

Using the Await Strategy for the Orientation Phases of Narrative Texts' Development: A Genre-based Approach

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Keywords: Narrative Writing, Orientation Phase, Genre-Based Approach, AWAIT strategy.

Abstract: The text-based approach has been involved in Indonesian EFL curriculum to support the realization of communicative competence as its educational goal. Among the text types taught in schools, narrative has become central since it is the most commonly read of all genres and serves as the prominent tools for language learning. First of all, a genre analysis using Systemic Functional Linguistic framework was conducted to take a closer look at the language used by the author of a narrative text model and Indonesian EFL learners. The analysis included the language use within interpersonal, ideational, and textual metafunctions. Later on, the results of analysis were identified in order to suggest some pedagogical implications to teachers for teaching narrative texts. The results of this study revealed that the orientation phases of students' narrative texts were poorly developed as the introduction of the characters and settings were mostly finished in one sentence unlike the phases in experts' texts which were elaborated vividly. Therefore, the AWAIT strategy was suggested as an alternative to teach narrative writing within genre-based framework. It is used to scaffold students in developing their narrative texts, especially the orientation phases of the texts.

1 INTRODUCTION

In Indonesian EFL context, the text-based approach has been involved in three consecutive curricula to support communicative competence as its educational goals of language learning. The approach emphasizes on using multitude texts not only as the final outcomes but also as the tools to do multiple activities in real-life (Indonesian EFL syllabus 2016). Thus the teaching and learning process is carried out by presenting explicit instruction regarding to texts' forms and functions in highly systematic and logical ways. It also focuses on providing information about the development of effective texts for particular purposes within the contexts of real and purposeful language use (Feez & Joyce 1998; Hyland 2007; Emilia 2010, Arimbawa 2012).

Among text types taught in schools, narrative has become central attention in this paper for its importance. First, Narrative texts are taught in both primary and secondary school level in Indonesia. The students are required to have knowledge on social function, structure, and linguistic elements of narratives in accordance with the context of their

use. They also need to be able to construe meaning available in the text and to construct narrative texts on their own (Indonesian EFL Syllabus 2016).

Second, Knapp & Watkins (2005) also argue that narrative is one of the most commonly read of all genres. It also has been prominent as a means of naturally inducting students to intricacies and idiosyncracies of the English language. In addition, it encompasses much of daily discourse as whatever people say and think about a certain time or place would naturally become narrative (Herman & Vervaeck 2005).

However, in reality, students have been encountering difficulties in constructing narrative texts. Several studies suggest that the difficulties include limited elaboration on each stage of narrative texts, no settlement of crises in the story, limited character description depicted through descriptions and speeches, and some vocabularies and language features problem (Luthfiyati, Latief, & Suharmanto 2015; Nuzhatun 2016). Many students are still not aware of characterization, creating incidents and building atmosphere for setting are important to enhance the development of successful narrative text. Most of them only mention the name

or the role of the characters and/or settings without giving vivid characterization to show their personalities whereas personalities of the character were central to the story (Derewianka 1990).

Past studies (Luthfiyati, Latief, & Suharmanto 2015; Nuzhatun 2016) appear to have been restricted to identifying students' weaknesses and difficulties in narrative writing while some pedagogical implications are needed to overcome such problems. Therefore, this study attempts to do genre analysis using systemic functional linguistic framework by analysing the language use to express the content of the text, the role of participants within the texts, and the text organization in both expert and students' text. The analysis within interpersonal, ideational, and textual metafunctions was carried out to increase language awareness and writing styles of different genres (Iddings & Oliveira 2011; Correa & Dominguez 2014; Cao and Guo 2015).

Later on, the result of analysis will become the basis for teachers to derive some pedagogical implications to teach narrative writing effectively.

2 LITERATURE REVIEW

2.1 Systemic Functional Linguistic

Systemic functional analysis was coined by M.A.K. Halliday since 1960s. Systemic functional linguistic –henceforth SFL framework is believed as a substantial approach to analyse texts in a sensible and meaningful manner for years (Eggs 2004; Halliday and Webster 2009). The perspective of this framework includes language for its functional use. Language is therefore seen as a means to make meanings that are conceptualised by the social and cultural context (Eggs 2004). Moreover, language is functional in two essential domains, namely how people use language and how the language is structured.

Dealing with how people use language, Eggs (2004) explains that it covers the relationship between language and context. Meanwhile, Derewianka (1990) states that a functional approach looks at how language enables people to do things. It is concerned with how people use real language for real purposes.

Differences in texts are accounted since language is used differently according to purposes. Texts are structured in different ways to achieve their purposes. As an attempt to achieve purposes in their writing, authors are considering their genres as they take a look at the schematic structure of a text.

The genre of a text is partly determined by culture, situation, and register (Derewianka 1990).

The genre of a text is partly determined by the culture in which the text is used. It means that different cultures achieve their purposes through using language in different ways. In addition, the type of language used in a text for particular situation will depend on the tenor –relationship between the participants, field –subject-matter of the text, and the mode –the channel of communication being used. These three factors will determine the register of the text. They will determine what kind of language that is typical of different types of purposes and situations.

There are three metafunctions as the basis for text analysis through SFL framework, namely interpersonal, ideational, and textual metafunctions. Interpersonal metafunction denotes relationship between speakers. Its coverage concerns with type of interaction taking place and the kind of commodity being change (Butt et al. 2000) that is expressed through wording structures or clauses (Eggs 2004).

Ideational metafunction represents something that is being talked about or the content of conversation (Eggs 2004). The clauses are combined together as resources to talk about process or experiences (Butt et al. 2000). Last, the textual metafunction is realized through signposts at the beginning of a text, paragraph, or clause which tells readers and listeners what the speaker or writer has in mind as a starting point (Butt et al. 2000). Further, textual metafunction is the level of clause organization which enables the clause to be packaged in ways which make it effective given its purpose and its context (Eggs 2004).

2.2 Narrative Text

Among many text types exist, narrative has become one important text type to learn as it is always been central in life. Whatever people say and think about a certain time or place would naturally become narrative (Herman & Vervaeck 2005). Knapp & Watkins (2005) argue that narrative is one of the most commonly read of all genres. It also has been prominent as a means of naturally initiating students into intricacies and idiosyncracies of the English language. In addition, Derewianka (1990) states that basically, narrative is a text type to entertain though it also to teach or inform or embody the writer's reflections on experience, and to nourish and extend reader's imagination.

Thus, narrative is a text type in which its basic purpose is to entertain and engage readers' imagination to see how writer's reflections on experiences are depicted. To make narrative to be entertaining, the character have to be confronted with some sort of problems or complications, so that the reader is engaged with the plot, curious to see how the problem gets resolved (Derewianka 1990).

The basic text organization of narrative text consists of orientation, complication, resolution (Derewianka, 1990). Narratives usually begin with an orientation where the writer creates setting of the story, introduces the characters, establishes an atmosphere of the story. The details of story development, e.g. the personality of the main characters, situation, and the relationship among characters may also be given in this part. Later on, complication arises as a series of events unfolds where characters are confronted with unexpected situations. The complications usually reflect to problems that readers often face in life. The last part is resolution where the problems are sorted out or resolved for better or worse. The Evaluation part of the story highlights the significance of the events for characters.

2.3 AWAIT Strategy

AWAIT strategy is a scaffolding strategy for reading and writing narrative development introduced by Shejnost & Thiese (2010). Specifically, AWAIT strategy is utilized to scaffold students to enhance their writing of orientation phase for their narrative texts in the realm of building characterization and settings atmosphere.

AWAIT is an abbreviation for Appearance, Words, Action, Interactions, Thoughts. Then the teacher poses some questions based on AWAIT to help students enrich their characters and settings of the story.

2.4 Related Research Study

The first related research used in this study belongs to Correa & Dominguez (2014). They report the insights on analysis of a student's narrative text using SFL theories. The analysis focuses on how the student constructs field, tenor, and mode and how the result of this analysis becomes the basis for instructors to better assist the student in writing the text. The study reveals that when students are knowledgeable of SFL theories and approaches, they will become more effective writers of genres they are writing.

The second related research belongs to Iddings & Oliveira (2011). Their research demonstrates a genre analysis of a narrative to show how a focus on language can identify some important aspects of a text to highlight. A genre analysis is conducted to see how the author of the text expresses the ideational, interpersonal, and textual metafunctions in the text. It becomes the basis to suggest the teachers what they can discuss with their students to provide explicit genre instruction.

Both researches suggest that SFL analysis is helpful for the teachers to identify the structure and languages used in successful writing of narrative texts. Referring to both related studies, this article will provide readers an insight on the conventional genre moves of narrative text as a result of text analysis within SFL framework. Later on, some pedagogical implication can be drawn for teachers to teach successful narrative text within genre-based framework.

3 METHODS

This study involves document analysis as a part of qualitative research design. Document analysis is a systematic procedure for reviewing or evaluating documents (Bowen 2009). The analytical tool used in this study is Halliday's framework of Systemic Functional Linguistics (Halliday & Matthiessen 2004) to analyse one expert's text and three students' texts of narrative.

One narrative text entitled "The Origin of Cianjur" was considered eligible to be chosen as an expert text since it was used as a reading exercise for students and as one of the passages in National Examination. Moreover, three students' texts of narrative from grade nine of one junior high school in Bandung.

In the matter of data analysis, it included the process of superficial and thorough examination and interpretations involving content analysis. In this respect, both expert's and students' texts were analysed within SFL framework to identify the genre moves of the text including interpersonal, ideational, and textual meanings. First of all, the texts were broken down into clauses and classified into the generic structures of narrative texts. As shown in the figure, each clause is put in the table and then analysed in terms of three metafunctions, namely interpersonal, ideational, and textual.

Table 1: The example of genre analysis.

	Many people	Worked		For him	As laborers to cultivate his field
Inter-personal	Subject	Finite (Past)	Predicator	Adjunct: circumstantial	Complement
	Mood Block		Residue		
Ideational	Actor	Material Process		Beneficiary: Client	Circumstance: role
Textual	Topical Theme	Rheme			

4 FINDINGS AND DISCUSSION

4.1 The Expert’s Text Analysis of Narrative Text

The expert’s text entitled “The Origin of Cianjur” is an imaginary narrative text which tells the readers about the story of the origin of Cianjur region from writer’s own perspective. The main characters involved in the story are Mr. Stingy (as villain), Tetep (as protagonist), and some supporting characters (the villagers and an old lady). There are some impossible scenes to engage the readers such as water comes out from a hole and create unendurable flood). The aforementioned criteria conform to Derewianka (1990) who stated that the purpose of Narratives is to entertain readers or listeners and hold their interest in reading the story, and more importantly, to nourish and extend the readers’ imagination.

The language features shown in the text is in line with Derewianka’s (1990) feature of narrative texts as follow: It has specific individual participants with defined identities, the verbs are mainly action verbs including to what human participants said, felt, or thought, the verbs are past tense, except the verbs which are used in dialogue, many linking words to do with time, dialogues are included, descriptive languages are chosen to enhance story by providing images in the reader’s mind, it was written in the third person point of view.

In the matter of text organization, the text comprised conventional genre moves of narrative text as suggested by Derewianka (1990) including orientation, complication, resolution and coda. Each stage was elaborated properly and interestingly. The text begins with the description of the characters involves in the story, the place, and the time they lived. Derewianka (1990) states that this is the stage

of orientation where a writer attempts to create the possible world for the story. The orientation was elaborated properly as the expert writer includes sort of details like personality of the main characters, the initial crises faced by them, and the relationship between characters to enhance the later development of the story.

Later on, a series of events were unfold in the next paragraphs. The problems or complication were presented to gain readers’ interest. Two complications were presented in the texts within three paragraphs. The resolution phases of the story were written after complication to show how the characters of the texts confront the problems and how the problems are resolved. Last, two paragraphs of evaluation or coda were presented to indicate the interpretation of the story.

From interpersonal metafunction perspective, it can be summed up that Subject and Finite are the most frequent metafunction used in this text. The Finites are mostly in past form and only a few modal Finite is found within dialogue. Meanwhile, from the perspective of ideational metafunction, the material process is the most used metafunction, followed by relational and verbal processes. Last, from textual metafunction perspective, topical theme is the most emerged theme in the text and marked theme is mostly found in Orientation and Complication.

4.2 The Students’ Texts Analysis of Narrative Text

Three narrative texts were analysed in this article in terms of interpersonal, ideational, and textual metafunctions. The first text is entitled “An Old Apple Tree”, the second text is “The Land of Toys” and the last one is “A Shy Rooster”.

The overall analysis of the texts shows that in general, two texts –“An Old Apple Tree” and “The

Land of Toys" consisted of good structures of narrative texts. Both texts conform to genre type of narratives as they include orientation, complication, resolution, and ended by resolution. However, only the third text, entitled "A Shy Rooster" did not show a clear organization and distinction for each stage of narrative text.

In particular, the orientation phase of the first text complies with the expert's one in which it is used to introduce the setting of the story including time, place, and character though it was written in shorter paragraph than the expert's one. As for the complication phases, the students demonstrate the crisis of the story in text one and two. On the other hand, the complication in the third text was not entailed elaborately and interestingly as the crisis was introduced within a sentence. Moreover, text one and two presented resolution paragraph that consist of the solution to crises arise in the complication paragraph.

Meanwhile, according to the analysis of language features presented in the texts, students tend to be confused with the finite use to realize the appropriate interpersonal metafunction of narratives. There were found some confusion and inconsistency of finite use. The students used both past and present finite interchangeably. For example, the third text dominantly used seven present finites out of 11 finites found in the texts whereas past finites should be dominant as shown in the expert's text.

Later on, the analysis of ideational metafunction reveals that the texts used material process dominantly in the text like the expert text did. Last, the analysis of textual metafunction shows that the students still not aware of using cohesive device of the texts such as conjunctions and reference correctly.

In addition, The other point that needs to be taken into account is the broken register present in the text, for instance *so the adults were agreed to that plan*, it is supposed to be *so the adults agreed on that plan*. The good thing from the text is that it employs certain conjunctions, such as *but, and, so, because*. It implies that the writer possesses cohesion awareness to link a phrase to another.

In comparison with the expert's text, the students' texts lack of several things. For example, in regards with the text organization, the orientation phase of expert's text unveils with very well developed description of the characters involved in the story, the place and the time they lived. The orientation is written in three paragraphs where the main characters (Mr. Stingy and Tetep), the place where the story took place, and the time when the

story happened are introduced to the readers. Some sorts of details is also present in this stage such as the personality of the main characters, the situation they were in, and the relationships among characters are depicted vividly in expert text. The orientation phase of the expert's text was written *Long time ago, in a small village around West Java, there lived a rich farmer that own a huge rice field. Many people worked for him as laborers to cultivate his field.*

On the other hand, the orientation phase of students' texts mostly consists of only one paragraph. For example, the orientation phase of "A Shy Rooster" was written *Once upon a time in the farm there's many animals* without further elaboration of character's vivid personality like in the expert's text.

4.3 AWAIT Strategy for Narrative Writing

The following paragraph will elaborate how to utilize AWAIT strategy to scaffold learners to develop orientation phase of their narrative texts within genre-based framework. Genre-based approach lesson cycle consists of five stages, namely building knowledge of field, modelling and deconstructing, joint construction, independent construction of the text, and linking related text (Feez 2002, p. 65). Particularly, the strategy will be used dominantly in building knowledge of field and modelling and deconstructing the text stages. Later, the teacher's assistance will be gradually reduced in joint construction of the text and finally the students will have full responsibility to independently construct their narrative writing.

In the stage of building knowledge of field, the students will be assisted to understand the context for writing. In this phase, the teacher will share the plan to students that they will learn narrative text over *n* meetings. It is intended to make students be expectant of learning process for each meeting. Then, the teacher will remind the students to be aware of the social purpose, structures and language features of narrative texts.

Later on, in modelling and deconstructing text cycle, an enlarged text of each stage of narrative text will be put up, beginning from orientation, complication, and resolution respectively. Two examples of narrative texts are also displayed to the students to be identified which one is a good and a poor developed text of narrative. Further, both teacher and students discuss how the good text engage the reader, the plot, characters, and setting of the story interwoven while the bad one fails to do so.

Next, how characterization is developed will be identified through AWAIT checklist.

AWAIT is an abbreviation for Appearance, Words, Actions, Interactions, and Thoughts. To scaffold the students, the teacher may pose some questions based on AWAIT checklist. First, related to the appearance of the character, for example, the teacher may ask "What does the character look like? What does he/she wear? Or how does the forest (setting) look in the morning? What do you smell when you are in the forest? And many other questions. Second, by adding dialogues or words to give vivid characterization. The teacher should invite students to think what the character would say in particular circumstances.

Next, in regard of A for Actions, the teacher invites students to imagine character to do some action or something to build their own personality throughout the text. Later on, in regard of I for Interaction, a sentence or expression may be formulated to create conflicts between characters. Last, in regard of T for thoughts to enhance setting's atmosphere or characters' personality, one of the way is through one-line assertion about what the character is like.

Through displaying an example of poor developed text of narrative, the teacher invites the student to make the story more engaging and interesting. The teacher asks students to identify who the characters of the story were, where the story took place, or what happened to the characters then asks them to develop the word by using AWAIT checklist. Through deconstructing the text in such a way, the students will have knowledge on how to utilize AWAIT strategy as guidance for them to develop the orientation phase of their narrative texts.

Later on, in joint construction text, the students will work in pairs to rehearse creating an orientation phase of narrative text. They will highlight and identify which words, indicating characters and setting that can be developed. Then they will utilize AWAIT strategy to modify and develop those words into a good orientation phase of their narrative text depicting rich and vivid characterization and setting atmosphere. Last, in independent text construction, the students will work independently to write their own narrative text.

However, it is necessary to bear in mind that further research is still needed to be conducted related to the use of AWAIT Strategy to teach narrative writing within genre-based approach so that the empirical advantages and disadvantages of this strategy can be derived.

5 CONCLUSION

The conclusion drawn from the data analysis is that the expert's text conforms to the conventional genre of narrative texts. Each stage is realized through proper registers and language features such as dominant use of past finites, material process and various types of cohesive markers to show references, temporal events, and many others. On the other hand, in general, the students' texts still lack some characteristics of a successful narrative text unlike those existed in the expert's text. The dominant use of present finites and limited use of material process and cohesive markers appeared to be one of their problems in writing narrative text. In addition, due to inadequate vocabulary repertoire, the orientation phase of students' narrative texts are mostly poorly developed as the introduction of the characters, setting, and plot tend to be finished in one sentence without further elaboration. As the result, the pedagogical implication concerns with the use of AWAIT strategy to scaffold students to develop or enrich the orientation phase of students' narrative writing.

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