمام الرجل الى الوفد تحرك موكب الملك.

وللملك لمساته العسكرية، ففي يوم من ايامه زار قرية في الاغوار الشمالية، هاله ما رأى فيها من فقر وجوع، غير انه ابتسم يومها ابتسامة لا ينساها من رفاقه حين دخل بيتا فقيرا، واقترب منه شاب في السابعة عشرة من عمره، مقتول العضلات، قائلا له : (يا سيدي المساعدات ليست هي الحل، ارسلني الى الجيش احسن).. ابتسم الملك يومها وامسك بالشاب من عضلاته قائلا له .(: والله بتنفع

ونادى الملك على مرافقه العسكري طالبا منه اخذ اسم الشاب وكافة تفاصيله حتى يدخل الجيش، الملك الذي خدم طوال عمره .. في الجيش، يحن الى «العسكر» بشكل خاص .. ولهذا مازح ذات مرة احد شيوخ العشائر، حين وجه الشيخ سؤالا الى الملك، فلم يسمعه الملك وقال له .. (سامحني يا شيخ، كل الذين خدموا في سلاح الدروع سمعهم هكذا) .. قاصدا انه لم يسمع السؤال جراء تأثير صوت المدرعات والتدريبات العسكرية على اذنه، دون ان يُخرج الشيخ او يطلب منه باسلوب جاف اعادة السؤال.

والملك، على مشارف العام الجديد في حكمه، لم يفقد اللمسة الانسانية لرعيته، وهو العارف بمضاء الايام وقساوتها عليهم، وهو

يقدم الاف المنح الدراسية للطلبة، ويعالج الالاف، وبنى مئات البيوت لفقراء ومحتاجين، وفي رمضان يساعد الاف الاسر، وينفق سرا على مئات البيوت والفقراء واليتامى

ينتصف النهار، ما بين تلك المشاهد، استقبال مسؤول، قراءة ملف، بحث خطة اقتصادية، او زيارة مؤسسة او دائرة، او قرية نائية، او استقبال ضيف، وفي احيان اخرى يتلقى مكالمات من زعماء عرب واجانب، يبحثون ويتباحثون، فيما غداء الملك يأتي متأخرا و احيانا بعد الخامسة مساء جراء هذا الانهماك، يُفضل الملك «الطعام الصحي» .. لا يفرط في تناول اللحوم، يُفضل الاغذية غير الدسمة والفواكه، مُقل في كل ما هو دُهني ونشوي، وجراء عسكريته لا يفاجأ احد في قصر البركة حين يُمضي نهاره، احيانا، على شطيرة او كأس عصير، وفي احيان اخرى وخصوصا في الاجازات تلتئم الاسرة على غداء، يطعم اولاده بيديه، وللامراء الصغار عنادهم مثل كل الاطفال ، حين يخوض الملك، مفاوضات معهم، لاقتناعهم بأهمية «الغذاء» لمن هم في عمرهم، واذا كانت اجازة نهاية الاسبوع في «بيت البحر» في العقبة، وهو اسم قصر الملك في العقبة، فان الملك يخاف على اولاده من بركة السباحة ومن هدير صوت البحر، مثل كل الاباء، فيما شغف الامير حُسين، نجل الملك، ان يتعلم السباحة كوالده، غير ان للملك، احساس الاب، الذي يُفضل ان يستمتع «الامير الصغير» بطفولته كاملة

من يعرف الملك عن قرب يعرف انه محب للقهوة سريعة الذوبان «النسكافيه» يشربها ممزوجة بالحليب وغالبا فان له فنجانته الخاص او ذاك «المغ الكبير» الذي اعتاد على شربها فيه فالقهوة تبقى نشطا فتحفز الذهن في منطقة لا تنام ليلا ولا تهنا نهارا وفي اجازاته يتسلل الملك احيانا الى خلوته يفتح حقيبته فيأخذ منها ملفا سياسيا او اقتصاديا فهو ما بين هذا وذاك وفي سفراته، فان من حوله يعرفون ان نهاره شاق ومتعب يبدأ مبكرا يمضي الايام في سفره من اجل الاردن وحث العالم على دعمه اقتصاديا وهي ليست سفرات من باب الراحة والارتياح، اذ ان سفراته متعبة وعلى متن الطائرة غالبا ما يخلع جاكيتته، ويفك ربطة العنق، لينشغل بجهاز الكمبيوتر خاصته، او قراءة كتاب او في محادثة افراد «الحرس الخاص» وكثيرا ما يقترب من غرفة الطيار، متأملا منها وعبرها «عالمها» لا يهدأ ونجوما تتلألأ او سماء صافية او مليئة بالغيوم

الملك في ساعات المساء

واحيانا يستخدم «جيبا عسكريا» وفي B.M.W لا يُحب الملك الرسميات، يقود سيارته بنفسه، وهي من طراز مرسيدس او احيان اخرى يقود سيارته والى جانبه الملكة رانيا او احد اشقائه الامراء وفي جولاته يقود الملك سيارته والى جانبه رئيس «ديوانه ووزير البلاط وعدد من مستشاريه، يحب الملك قيادة السيارات غير انه ما عاد يغامر بالمشاركة في «سباقات السرعة

ويجد الملك على الرغم من هموم نهاراته ولياليه، متسعا من الوقت للوقوف على تحصيل انجاله الامراء حسين وايمان في المدرسة فيما الاميرة سلمى صغيرة والكل مشغول بتدليلها ومداعبة الملك وملاعبته لبعده ووحيدة يكاد يتلمسها الحرس والعاملون في قصر البركة.

ورفضه «الرسميات» الا اذا ما اضطر اليها، يظهر فيما يرتديه، فهو يُفضل الجينز والسترة العادية، غير ان وقاره يبقى بارزا للعيان في حفاظه على العادات والتقاليد، وعلى ارتدائه البدلة الرسمية او «اللباس العربي» في مناسبات اخرى ويحب الملك ان «يطغى» الفعل الجميل «على» الكلام الجميل.

في العشايا يلتقي الملك اخوانه الامراء فيصل، علي، هاشم، حمزة، مجتمعين او فرادى، وفي احيان اخرى يتلقى مكالمات من احدهم اذا كان مسافرا، او يتصل هو بشقيقه حمزة للاستفسار عن دراسته الجامعية والاطمئنان على احواله في دراسته في الولايات المتحدة، وللملك لمسات خاصة في علاقاته بشقيقاته هيا، عائشة، عالية، زين، راية وايمان، ويعيش جوا اسريا سعيدا وكثيرا ما يشاركونه بعض اجازاته، وللملك علاقة خاصة باعمامه وعمته، وكثيرا ما يتناول العشاء في بيت احدهم، ولا ينسى الذين حجوا مع الملك قبل ثلاثة اعوام ان الملك ذاته داعب شقيقه الامير علي بن الحسين متناولا «ماكينة الحلاقة» بعد انتهاء مناسك الحج، مقصرا شعر الامير على السنة في مشهد عائلي لا يُنسى.

غير ان الحكم زاد في عمر الملك، ويعلق الذين يعرفونه بانه كبر لسنوات، بعد توليه الحكم وليس الشيب في شعره الا دليلا على ثقل المسؤوليات، غير انه يجد الوقت احيانا لطعام اطفاله الثلاثة الامراء حسين، ايمان، سلمى، قطع الشوكلاته مكافأة على تفوق دراسي، او من باب «الدلال» وحيانا تجلس الاميرة سلمى صغرى بنات الملك في حضنه لترقب الكارتون على شاشة التلفاز بعينيهما البراقيتين الجميلتين.

لا ينام الملك باكرا، وهذا معروف عنه للخاصة، يتذكر المهام التي انجزها وتلك المقبلة، يشعر بالضيق مما يراه ويسمعه احيانا، اكثر ما يمقت من ضيوفه «النميمة السياسية» حين يزوره مسؤول سابق وبذريعة شرح واقع الحال، ينهش هذا وينال من ذاك، في اسلوب يمقته الملك، الذي لا يحمد هذا الاسلوب بين السياسيين، وينتظر منهم افكارا وخططا واقتراحات وحلولا، ولا يقبل الملك ان يكون «صالونه» صالونا لتصفية الحسابات بين السياسيين فهو اكبر منهم جميعا وهمه بان يبقى الاردن اولا.

غير ان الكثرة من السياسيين باتوا يقولون عنه سرا وفي خلواتهم.. «الملك بخوف».. اي يثير الخوف، اذ اثبت الملك قدرة فائقة على تحطيم المخاطر، وتهميش من انتزعوا ادوارا لا يستحقونها.

لا ينام الملك باكرا، يسهر في قصر البركة حيث يُقيم او مكتبه المنزلي مع الاوراق الرسمية والملفات التي ترسل اليه، وحيانا

كثيرة يشرح الملك بقلمه معلقا او مقترحا او أمرا بشأن نقطة ما

مرات، مع دغشة الغياب، او احيانا بعدما يلون الليل المطارح بالعتمة يتسلل الملك عبدالله الثاني الى ضريح والده الحسين بن

طلال، يقرأ الفاتحة ويقف دقائق في صمت قد تكون مفاجأة صامتة بين الابن وابيه، او يجول في احياء العاصمة متخفيا في

سيارة وحيدة مراقبا حركة الناس ووجوههم

ومرات، يخبرون، يقف الملك في شرفة قصر البركة، يُسرح بالنظر في بيوت الناس، همهم يأكل من صحنه، وهم العرش يأكل

من عمره عمرا ليقبى في منأى عن الانواء وغدرات الزمان، فيما شاغل ليله ان لا تخلو معاجن الاردنيين من الخبز وان يتحسن

اقتصادهم وتتحسن ظروف حياتهم

Translated by: Eliane Abdel-Malek

He wakes up early... reads his newspaper and eats breakfast at the "Barakeh". A day in the life of a king starts with a cup of coffee and ends amidst files at midnight.

By Maher Abu Teir

King Abdullah the second observes the anniversary of his accession to the throne: yet another year of celebration of his career as a king. Other than what is written about his clothes and travels, little is known about the King. His exciting life remains private revealed only to his entourage and people close to him. So how does King Abdullah's day start and end? At what time does the King wake up? What does he do in the early hours of the morning? When does he see his children? When does he laugh and when does he get angry? At what time does he sleep? And other than the stiff news that is officially reported, which does not quench our curiosity of what is happening in Barakeh Palace or the Hashemite Court, what does he do all day? Does he actually read the letters sent by his people? And how does he receive the news of what is going around in the 'happy Kingdom'? Who answers the phone calls? Did the King lose his famous human touch known for it during his military and civil careers? In the occasion of the King's

accession the throne, Addustur will attempt to describe a day in the life of the King who rules a Kingdom surrounded by hardships.

The King wakes up early.

The King wakes up early and the Barakeh Palace wakes up with him. Although he usually prefers an espresso, his day starts with an Arabian cup of coffee. He skims the local newspapers that arrives early daily to the palace. He reads the local Jordanian papers first then the international ones. He also has the daily habit of reading some English newspapers. He underlines the important information in the columns or writes some notes on a small diary that he carries, along with important documents, everywhere in his bag. He concludes his reading with the daily press report that is prepared by his royal court in both Arabic and English. Sometimes he asks about the source of a certain article and in busy days he reads the report at a later time.

APPENDIX D

GENRE-BASED ASSESSMENT INSTRUMENT

Table 16. Genre-based assessment instrument

Stages of the Recount and its Lexico-grammatical Features realizing each metafunction			
Stage 1: Title			
A nominal group that includes the circumstance of time, character, and an attribute	0	1	

Table 16. Genre-based assessment instrument (continued)

Stage 2: Orientation Introduction of the character <u>Textual Metafunction</u> -Introduce the character using a nominal clause with the name of the character in the Theme <u>OR</u> Introduce the character using a verbal clause with the name of the character in the Theme/Rheme Not including the introductory clause- information about the character from a combination nominal clause(s) with character as a pronoun in the Theme <u>OR</u> verbal clause(s) For the verbal clause character as morphological marking on the verb in the Theme Introducing the timeframe of the recount <u>Experiential</u> - In declarative nominal clause(s) nominal or verbal clause(s) Enticing the reader (hook): <u>Interpersonal</u> - Declarative clause(s) Evaluative language of the time (e.g., day) or event(s).	0	1	
	0	1-2	3 >
	0	1	2
	0	1	2
	0	1	
	0	1	

Table 16. Genre-based assessment instrument (continued)

Stage 3: Sequence of Events <u>Textual Metafunction:</u> First clause is a verbal/nominal clause with an explicit introduction to the character(s) in the Rheme/Theme For main events Start the recount of a new event with a verbal clause with circumstance of time in the Theme/Rheme For other events within the main event's time frame For verbal clauses, the verb with morphological marking on the verb referencing the character in the Theme, OR For relational clauses, the pronoun referencing the character in the Theme Subject is mentioned explicitly other than in first clause <u>Ideational Metafunction:</u> <u>Experiential:</u> For the events Recounted processes, participant (character(s) or things), and circumstances of time/accompaniment/place OR Relational clauses <u>Legico-semantic relations</u> Expansion to the clause <u>Interpersonal Metafunction</u> To recount events, Declarative clauses are used To recount events, all Verbs and in the present tense For Main and Detail events to create a tone Affect, Judgment, or Appreciation Force/ Focus Modality is expressed using the usuality "أحياناً" sometimes and عادةً usually, دائماً always, etc."	0	1	
	<5	5-6	7>
	0	1	2
	<9	10-19	20>
	0	1	2
	0-1	2-3	4>
	2	1	0
	<10	19-10	20-30
	0	1	2
	< 2	2-3	4>
	0	1	2
	<14	19-15	25-20
	0	1	2
	0	1	2
	<6	6-9	10>
	0	1	2
	0-1	2 >	
	0	1	
Total	/ 28		

Note. The numbers in red indicate the amount of lexico-grammar resources to receive 0, 1, or 2 points in each category.

APPENDIX E

PRETEST AND POSTTEST

You will be asked to answer the writing prompt below in Arabic. You will have 50 minutes to do so. Before you start writing please follow the instructions below.

Instructions:

1. Read the prompt carefully
2. **First viewing** : Watch the silent video of the story of professor Kristen so that you know the whole story
3. **Second and third viewing**: while watching the silent video, on the note taking sheet that your instructor gave you, write notes that will help you remember the events you will write about.
4. You may use any language to write your notes

Prompt:

Your school newspaper is featuring your professor, Professor Kristen, and asked you to write a short story about her daily routines. Watch the silent video and then write a story describing حياة الاستاذة كريستن [a day in the life of Kristen].

APPENDIX F

READING COMPREHENSION TEST

Read the Text and answer the questions below in ENGLISH. This text is from a university newspaper featuring one of the students.

برنامج شريف الاسبوعي

(Written By Shareef Dahdaleh)

أنا شريف من الأردن وعمرى 21 سنة. أدرس في جامعة اليرموك في اربد شمال الأردن , تخصصي العلوم السياسية وأنا في السنة الرابعة و الأخيرة. أعمل وأدرس في نفس الأسبوع . أخذ محاضراتي ثلاث مرات في الأسبوع: أحد, ثلاثاء و خميس وأعمل باقي أيام الأسبوع لأساعد والدي في **مصاريف*** الجامعة. يبدأ نهاري كل يوم الساعة 6:00 صباحا حيث أمارس رياضة الجري لمدة 45 دقيقة, بعدها أذهب الى الجامعة. أول محاضرة تبدأ الساعة 10:00 وهي المفضلة عندي لأن الدكتور يتكلم عن أخبار العالم. بعد ذلك عندي إستراحة من الساعة 11:20 الى 12:00 حيث أجتمع مع أصدقائي في الكافيتريا لنأكل الفطور ونشرب الشاي ونتكلم عن أخبارنا. الساعة 12:00 أذهب الى المحاضرة الثانية ومن ثم المحاضرة الثالثة. بعد ذلك أعود الى بيتي لأعمل واجباتي.

أما أيام العمل, فلها برنامج خاص. عادة أبدأ نهاري بالجري ثم أخرج الى عملي من الساعة 9:00 الى

الساعة حيث أعمل في مقهى انترنت في إربد في شارع دخل موسوعة جينيس للأرقام القياسية* 4:00

من حيث عدد المقاهي هناك. أحب عملي لأنني أتعرف على كثير من الناس.

*مصاريف Expenses

* موسوعة جينيس للأرقام القياسية Guinness book of world record

Reading Comprehension Guide

Read the Text and answer the questions below in ENGLISH

I. What type of text is this?

II. What do you know about the character?

- 1.
- 2.
- 3.

III. What is the timeframe of the recount?

- 1.

IV. What is the sentence the writer used to entice his reader (i.e., make him interested) to read the text?

1.

V. What are the events in the text and the details of the event if any:

1.
.....
2.
.....
3.
.....
4.
.....
5.
.....
6.
.....
7.
.....
8.
.....
9.
.....
10.
.....

APPENDIX G

READING COMPREHENSION RUBRIC

Reading comprehension rubric - Based on the text read- Student will get a 1 for the correct answer and a zero for the wrong answer.

A. What type of text is this?

A Recount

0 / 1

B. Describe the Character? At least three of the following

0 1 2 3

1. Shareef is a male student at university
2. He is 21 years old
3. He has a job so he can help his dad in paying school tuition
4. He studies three times a week
5. He is from Irbid from north Jordan
6. Studies Political science
7. Work four times a week

C. Describe the timeframe of the recount?

1. Sharif's daily routine during the week

0 / 1

D. What is the hook in this recount?

1. Sharif works and studies during the week

0 / 1

.....

E. students are supposed to describe the events of the Recount and details of each event if available.

0 = event or detail not present 1= every event present 1= for every detail present

	Event	Detail
1. Sharif's day starts at 6 o'clock by running (for 45 minutes)	0 / 1	
2. Then he goes to school	0 / 1	
3. his first lecture is at 10	0 / 1	
and is his favorite		0 / 1
Because he talks about the news of the world		0 / 1
4. After that from 11:20-12 he has a break		
and he meets my friends in the cafeteria		0 / 1
to eat breakfast		0 / 1
and drink tea		0 / 1
to talk about our news		0 / 1
5. At 12 he starts the second lecture	0 / 1	
6. then the third lecture	0 / 1	
7. Then he goes home	0 / 1	
to do the homework for that day		0 / 1
8. On working day he starts his day with a run	0 / 1	

9. Then he goes to work form 9-4 .	0 / 1
he works at a café in the street	0 / 1
that entered Guinness book of record for the number of cafes.	0 / 1
He loves his job	0 / 1
Because he meets a lot of people	0 / 1
	=====
	Total = / 26

APPENDIX H

MODEL TEXT USED DURING THE DE-CONSTRUCTION PHASE

يوم في حياة طالبة أردنية

سلمى من الاردن \ وهي طالبة في الجامعة الاردنية في عمان. \ عمرها 20 سنة \ و تسكن مع والدها و والدتها و أختها الصغيرة في شقة في عمان الغربية. \ تدرس أداب اللغة الانجليزية لأنها تحب القراءة والخيال. \ ومن هواياتها التنس و السفر الى أماكن جديدة > لتتعرف على ثقافات العالم. \ تذهب الى الجامعة من الأحد الى الخميس \ و تبدأ عطلة نهاية الاسبوع يوم الجمعة \ وهو أفضل يوم عندها. \

يوم الجمعة تصحوا سلمى متأخرة في حوالي الساعة 10:30 صباحا. \ تشرب الشاي مع عائلتها \ ومن ثم تتناول الفطور الشهوي > الذي يعدّه والدها وهو العجة مع البصل و البقدونس. <

في حوالي الساعة 2:00 تلتقي العائلة عند بيت جدتها لتناول وجبة الغداء. \ هناك تجتمع مع أبناء وبنات خالها وخالتها ويقضون وقتاً ممتعاً في الحديث عن أخبار العالم.

في الساعة 4:00 تعود الى البيت \ و بعد ذلك تخرج مع أصدقائها وصديقاتها الى السوق التجاري (المول) \ و عادة يتمشون أو يذهبون الى السينما .

يوم السبت , هو يوم الدراسة >حيث تعمل واجباتها للأسبوع< \ ويبدأ روتين الأسبوع مرة أخرى...

Stages of the Recount	Purpose of the stage and lexico-grammatical characteristics

Translation

A Day in the life of a Jordanian Student

I am Salama from Jordan and I am a student at the university of Jordan in Amman. I am 20 years old and I live with my father, mother, and younger sister in an apartment in east Amman. I study English literature because I like reading and imagination. Some of my hobbies are playing tennis and traveling to new places to get to know different cultures. I go to the university from Sunday to Thursday and my weekend starts on Friday and it is my favorite day.

On Friday I wake up late at around 10:30 in the morning. I drink tea with my family then I eat breakfast that my dad prepares and it is omelet with onions and parsley. At around 2:00 the whole family meet at my granddad's to eat lunch. There I meet with my cousins and we spend a nice time talking about the world news. At 4:00 we return home and then meet with my friends at the mall. We walk around or go to the cinema. Saturday is my studying day where I do my homework for the week and my routine starts again.

APPENDIX I

POST-STUDY SURVEY

At the end of the study students answered the following questions:

1. Did learning to write a Recount genre help you in the reading comprehension of the Recount text? Explain.

1.....2.....3.....4

Not at all a little somewhat a lot

Explain **how** your ability improved/ did not improve

2. Your friend in the other Arabic class has an assignment to write a Recount genre, he asked you for help. How would you explain to him/her to write the Recount genre. (you may use Arabic/English /illustrations to answer this question) .

APPENDIX J

WORKSHEET FOR BUILDING THE FIELD

Connect the sentence with the corresponding pictures. Then draw one of your own presenting one event of your daily routine and write a caption.



في النادي، سامي يمارس رياضة الجري

[in the club, Sammy practices running]



هو يقرأ الجريدة على الكمبيوتر

[He reads the newspaper on the computer]



كل محاضراتي في المساء

[All my lectures are in the evening]



سامي يخرج من البيت الساعة 8:00

[Sammy leaves home at 8:00]



سامي يصحو الساعة 7:00 صباحاً

[Sammy wakes up at 7:00 in the morning]

Figure 12. Worksheet for building the field

APPENDIX K

PRACTICE EVENT AND TIME

At what time of the day Sammy.....?



Time, Occurrences, & Linking of Events

Time Markers

[in the morning] في الصباح

ع [noon]

ند الظهر

بعد الظهر [in the afternoon]

في المساء [in the evening]

الساعة الواحدة, الثانية, [at 1:00 o'clock, 2:00 o'clock, etc.]

يوم الاثنين, يوم الثلاثاء, [on Monday, Tuesday, ...]

Linkers

ثم [Then]

بعد ذلك [after that]

بعد..... (مثلاً: بعد الفطور, بعد الجري, بعد الخروج)

[after, for example after breakfast after running, after going out]

Occurrences



APPENDIX L

PRACTICE EVENT FREQUENCY AND TIME

Ask your friends and report. Follow the example.

(Translation to English in brackets [])

الحدث [The event]	الاسم [name]	في أي ساعة؟ [At what time?]	صباحاً \ بعد الظهر \ [morning/afternoon] ظهراً \ مساءً \ [Noon/ evening]
ياكلون العشاء [eat dinner] مثال: في أي ساعة تأكل العشاء؟ [example: At what time do you eat dinner]	أنثوني [Anthony]	الساعة الواحدة [at 1:00]	بعد الظهر [in the afternoon]
يلتقون بالاصدقاء [meet with friends]			
يعودون الى البيت [return home]			
يبدأون العمل [start to work]			

الحدث [The event]	الاسم [name]	دائماً \ عادة \ أحياناً \ أبداً [always/often/ sometimes/ never]
يدرسون في غرفهم [study in their rooms] مثال: هل تدرس \ تدرسين في غرفتك؟ [Do you study in your room]	أنثوني [Anthony]	دائماً [always]
ينامون بعد الظهر [sleep in the afternoon]		
يقرأون الاخبار [read the news]		
يلعبون (الرياضة) [workout]		
ينزلون من البيت [Leave the house]		

APPENDIX M

VIDEO VIEWING GUIDE

قصة خالد

ماذا يفعل خالد؟ [what does Khaled do?]	الوقت [time]
	في الصباح [in the morning]
	بعد الظهر [in the afternoon]

في الايام الاخرى...

[During the other days...]

الوقت [time]	ماذا يفعل خالد؟ [What does Khaled do?]
في الصباح [in the morning]	
في المساء [in the evening]	

يوم الجمعة - [on Friday]	
-----------------------------	--

APPENDIX N

WORKSHEET FOR CONCEPTS OF GENRE AND REGISTER

Genre and Register: Recipe Genre

Genre

1. What is the social purpose of the text?
2. Cross cultural question: What would be the social purpose of this type of text in English?
3. What is the text type (i.e., genre)?
4. What are the stages of the genre and what is being achieved in each stage? (use table)
5. What is the text type (i.e., genre)?

Register

4. What is the text about?
5. Who wrote the text? For whom is the text written?

6. What is the social relationship between the writer and the reader?

(1 **being formal** and 4 **informal**)

FormalInformal

1.....2.....3.....4

Explain your answer.....

7. The channel of communication written/ oral/ email?

APPENDIX O

PRACTICE: LEXICO GRAMMATICAL FEATURES

The following sentences are from the **Sequence of Events** stage of Layla's Recount on daily routines

1. Put the sentences in order to make a recount. Notice the thematic progression.
2. Who are the participants? What type of processes and what is there function? What are the types of circumstances used?

ليلى مذيعة في التلفزيون الاردني.

[Leila is an anchor in the Jordanian TV]

و تُذيع الاخبار على شبكة ب.ب.س. العربية > لتتقل لنا أخبار الدول العالم.<

[She broadcasts the news on Arabic BBC to give us the international news]

يوم عملها طويل > ولكن فيه أحداث كثيرة. <

[Her working day is long, but full of incidents occur]

كلّ صباح تستيقظ ليلي من النوم في الساعة السادسة والرّبع.

[Every morning Leila wakes up at quarter past six]

تدخل الحمام \ وتلبس \ و تمشط شعرها.

[She enters the bathroom, dresses up, and brushes her hair]

ثم تنزل من البيت الى المكتب في الساعة 8:00 \ ومعظم عملها في المكتب على الكمبيوتر وخارج المكتب في مكان الحدث.

[Then she leaves her home to go to the office at 8:00 and most of her work is at the office on the computer and outside the office at the incident site]

بعد قراءة الرسائل الالكترونية (الإيميل) تبدأ بالرد عليها > وهذا يأخذ وقت طويل منها.<

[After reading the electronic mail [email] she answers them and this takes a long time]

في الساعة 10:30 , وهي وقت الاستراحة, تجلس عادة مع زملائها للكلام عن أخبار عائلتها\ وهذه الاخبار دائما مفرحة.

[at 10:30 and that is the time of her break, she usually sits with her colleagues to talk about her family news. And those news are always joyful]

APPENDIX P

ACTIVITY: TO ADD THE MISSING FEATURES OF THE RECOUNT

Make it Better- In-class Activity

(Brustad, Al-Batal, & Al-Tonsi, 2011, p.

This text does not follow the characteristics of the Recount of habitual event genre – **Can you make it better?**

Note the stages of the Genre/ the Thematic progression / the use of processes- participants and circumstances/ and the author's evaluations throughout the text. **Be critical!**

سامي مصطفى واحد من زملاء خالد وأصدقائه في الجامعة. برنامج سامي في الكلية ليس فيه أي تدريس أو محاضرات في هذا الفصل > لأنه مشغول بكتابة رسالة الماجستير وموضوع رسالته هو "البنك الدولي والاقتصاد في بلاد العالم الثالث". <

بيت سامي صغيراً وليس فيه مكان للدراسة, > ولذلك يذهب الى مكتبة الجامعة يومياً. إلا يوم الجمعة- حيث يقرأ ويكتب ويعمل على الكمبيوتر.<

وفي يوم الاربعاء بعد الظهر يذهب سامي مع خالد وبعض زملائهم الآخرين الى النادي> حيث يجلسون الى المساء يتكلمون عن الحياة والمستقبل وأخبار الكلية والبلد والناس.<. خالد يحب الشطرنج كثيراً, أما سامي, فهو يحب شرب القهوة والكلام مع البنات.

[Sammy Mustafa one of khaled's friends at the university. Sammy's program at the college does not have any teaching or lectures during this semester because he is busy writing his Masters thesis. The topic of his dissertation is the International Bank and economy in the third world countries. Sammy's home is small and does not have a place to study therefore he goes to the library every day except Friday where he reads and write and works on the computer.

On Wednesday afternoon, Sammy goes with Khaled and other friends to the club, where they sit till the evening talking about life, the future, and the news about college, the city and the people. Khaled like chess but Sammy likes to drink coffee and to talk with girls.

APPENDIX Q

FOCUS GROUP OF STUDENTS PRETESTS AND POSTTESTS' TEXTS

Zach's pretest

كريستن يبدأ اليوم الساعة السادسة ورابع. هي زوجت <زوجها> يوقظ	1	Sequence of Events
[Kristen starts the day at quarter past six o'clock.]		
ثم تكل <تأكل> يفطر الساعة السابعة	2	
[Her husband wakes her up then she eats breakfast at seven o'clock]		
كريستن تخرج وتذهب عمل الساعة الثامنة ورابع.	3	
[She leaves and goes to work at quarter past eight o'clock]		
هي عمل في مكتب بعد الظهر ويعود منزل <منزل> الساعة الخمسة الا ربع البيت	4	
[She works in an office in the afternoon and returns home at quarter to five o'clock]		
وتذهب جيم الساعة الخمسة وهوالي ربع.	5	
[she goes to the gym at five and about quarter]		
ثم جيم تعود منزل وزوج بدخن الساعة السابعة الا ثلث.	6	
[Then gym she return home and husband drinks at twenty minutes to seven]		

Zach's posttest

On the posttest, Zach wrote the following:

1	Title	يوم في حياة جيد كريستن
2	Orientation	[A day in the life good Kristen] كريستن تعمل في جامعة "س".
3		[Kristen works in university "X"] هي يوم هذه:
4	Sequence of Events	[she day this] <i>to mean</i> <this is her day> هي زوج يوقظ <زوجها يوقظها> في هوية <حوالي> ٦ وربع.
5		[she husband wakes [her] up around quarter past six] ثم توقظ <تشاهد> التيليفيسون.
6		[then wake up <watches> the television] بعد تذهب يفطر أحواء <قهوة> سوداء وتخرج الى تذهب تعلم <الى العمل> في السيارة.
7		[after going take breakfast black coffee and leaves to go work in the car] في تعمل <العمل> هي يجلس على الكمبيوتر.
8		[at work she sits on the computer] تعمل الى السبعة <الساعة> الخمسة في بعد الظهر و ثم تنزل منزل.
9		[she works till five o'clock in the afternoon and then she leaves home] هوية <حوالي> الخمسة وربع تذهب الى الجيم.
10		[Around quarter to five she goes to the gym] السعة السبعة تنزل الجيم وتذهب منزل وتجلس مع زوز <زوج>
11		[at seven o'clock she leaves the gym and goes home and sits with husband] وهم نقرا الجريدة ويدجن <يدخن>. هذه حياة كريستن
		[They read newspaper and smokes. This is Kristen's life.]

Henry's pretest

1	Sequence of Events Stage	في الصباح زوجي كريستن يوقظ <يوقظها> في الساعة السادسة و ربع [In the morning Kristen's husband wakes her up at quarter past six]
2		ثم تشرب قهوة وتشاهد اخبار في التلفزيون [Then she drinks coffee and watches the news on TV]
3		في الساعة السابعة تقطر مع زوج وكريستن عادة تأكل سيريل وتشرب قهوة [At seven o'clock she eats breakfast with her husband and Kristen usually eats cereals and drinks coffee]
4		في الساعة الثامنة تخرج البيت وبعد ذلك تذهب الى المكتب [At eight o'clock she leaves home then goes to the office]
5		في الساعة الثانية عشر ونصف كريستن تعمل في المكتب وتشرب قهوة كثيرا [At half past twelve o'clock Kristen works in the office and she drinks a lot of coffee]
6		كريستن تعمل حتى الساعة الخامسة الاربع و ثم تعود البيت [Kristen works till quarter to five then returns home]
7		في الساعة الخامسة وعشر دقائق كريستن تذهب النادي الرياضية <الرياضي> [At ten minutes past five Kristen goes to the sports club]
8		بعد ذلك في الساعة السابعة ألا ثلث بعد الظهر تعود البيت وتجلس مع زوجي <زوجها> [Then at twenty minutes to seven in the afternoon she returns home and sits with her husband]

Henry's posttest

On the post-test, Henry wrote the following:

1	Title	حياة أستاذة في الجامعة [A life of a professor in the university]
2	Orientation	كريستن أستاذة في جامعة "س". تدرّس اللغة العربية. [Kristen is a professor in university "X". She teaches the Arabic]

language]

كريستن تسكن في مدينة بيتسبرغ مع زوجها.	3
[Kristen lives in the city of Pittsburgh with her husband.]	
تحب تذهب <تذهب> الى المدينة كل يوم السبوع <الاسبوع>.	4
[She likes to go to the city every day of the week.]	
كريستن تسحو <تصحو> في الساعة السادسة وربع دقائق.	5
[Kristen wakes up at quarter past six o'clock.]	
	Sequence of Events
زوجها يوقظ مع قهوة. من ثم تشرب قهوة وتشاهد أخبار في التلفزيون.	6
[Her husband wakes her up with coffee. She then drinks coffee and watches news on television.]	
بعد ذلك تأكل الفطور مع زوجها في الساعة السابعة وتأكل سيريل وتشرب قهوة.	7
[After that she eats breakfast with her husband at seven o'clock and eats cereal and drinks coffee.]	
في الساعة الثامنة ألا عشر دقائق تخرج البيت في الجامعة.	8
[At fifty minutes to eight she leaves home to the university.]	
تحب تدرّس اللغة العربية. من ثم تأكل الغذاء وتعمل من كمبيوتر في الساعة الثانية عشر ونصف.	9
[She likes teaching the Arabic language. She then eats lunch and works from the computer half past twelve]	
بعد ذلك تعود البيت في بعد الظهر	10
[After that she return home in the afternoon]	
ولكن تنزل في الساعة الخامسة وعشر دقائق.	11
[But she leaves at ten minutes past five.]	
من ثم تمشي الى النادي الضارع <الرياضي>.	12
[Then she walks to the sports club.]	
بعد ذلك تعود البيت وتجلس مع زوجها .	13
[After that she return to the house and sits with her husband.]	
لا تحب دخن ولكن تحب زوجها.	14
[She does not like smoking but she likes her husband.]	

Thomas' Pretest

In this sub-section Thomas' pretest is analyzed. He wrote:

Sequence of Events stage	
1	<p>محمود يوقظ كريستن في الساعة السادسة وربع</p> <p>[Mahmood wakes Kristen up at six o'clock]</p>
2	<p>وثم هي تشاهد التلفزيون وتشرب قهوة</p> <p>[then she watches television and drinks coffee]</p>
3	<p>في الساعة .. ٧ , كريستن تفطر تشرب قهوة كثيرة وتقرأ جريدة ما محمود.</p> <p>[at 7:00 Kristen eats breakfast drinks a lot of coffee and read the newspaper with her husband Mahmood]</p>
4	<p>بعد ذلك في الساعة الثمانية ألاً عشرة دقائق هي تذهب الى العمل</p> <p>[after that at ten minutes to eight she goes to work]</p>
5	<p>في الساعة ١٢,30 كريستن تعمل و تغذاء في نصف <نصف> الساعة</p> <p>[at 12:30 Kristen works eats lunch in half an hour]</p>
6	<p>وتشرب قهوة ثم هي تعمل كثير</p> <p>[and drinks coffee then works a lot]</p>
7	<p>وفي الساعة الخامسة إلا ربع هي تعود الى البيت</p> <p>[And at quarter to five she returns home]</p>
8	<p>وبعد ذلك في الساعة الخامسة وعشرة دقائق كريستن تذهب الى النادي</p> <p>[And then at ten minutes past five Kristen goes to the club]</p>
9	<p>كريستن في النادي هوادث <حوالي> ٨٠ دقائق</p> <p>[Kristen is in the club for about 80 minutes]</p>
10	<p>وتنزل وتعود الى البيت في الساعة السابعة إلا ثلث</p> <p>[And she leaves and returns at twenty minutes to seven]</p>
11	<p>في البيت كريستن تجلس ما محمود</p> <p>[At home Kristen sits with Mahmood]</p>
12	<p>هي لا تحب الدخن ومحمود يدخن ولكن لا يستطيع أن <الآن> يدخن</p> <p>[She does not like smoking and Mahmood smokes but he cannot smoke now]</p>
13	<p>ثم كريستن سعيدة وتتكلم ماه</p> <p>[Then Kristen is happy and talks to him]</p>

Thomas' posttest

On the posttest Thomas wrote the following:

	يوم في حياة الاستاذة كريستن	Title	1
	[A day in the life of Professor Kristen]		
	كريستن الاستاذة اللغة العربية في الجامعة "س"	<u>Orientation</u>	2
	[Kristen is a professor of Arabic language at the university "X"]		
	تسكن في المدينة وهي عندها زوجها <زوجها> اسمه محمود		3
	[She lives in the city and she has a husband named Mahmood]		
	هي تعمل في الجامعة كل يوم ولكن ليس تعمل في اليوم السبت		4
	[She works at the university everyday but does not work on Saturday]		
	واليوم الاول في الاسبوع بعد الظهر مفضلها		5
	[The afternoon of the first day of the week is her favorite]		
	كريستن تبدأ يوم في الساعة ٦,١٥ زوجها <زوجها> يوقظ هي	<u>Sequence of events</u>	6
	[Kristen starts her day at 6:15 her husband wakes her up]		
	وهي تشرب قهوة تشاهد التلفزيون البرنامج الطقس.		7
	[She drinks coffee and watches television the weather forecast]		
	في مدينتها الطقس مشمس		8
	[In her city the weather is sunny]		
	ثم في الساعة ٧,٠ تشرب قهوة كثيرة – تحب قهوة-		9
	[Then at seven o'clock she drink a lot of coffee- she likes coffee-]		
	وتجلس ما زوجها <زوجها> وتقطر سيرياس		10
	[And she sits with her husband and eats cereals]		
	وعندها جريدة		11
	[And she has a newspaper]		
	في الساعة ٧,٥٠ تذهب الى العمل		12
	[At 7:50 she goes to work]		

- 13 بعد ذلك تعمل وعندها الغداء في نفس الساعة- هي مشغولة كثيرا-
[After that she works and she has lunch at the same time- she is very busy-]
- 14 ثم في الساعة ٤,٤٥ تعود الى بيتها
[Then at 4:45 she returns to her home]
- 15 وفي الساعة ٥,١٠ تذهب الى النادي مفضلها
[And at 5:10 she goes to her favorite club]
- 16 في النادي تعمل وتشرب ماء كثير
[At the club she works and she drinks a lot of water]
- 17 ثم تعود الى بيتها في الساعة ٦,٤٠
[She returns to her home at 6:40]
- 18 وهي سعيدة لأنها ما <مع> زوجها <زوجها> ولكن هو يدخن وليس يستطيع أن يدخن
[And she is happy because she is with her husband but he smokes and he cannot smoke now]
- 19 بعد ذلك زوجها <زوجها> لا يدخن وهي سعيدة وتحب زوجها
[After that her husband does not smoke and she is happy and she loves her husband]
- 20 كم <هم> تجلسون وتتكلمون على العالم
[They sit and they talk about the world]

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