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Language Learners as Agentive Meaning-Makers: Exploring Learners' Investment and Meaning-Making

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LANGUAGE LEARNERS AS AGENTIVE MEANING-MAKERS:
EXPLORING LEARNERS' INVESTMENT AND MEANING-MAKING

A Dissertation Presented

by

SHINJI KAWAMITSU

Submitted to the Graduate School of the
University of Massachusetts Amherst in partial fulfillment
of the requirements for the degree of

DOCTOR OF PHILOSOPHY

May 2019

College of Education
Language, Literacy and Culture

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A Dissertation Presented

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DEDICATION

To my parents who gave me access to so many things

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I would first like to thank my students who participated in my study. During the project, they supported me in various respects. Their distinct commitments to learning and approaches to world language learning are so dynamic and complex that I can truly state that it was my students who made me understand that what can be known is only partial and cannot be represented as the “truth.”

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ranged from organizing graduate student annual conferences to setting up our (online) study groups, created unforgettable and rewarding experiences.

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ABSTRACT
LANGUAGE LEARNERS AS AGENTIVE MEANING-MAKERS:
EXPLORING LEARNERS' INVESTMENT AND MEANING-MAKING

MAY 2019

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The motivation for this research is the subordinated position of *writing* in Japanese language education. As many studies indicate, writing in Japanese language education is often perceived as a space for teachers to monitor learners' acquisition of grammar structures and kanji (Hirose, 2015; Kumagai & Fukai, 2009; Ramzan & Thomson, 2013). Such discourse of writing conceives Japanese writers, especially elementary writers, as individuals who have little agency in making meaning.

The purpose of my dissertation study is to explore alternative discourses of writing that position elementary Japanese language learners as agentive meaning-makers. For this inquiry, first, I explore literatures that inform this dissertation study. This literature review explores systemic functional linguistics, or SFL, which explicitly situates one's meaning-making in a social context. This review also explores critical instantiations of SFL, which emerged across disciplines. Then, I design a conceptual framework that is essential for my inquiry. I revisit (critical) SFL theories of text and context, and weave them together with post-structuralist theories of identity to investigate collegiate Japanese language learners' identity and their meaning-making. Based on this

conceptual framing, I propose a new pedagogy. This pedagogy resides in literacy practices which enhance learners' awareness of linguistic choice in a social context (Rose & Martin, 2012), while it also actively incorporates literacy practices in which individuals can *invest* their time and effort in negotiation with their future affiliation (Norton Peirce, 1995; Norton 2013). I utilized this pedagogy to teach a personal narrative genre in a US college level elementary Japanese course. By drawing on Fairclough's critical discourse analysis (1989; 1992; 2003), I conducted textual analysis on each participant's personal narrative texts and interpreted the linguistic cues in reference to their negotiations with identities and writing tasks.

Overall, the four case studies of Mary, Andrea, Jean, and Lapis showcase a complex picture of investment and meaning-making. Their meaning-making is, on the one hand, to achieve the intended goal and purpose of writing, but on the other hand, is to organize and reorganize who they are and how they relate to the social world (Norton, 2013, p. 4). This suggests L2 learners' meaning-making is enabled and/or constrained in certain ways, and equally important, contingent on learners' agency, investment, and identity.

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CHAPTER 1

INTRODUCTION

1.1 Overview of the Field

To date, in the field of Japanese language education in the US, *writing* tends to be subordinated to a secondary role. Similar to many other languages in world language education¹ (Brauer, 2000; Reichelt, 1999; Scott, 1996), *writing* in Japanese language education is conceptualized as a space for instructors to monitor learners' understanding of orthography, textbook content, and grammar structures (Haneda, 2015; Kumagai & Fukai, 2009; Ramzan & Thomson, 2013).

One of the most convincing reasons for this particular view of writing may be attributed to the complex nature of the Japanese writing system. The Japanese language consists of three different character sets, namely, *hiragana*, *katakana*, and *kanji*. Generally speaking, *hiragana* and *katakana* are often equated with a system of consonant and vowel syllables, where one grapheme represents a moraic unit. *Hiragana* is often considered the “rounded shaped” syllabary (e.g., あ for “a”), and primarily used for conjugation endings, functional words, and some content words. It consists of forty-six characters and two diacritic marks to represent 113 morae. *Katakana*, on the other hand, is rather sharp (e.g., ア for “a”), and used for onomatopoeic expressions, loan words, and scientific terms. Similar to *hiragana*, *katakana* has forty-seven characters and two diacritic marks to represent more than 130 morae. *Kanji*, which is originally borrowed from the Chinese writing system, is visually complex (e.g., 日本語 for “the Japanese language”), and mainly used for content words and verb stems. Most *kanji* have multiple readings, and their pronunciation depends on the words in which they appear. The Japanese

¹ I use the term, *world language* rather than *foreign language*, for an ideological assumption of “who is insider” and “who is outsider” inherent in the term *foreign language* (Kubota & Austin, 2007).

Ministry of Education registers 2,136 kanji as the regular-use kanji for native Japanese speakers,² and Japanese programs in the US seem to generally agree upon teaching fifty to seventy kanji to Japanese language learners during their first semester.

Because of such complex Japanese orthography, it is common for Japanese programs to stress the acquisition of *hiragana*, *katakana*, and *kanji* at the beginning of students' first year. Japanese language instructors often assign students hundreds of character reproduction practice exercise sheets in order for students to memorize both sets and to absorb the characters in a short period of time. Instructions such as "Practice writing the following ten *katakana*" and "Using the *kanji* that you have learned, translate the following sentences" are common writing prompts for elementary learners, which allow teachers to monitor learners' progress through these assignments. Overall, while this so-called "write-to-learn" approach is certainly necessary for learning language, it is fair to say that such a literacy approach dominates the notion of *writing* in elementary Japanese education. That is, the complex Japanese orthography leaves little time for the Japanese language education to consider features such as paragraph or essay structure (Reichert, Lefkowitz, Rinnert, & Schultz, 2012).

Another possible reason for the secondary position of writing in Japanese language education stems from the oft-perceived preference for teaching *spoken* language. Like other world language fields, after the trend of traditional teaching methods in the late 70s (e.g., Grammar-Translation Method, Direct Method, and Audio Lingual Method), the communicative skill in oral language became highly preferential in Japanese language education (Sato, Hasegawa, Kumagai, & Kamiyoshi, 2017). In such a pedagogical environment, language practices that highlight the learner-centered environment and situation-based oral language

² For example, an average of 3,328 kanji are used in Japanese magazines, and an average of 3,213 kanji are used in Japanese newspapers (Hatasa, 2011). 1,006 kanji are taught in primary school and 1,130 additional kanji are taught in secondary school.

activities have received increasing attention in the teaching method (Yokota, 1992). As a result, the communicative approach to teaching the spoken language has been positioned as foundational, and in turn, the time and effort necessary for practicing other literacy skills, such as reading and writing, has been reduced in the language classroom. Writing is downgraded to a visible product of oral communicative skill, and is used as a space for instructors either to monitor learners' understanding of grammar structures, or to celebrate their capability of producing sentences for authentic communication (e.g., blog, twitter, etc.). In any respect, what is typical in these writing practices is that there is no clear-cut difference from the spoken language. Being "not as important as other skill sets" (Hatasa, 2011, p. 104), writing is treated as the same mode as spoken language, and consequentially, the convergence and divergence of oral and written registers are often ignored (Reichelt et al., 2012). Literacy practices in which students merely script their speech are ubiquitous, and a text produced by students through such practice is evaluated as *writing* ability.

Lastly, the secondary position of writing can be illustrated with respect to the teacher's lack of writing experience at school in Japan. While in the United States, writing and composition are essential parts of the academic experience of the student (no matter if they are domestic or international students); this is not the case in Japan. Due to score-based college admissions exams, composition and rhetoric do not receive much attention in the education system in Japan (Hatasa, 2011). According to the Japanese Ministry of Education's guidelines, the primary focus of elementary education is the development of kanji and vocabulary knowledge, while the focus gradually shifts towards reading comprehension of modern and classical literature. Writing activities in such an environment are often utilized as follow-ups for

reading activities, and accordingly, the systematic instruction of writing is not conducted extensively (Hatasa, 2011). Hatasa critiques such an environment as follows:

Since the majority of Japanese language instructors in the US are native speakers of Japanese, their lack of writing experience and formal training in L1 writing puts a limitation on their ability to teach composition in Japanese. This may be another reason writing is rarely explicitly taught in Japanese language classrooms (2011, p. 105).

In addition, of particular relevance to this critique of L1 is teacher education in the Japanese language education. Generally, the 420 hours of training to become a Japanese language instructor³ consist of Japanese linguistics, second language acquisition, and teaching methods, while methods for teaching writing systematically are less likely to be integrated into teacher education. That is, in-depth understandings of writing and writing instruction have been often excluded from the curriculum. In accordance with such teacher education, pre-service Japanese teachers barely receive training in writing instruction. Teaching practicum for pre-service teachers are often assigned in a spoken language course, which further contributes to the lack of writing education (see also Reichelt et al, 2012, p. 24 for this argument in world language education).

1.2 Problem Statement

While the above illustrations may not be all-encompassing, these characteristics of complex Japanese orthography, pedagogical interest in spoken language, and instructors' insufficient writing training in L1/L2, may explain in part the current discourse where writing is subordinated to a secondary role and the social understanding of writing is underdeveloped in

³ 420 hours in Japanese teaching and learning related courses is a requirement from the Agency for Cultural Affairs in Ministry of Education for people who want to teach Japanese in Japan.

Japanese language education. That is, social aspects which are inherent in writing—meaning-making based on purpose, goal, and audience—are not explicitly discussed as the necessary constructs for elementary writing. This discourse on writing is indeed reflected in the current writing studies for an elementary Japanese classroom (The current discourse on writing in Japanese language education will be further illustrated in Chapter 4).

My dissertation study views this discourse on writing as problematic in several regards. First, the current discourse on writing is unfortunately like to conceive of Japanese writers, especially elementary writers, as individuals who have little agency in making meaning. That is, students are often not conceptualized as social actors nor literate adults in writing. Writing pedagogy and associated research often overlook learners' identities and multilingual resources, despite the fact that world language learners bring diverse identities, sets of beliefs, and learning resources to the classroom (McKay & Wong, 1996, p. 590). This is problematic especially for young adult world language learners. They are seeking to define their linguistic identity and their position in the world (Kramsch, 2004, p. 98). It is questionable if the current discourse can respond to those multilingual learners' learning commitment and desire for "possible selves".

1.3 The Study

The purpose of my dissertation study is to explore alternative discourses on writing that position elementary Japanese language learners as *agentive meaning-makers*, which I define as individuals capable of agentive choice-making in semiotic resources, positionings, and identity investments. To note, in this dissertation paper, I use the term "agentive" in relation to "constraints" (e.g., Davies, 1991; De Costa, 2010). As we can easily imagine, we are all constrained in specific ways. For example, when we write something, we are often constrained

by our content knowledge, rhetoric knowledge, and linguistic ability, or in some cases, our writing is constrained institutionally, culturally, or ideologically. This study understands “agency” and language learners’ choice-making under such circumstances, and explores learners’ meaning-making in relation to such discursive negotiations, which may be fragmented, contradicted, or conflicted, in a situated context.

For this inquiry, first, I explore literatures that inform this dissertation study (Chapter 2). This literature review explores systemic functional linguistics (SFL) which explicitly situates one’s writing, or meaning-making, in a social context. This review also explores critical instantiations of SFL, which emerged across disciplines. Then, I design a conceptual framework that is essential for my inquiry (Chapter 3). I revisit (critical) SFL theories of *text* and *context*, and weave them together with post-structuralist theories of identity in an attempt to investigate collegiate Japanese language learners’ situated identity negotiation and their meaning-making in the classroom. For this conceptual framing, I attempt to extend the notion of text interpretation and production to interact with *context of culture*, *context of institution*, and *context of imagination*. To put it succinctly, by *context of culture*, I refer to social and historical processes situated in culture (Halliday & Hasan, 1989). This study interprets such context as the multicultural/multilingual resources that world language learners bring into their classroom. As for *context of institution*, I draw a critical perspective in order to have in-depth understandings of an institutional setting where knowledge is politically selected and constructed (Clark & Ivanič, 1997; Gebhard, 1999; 2004; Janks, 2010). I interpret this setting as where various educational interventions are enacted at multiple levels for a variety of purposes (e.g., instructional materials, classroom practice, curriculum design, etc.). By *context of imagination*, I refer to the blurred platform in which knowledge is constructed, deconstructed, or reconstructed

in accordance with one's desire, perceived benefit, and learning commitment. I build this context to be theoretically aligned with the post-structuralist assumption that individual learners negotiate their identity, symbolic capital, and ideology to obtain certain membership in their "imagined" communities (Norton Peirce, 1995; Norton, 2013). Through these three perspectives of context, I will argue that context informs text. Text is construed intercontextually, and therefore, the individual's understanding of text, and further, students' text interpretation and production, is not necessarily shared. The aforementioned conceptual synthesis is particularly important for this dissertation study because the study explores Japanese language learners' agentive meaning-making, which requires an extensive attention to individuals' understanding of culture, institutional discourse, and identity, in a Japanese language classroom. This will be further illustrated in the chapter. Based on the conceptual framing, I propose a new pedagogy (Chapter 5). This pedagogy resides in literacy practices which enhance learners' awareness of semiotic choice in a social context (Rose & Martin, 2012), while it also actively incorporates literacy practices in which individuals can *invest* their time and effort in negotiation with their future affiliation (Norton Peirce, 1995; Norton 2013). Such literacy practices include: pre-writing tasks in which individuals design their own topics, goals, and audiences based on their goal of learning Japanese, joint-constructing practices with peers who have similar interests and commitments, peer-response activities in which individuals co-construct text with their classmates and instructor, and so forth. I utilize this pedagogy to teach a personal narrative genre in a US college level elementary Japanese course.

1.4 Research Questions

The following questions are guiding this research. These inquiries are explored through my instructional intervention.

1. What linguistic choices did learners make in the facilitated writing project?
2. What linguistic choices are enabled and/or constrained, and how are such negotiated choices associated not only with the facilitated genre, but also with the learner's identity, desire, and commitment?
3. How do the identified linguistic choices shape, and how are they shaped by, the learners' understandings of culture, institutional discourse, and/or identities?

For the first research question, I will examine students' linguistic choice with particular focus on the goal-oriented nature of writing. I will investigate how students make meanings through their choices in *field*, *tenor*, and *mode*. The goal of this inquiry is to shed light on individual students' writing and semiotic choices.

For the second research question, I will explore what linguistic choices (e.g., lexically-dense clauses, etc.) are enabled and/or constrained, and how such choices are associated not only with the genre, but also with the student's identity, desire, and learning commitment in a world language classroom. In general, I will explore students' linguistic choices in conjunction with their identities and investments. The goal of this inquiry is to explore what is signaled in the student's writing (e.g., imagined communities) and how it is instantiated in the individual's choices in *field*, *tenor*, and/or *mode*.

The last research question is an extended inquiry from the previous inquiries. For this inquiry, I will investigate how the student's linguistic choices identified in the previous inquiries inform, and are informed by, the cultural shaping of context (e.g., multilingual makeups in the classroom), institutional shaping of context (e.g., institutional and academic discourse), and imaginative shaping of context (e.g., individual learners' negotiations in a collegiate world

language classroom). The goal in this inquiry is to explore multiplicity that a text inheres, and to identify an associated connection with social context.

For the natures of these inquiries, this dissertation study is qualitative and interpretive. In particular, this study uses Fairclough's critical discourse analysis, or CDA (1989; 1992; 2003), and his three-dimensional analysis model of *description*, *interpretation*, and *explanation*. In order to provide an in-depth understanding of individual students' text interpretation and production, I draw on a post-structuralist ethnography perspective (Edgeworth, 2014; Norton & McKinney, 2011; Norton, 2013; Peters & Burbules, 2004) by collecting qualitative data sets (i.e., students' written text and interview). Detailed illustrations of this research approach will be provided in Chapter 5.

1.5 Significance of the Study

This study is significant for its potential to offer 1) an alternative view of writing, 2) empirical account of the designed pedagogy, and 3) explanatory potential which can advance researchers' textual analysis.

First, this study attempts to provide an alternative view of writing to Japanese language education. As illustrated earlier, *writing* in the field tends to be subordinated to a secondary role, and often utilized as acquisition practice (Hirose, 2015; Kumagai & Fukai, 2009; Ramzan & Thomson, 2013). Although there are studies that explore elementary Japanese writing (e.g., Fujimori, 2005; Ishige, 2011; 2013; 2014; Kogasa, 2007; Kojima, 2010; Komiya, 1987; 1988; 1992), the majority of the studies tend not to question what constructs the writing (e.g., audience, topic, and purpose), how writing is achieved (e.g., genre move and register), and how writing relates to the writer's complex identities (with some exceptions such as Hirose, 2015).

This dissertation study is important in this regard as it brings greater consciousness to writing and situated identity negotiation in an elementary Japanese language classroom.

Secondly, this study will provide an empirical account of the designed pedagogy. The designed pedagogy centers on learners' identity, investment, and meaning-making practice, and attempts to explore educational discourses where individuals are projected as agentic meaning-makers. Therefore, even though the data for this dissertation study is collected in Japanese language education, the ethnographic investigation of my instructional intervention and pedagogical reflection could be generally informative for world language instructors. Especially for world language instructors who are concerned about their students' writing and identity, this study has a potential to be a resource to imagine their future inquires.

Thirdly, this study attempts to offer an explanatory potential which can advance researchers' textual analysis. The study draws on currently available theories of text and context (e.g., social semiotic theories, critical theories, and post-structural theories) and weaves them together to create a comprehensive framework for this dissertation study. This conceptual framing complicates the current notion of text and context and address critical questions, which have a great deal of potential in theoretically advancing researchers' textual analysis.

CHAPTER 2

A REVIEW OF THE RELEVANT LITERATURE

2.1 Introduction

My understanding of the social aspects of writing and learners' resources to engage with such practices is shaped by recent studies of social semiotics and identity theories. This chapter will provide a review of the former, systemic functional linguistics (SFL), because this area, along with identity theories, plays a significant role in constructing my conceptual framework (Chapter 3) and methodology (Chapter 5). To begin with, the section below provides the theoretical background of SFL and its view of text and context. It then addresses the SFL-informed literacy approach and the oft-drawn critiques of this approach. The last section of this chapter addresses recent SFL studies that actively incorporate critical literacies perspectives on language, language learning, and language teaching.

2.2 Systemic Functional Linguistics

Systemic functional linguistics is a social semiotic approach to language that explores how people use language and how it is structured for its context. In SFL, language is viewed as a large network of interrelated options, and the user's *choice* of language for meaning-making is emphasized. Martin (2001) briefly illustrates how SFL differs from other linguistics schools as follows:

[SFL theorists] place considerable emphasis on the idea of choice. They view language as a large network of interrelated options, from which speakers unconsciously selected when speaking (p. 151).

SFL is called *systemic* because it foregrounds the organization of language as options for meaning, and *functional* because, unlike other theories, it interprets language in light of the way

people use it in life. In general, these are the main features that distinguish SFL from a formal linguistic perspective.

Syntagmatic order and *paradigmatic choice* are fundamental concepts in SFL.

Broadly speaking, *syntagmatic order* is the linguistic phenomenon of “chaining.” From this view, items are strung together horizontally in structures. Language thus has patterns, or regularities, in “what goes together with what.” The example below (Example 1) illustrates this syntagmatic perspective⁴. The sequential ordering of elements in each clause is highlighted in this perspective.

- *School will be cancelled.*

The subject *school* is followed by the verbal group *will be*. Thus, this is a declarative clause.

- *Will school be cancelled?*

The auxiliary *will* is followed by the subject *school*. Thus, this is an interrogative clause.

- *Cancel school!*

The verbal group *cancel* is followed by the object *school*. Thus, this is an imperative clause.

Example 1 Example from Coffin, Donohue, and North (2009, p. 202)

Each clause follows a different structural order and thus involves a different clause type. The ordering principle is the rank, and is organized by the relationship “is a part of.”

Paradigmatic choice, on the other hand, is the phenomenon of “choice” in a linguistic system. In SFL, it is described in terms of systems and networks. It is exemplified by the question “what could go instead of what?” The linguistic relationship on which this system is based is “is a kind of.” An example would be “all clauses are either indicative or imperative,” which is shown in Figure 1.

⁴ As the potential audience of this dissertation study is English language speaker, the example here is illustrated in English. Examples in Japanese are illustrated in Chapter 5 in relation to methodology.

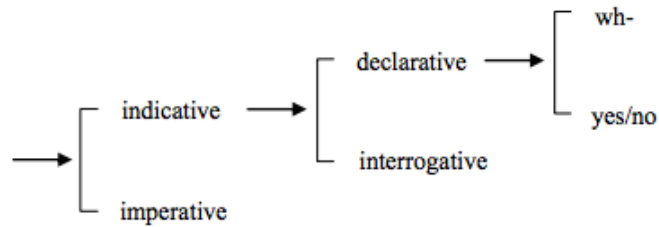


Figure 1 System network

The horizontal arrows in the network lead to systems of choices in which a writer (a speaker) can choose one feature or another; these choices lead on to other systems, in which writers can choose another feature until they get to the end of the path. In order to get wh- questions, for example, writers have to choose indicative (not imperative), and then interrogative (not declarative), and then wh-questions (not yes/no questions). Coffin, Donohue, and North (2009) explains syntagmatic order and paradigmatic choice as follows:

Traditional formal and communicative approaches tend to take a syntagmatic perspective, whereas systemic functional linguists hold the view that both perspectives are important in order to understand the meaning made by a clause (or any other language element) (p. 202).

2.2.1 Text and Context in SFL

SFL has a great interest in the relation between text and context (Martin, 2001, p. 151), and as such, developed theories of context, such as *context of situation* and *context of culture*. To put it succinctly, context of situation is an immediate environment where language is used, while context of culture is the cultural and historical environment that informs language use (Malinowski, 1935, as cited in Halliday & Hasan, 1989, pp. 6-7). Both of these contexts are theorized as the necessary constructs for an adequate understanding of a text (Halliday & Hasan, 1989, p. 7).

Context of situation and context of culture were originally coined by anthropologist Bronislaw Malinowski in the 1920s. Malinowski's research was undertaken in the Trobriand Islands, where inhabitants lived mainly by fishing and gardening. Malinowski, who was described as a "great anthropologist [and] also a gifted natural linguist" (Halliday & Hasan, 1989, p. 5), did not have a difficult time conversing with the inhabitants in their language. However, what he did struggle with was "how to [...] expound his ideas on the culture to English-speaking readers" (Halliday & Hasan, 1989, p. 6). Although he collected many texts through communicating with the inhabitants in their language, Malinowski faced difficulties when considering how to make those texts intelligible outside of the islands. Malinowski tried free translation, which was intelligible but conveyed nothing of the language or the culture; he also tried literal translation, which was unintelligible to English reader. In order to bypass this dilemma, he ended up giving an extended commentary that placed the text in its living environment. Through this practice, Malinowski realized that there was a need for a concept that expresses the situation in which the text was uttered. He thus created the concept of *context of situation*, which is now widely understood in SFL as the "environment of the text" (Halliday & Hasan, 1986, p. 6).

Malinowski also saw that it was necessary to provide more than the immediate environment; he realized it was essential to give information not only about the actual environment but also about the total cultural background—the whole cultural history behind the text. Malinowski observed that the inhabitants would gather around in the evenings and listen to oral stories. Often the stories were associated with the well-being or continuing solidarity of the group by, for example, invoking the great famines and the people's united actions to overcome them. Although the direct relation between this narrative and the actual environment in which the

stories were told cannot be seen, there still exists a context—a context that is broader than and informs the immediate context. Malinowski argued for this broader concept of context, *context of culture*, as the cultural historical environment that informs the language use in an immediate context. This is visually illustrated in Figure 2 below (the model on left).

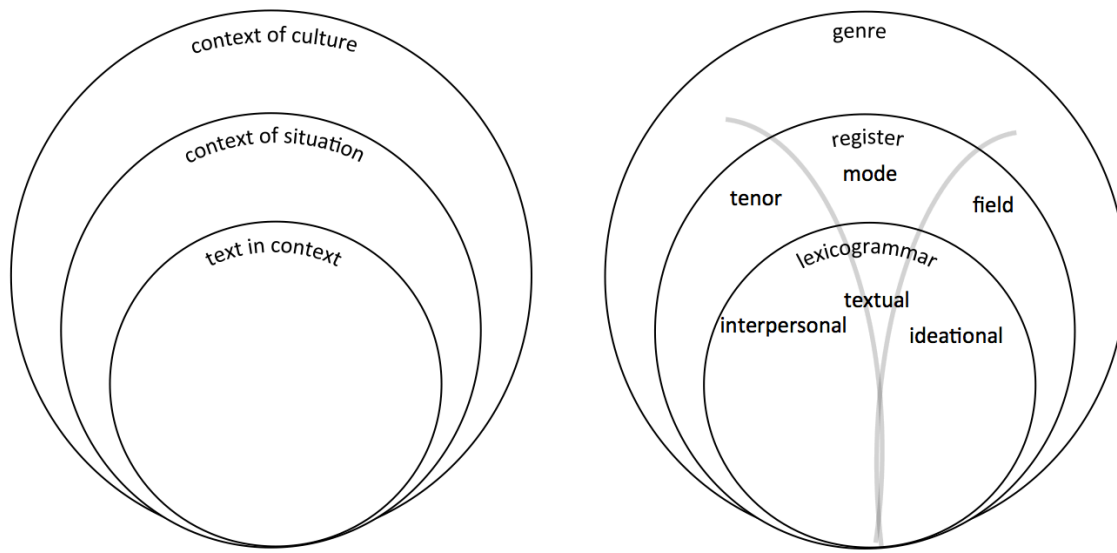


Figure 2 Stratified model of social context (modified from Martin & Rose, 2008)

2.2.2 Register

Register and *genre* are the linguistic approaches to illustrate the context of situation and context of culture (the model on right in Figure 2 above). *Register*, on the one hand, is a semantic concept in which different kinds of meaning are construed (Halliday & Hasan, 1989). It is the concept that the variety of language corresponds to the variety of speaker situations; this information about context helps to predict language patterns, which in turn help to predict context (Coffin, Donohue, & North, 2009; Schleppegrell, 2012). The framework of register consists of three variables—*field*, *tenor*, and *mode*. These register variables are the resources used to build a particular set of meanings, including what is happening (*field*), who is taking part (*tenor*), and what part the language is playing (*mode*).

Field refers to “what is happening, to the nature of the social action that is taking place” (Halliday & Hasan, 1989, p. 12). It covers experiences, the topics being discussed, and the degree of specialization. Semantically, field is construed by ideational choices. Noun phrases or nominal groups present participants in a clause (i.e., people, topic, thing, etc.) and an analysis of how they are represented through what kind of verb (process) and under which circumstance (i.e., time, place, manner) is intrinsic to this field variable. Along with this experiential meaning, ideational meanings are also construed by logical choices. Logical relationships (e.g., enhancing meaning, extending meaning, elaborating meaning) between clauses construed by conjunctions and verbal conjugation weave experiential meanings into a text. Construed by both experiential and logical choices, the field variable presents the nature of the social action that is taking place (Halliday & Hasan, 1989).

Tenor, expressed by interpersonal choices, refers to “the nature of the participants, their statuses and roles” (Halliday & Hasan, 1989, p. 12). It is the role of relationships being construed through a text or interaction, including the stance or attitude of the speaker or writer (Schleppegrell, 2004). Whether a clause is giving information (statement) or demanding information (question), or whether it is giving service (offer) or demanding service (command) is examined in the tenor variable. Modal verbs, adverbs, and other resources for attitudinal meanings also construct interpersonal meanings. Through this interpersonal choice of language, the writer represents their social relations and roles in a text.

Mode refers to “what part the language is playing” (Halliday & Hasan, 1989, p. 12). Mode differentiates the role of language and the way the text participates in the activity (e.g., lecture, meeting, etc.). Availability of feedback also constructs the mode variable. For example, in a situation of face-to-face conversation, if you disagree with your conversation partner, you

can do so straight away. However, if you listen to the radio, there is no possibility of immediate feedback (Eggins, 2004). Generally, these dimensions of mode highlight the basic contrast between spoken and written language (Eggins, 2004, p. 92). Such textual resources that construe those differences include thematic organization, cohesive devices, and clause combining strategies. Table 1 briefly summarizes the register variables and their linguistic realization.

Register variable	Choices	Linguistic realization
<i>Field:</i> “what is happening”	Ideational choices Experiential choices Logical choices	Noun phrases/nominal groups (<i>participants</i>) Verbs (<i>process</i> types) Information about time, place, manner (<i>circumstances</i>) Resources for making logical relationship
<i>Tenor:</i> “who is taking part”	Interpersonal choices	Mood (statements, questions, command, offer) Modality (modal verbs and adverbs) Evaluative and attitudinal meaning (appraisal)
<i>Mode:</i> “what part the language is playing”	Textual choices	Thematic organization (flow of the text) Cohesive devices, conjunctions, connectors Clause-combining strategies

Table 1 Register and linguistic realization (adapted from Schleppegrell, 2004)

To reiterate, grammar in SFL is structured through situated *choices* being made in different contexts (Byrnes, Maxim, & Norris, 2010). Those *choices* from multiple dimensions of language allow writers to represent the action taking place, participants’ relationships and attitudes, and thematic choice, all of which are necessary practices to construe a particular meaning in a particular context (i.e., meaning-making). In other words, *field*, *tenor*, and *mode* are not separate variables but simultaneous components that realize the environment in which language is used. It is the combination of these different functions of language that realizes particular meanings.

2.2.3 Genre

Genre has been developed based on the register theory. As Figure 1 above shows, register is represented inside the circle of genre in order to show that “genres are patterns of language patterns” (Rose & Martin, 2012, p. 47). In SFL, genre is the recurrent configurations of meaning, and is defined as a staged, goal-oriented, social process realized through register

(Martin, 1992). Genre is *social*, because people are trying to communicate with an audience; *goal-oriented*, because people always have a purpose for using language; and *staged*, because it usually takes people a few steps to reach their goals (Martin & Rose, 2008; Rose & Martin, 2012).

Stage is particularly important to achieve the writer's goal. In SFL, stage accounts for variations in the type of genre and for overall textual coherence (Martin & Rose, 2008). It is the way "a text fulfills the social purposes of the writer" (Hyland, 2004, p. 198), and it is only referred to as "stage" when a functional label is assignable (Eggins & Slade, 1997, p. 233). In other words, it is the genre-specific sequence that is purposefully constructed by the writer to achieve his or her purposes in the text. This process is goal-oriented and is achieved through choices in register.

For example, from the SFL perspective, the social purpose of the *narrative* genre is typically achieved through the stages of Orientation, Complication, Evaluation, Resolution, and Coda. While Orientation and Coda are optional stages, Complication, Evaluation, and Resolution are the required stages for realizing expectancy and disruption. The Evaluation stage functions both backward and forward to evaluate the preceding events and to expect the subsequent events (Rothery, 1996; Martin & Rose, 2008). Table 2 outlines the function of each stage. Overall, material processes (e.g., action verbs) and mental processes (e.g., mental verbs) in the past tense are often used in this genre. Two or more participants are introduced, and often dialogues are constructed. Characters, location, and story setting are introduced by language that establishes the field of the text. The Complication stage presents problems for the characters to solve. The sequence of events is often constructed through conjunctions and activity sequences. In the following stage, Evaluation, the characters evaluate the events. Language that construes emotion

such as attitudinal lexis, interrogative clauses, exclamations, and so forth is typically used in this stage. The Resolution stage is where the characters solve the problems. Resolution often involves reversed patterns of participants' roles in this stage (Rothery & Stenglin, 1997). The last stage, Coda, offers commentary, where interpretation and comments on the events are often provided.

Stage	Purpose	Register
Orientation	Gives information about character's situation	Participants (who and what) Circumstance (when and where)
Complication	Presents problems for the characters to solve	Action verbs and mental verbs (the main characters tend to have the role of "doer" while others have the role of "do-ee") The conjunctive relations are temporal and successive, and create a sequence of events
Evaluation	Evaluates the major events for the characters	Attitudinal lexis, interrogative clauses, exclamations, mental verbs, negation
Resolution	Sorts out the problems for the characters	Roles of "doer" and "do-ee" are often reversed
Coda	Offers commentary	Interpreting and commenting on the events

Table 2 Narrative genre structure (adapted from Christie & Derewianka, 2008; Hyland, 2004; Rothery & Stenglin, 1997)

2.2.4 SFL and Education

The above SFL theories, particularly register (i.e., field, tenor, and mode) and genre (i.e., staged, goal-oriented social process), have impacted a number of educators and have been applied to education. Although SFL has been integrated into education in a variety of forms, there are observable commonalities across the board. This section refers to such SFL-influenced literacy instruction as *SFL-informed approach* and illustrates the fundamental basis behind the instruction.

2.2.4.1 Shared Experience

The most foundational principle in the SFL-informed approach is that successful language learning depends on "guidance through interaction in the context of shared experience" (Rose & Martin, 2012, p. 53). Since genre is defined as a staged, goal-oriented, *social process*, the shared experience among learners and teacher play a significant role. If particular experience and knowledge is not shared—regardless of whether it is everyday domestic experience or

specialized knowledge—it becomes challenging for learners to explore structures of the target language they are being scaffolded to learn (Rose & Martin, 2012, p. 75). Rose and Martin (2012) argues that this shared experience does not necessarily mean one common experience of community life, but rather, it foregrounds learners’ classroom-experience of developing a language for talking about language. Teachers who integrated the SFL-informed approach reported that it was useful to develop such shared understandings about text since it allowed for a more productive use of time (Derewianka, 1990, p. 5).

2.2.4.2 Equal Access

Another fundamental principle in the SFL-informed approach is to provide students with equal access to linguistic knowledge. Before the approach was developed, progressive pedagogy or the process writing approach was the predominant form of instruction in Australia. Researchers found that such progressive pedagogy can only serve particular students—students from middle class professional families—while those not from such families are intrinsically marginalized by the pedagogic practice due to “out-of-mainstream” experience. In response to this progressivist literacy approach, the SFL-informed approach was developed as a social equity-based pedagogic movement. Rose and Martin explain that their pedagogy aims to make “the distribution of knowledge in school more equitable” (2012, p. 5). In regard to this view of equity, a critical view will be explained later.

2.2.4.3 Explicit Teaching

For providing equal linguistic access to students, explicit references to knowledge-about-language is key. Martin argues that explicit and systematic teaching of grammar is necessary to facilitate learners’ development of writing skills. He argues:

In our view, inequality of outcomes is sustained by failing to explicitly teach all students the skills they need to independently read and write the curriculum at each stage of school (Rose & Martin, 2014, p. 266).

That is, when an explicit knowledge of language is available to learners, they can make informed choices when they develop their own texts (Derewianka, 1990, p. 5). It is not necessarily their learned knowledge in the classroom, but also the knowledge they already have about texts. The SFL-informed approach foregrounds the idea that making knowledge explicit becomes a resource that learners can draw on in their critical discussion of texts.

A model text is the essential construct for this explicit teaching. In the SFL-informed approach, before students actually produce their own writing, they work on analyzing typical model texts that include essential rhetoric patterns of the target genre. Regarding a model and explicit teaching, Derewianka (1990) argues:

Perhaps most importantly, the knowledge of language provided by a functional model helps us to identify what children's strengths are and to make clear and positive suggestions as to how they might make their texts more effective, instead of vague, superficial comments or mere corrections of spelling and punctuation (Derewianka, 1990, p. 5).

To summarize, the SFL-informed approach is designed to promise equal access to educational success for all students through the explicit teaching of register and genre.

2.2.5 SFL-informed Curriculum: Teaching Learning Circle

The SFL-informed approach typically consists of three (or four) phases of the curriculum: (*Building Field*), *Deconstruction*, *Joint Construction*, and *Independent Construction*. This is known as the *Teaching Learning Circle* (Figure 3).

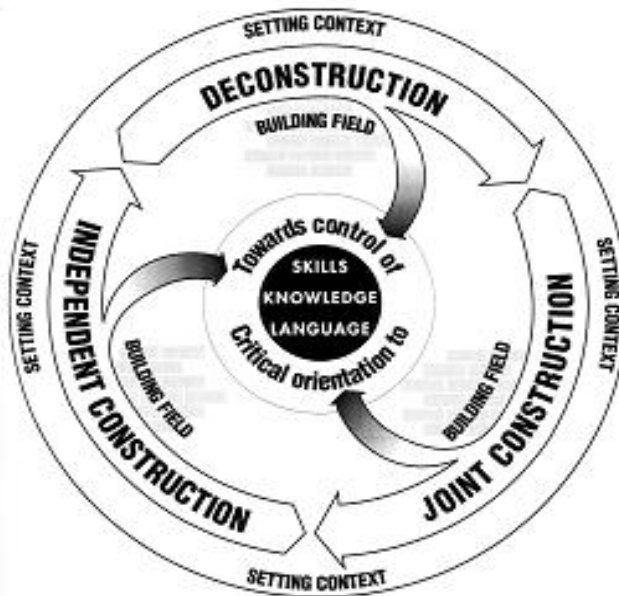


Figure 3 Teaching learning cycle (Rose & Martin, 2012, p. 59)

These phases were designed by genre theorists and educational linguists to hand over control of their learning to students first by establishing common ground and then by making meaning with them before asking them to write on their own (Rose & Martin, 2012). This teaching approach is always represented as a circle to show the possibility for recursion (Rothery, 1996, pp. 101-102).

Rothery, who originally developed this circle, illustrates as follows:

We have always shown the possibility for recursion so that, for example, after jointly constructing a text with the teacher, students may do more work on deconstruction before undertaking another joint construction. The teacher will make this decision, not on the basis of so-called student ‘failure’ but on the basis of her/his assessment of what students need to learn in order to work on a joint construction more successfully (Rothery, 1996, p. 102).

2.2.5.1 Building Field

The phase of *Building Field* (or sometimes called Negotiating Field) consists of earlier versions of the teaching learning cycle, and is integrated into the current cycle throughout the phase (see Figure 3 above). As the name of the phase indicates, during this phase, teachers facilitate practices in which students build knowledge of a particular field. In the context of elementary school, Rothery illustrates this phase with the following example.

For example, if students are going to write an exposition about whether or not animals should be kept in zoos, they need to build up knowledge about how some of the animals found in zoos live in their natural habitat. However, before they come to this, their initial exploration is likely to be a sharing of knowledge about the behaviour of pets they are familiar with. In the course of exploring the field there will, thus, be a movement from everyday to educational knowledge. The extent of this movement will vary according to the knowledge students already have of the field (Rothery, 1996, p. 103).

This example highlights the importance of teacher and students building up a shared knowledge of the field and consequently learning the language use of the particular field. This phase also involves discussions on how to organize and record information from the activities. Accordingly, teaching research strategies, such as locating resources of information, note making, and summarizing, also plays a key role in this phase (Rothery, 1996, p. 104).

2.2.5.2 Deconstruction

The goal of the *Deconstruction* phase is to reveal the social purposes of a genre and the settings where the genre is commonly used. Students are encouraged to bring their own experiences to the learning process through explicit questions such as “What is the text about?”

“What purposes does it serve?” “Who uses it? Why?” that raise student awareness of the social purposes of the genre. In this phase, students analyze a genre to reveal its stages and key registrial features, focusing upon the functions of language and the ways meanings are construed in a specific context. For the analysis, the teacher provides them with samples or models of the target genre. Such tasks involve a range of mode, from individual homework to group discussions. As for the importance of group discussion, Byrnes argues that:

Because students cannot be expected to locate every important linguistic feature on their own, class discussion the following day with the instructor is important so that additional marked language in the genre that reflects its tenor and mode can be identified (Byrnes et al., 2010, p. 126).

At this initial stage of this phase, the teacher tends to do most of the talking, aiming to build up a deeper shared understanding of genre, but once the teacher is satisfied with the group’s knowledge of the genre, s/he shifts to a more or less “dialogue form of interaction to consolidate the new knowledge about genre” (Rose & Martin, 2012, p. 62).

2.2.5.3 Joint Construction

This stage was originally developed based on observations of how pre-school children develop language through interacting with adult caregivers (Rothery, 1996, p. 104). The adult’s guidance, in the context of shared experience, enables the child to contribute to the construction of the text. In the Joint Construction phase, the teacher takes up a similar role with the class and scaffolds his/her students’ responses to construct the meanings of the genre (Rothery, 1996, p. 105). Researchers advise that materials, such as word maps, tables, lists, drafts, etc., be kept visible to the whole class via Over Head Projector or PowerPoint during this phase, so that learners and teacher can establish a shared experience of, and jointly construct texts.

Guided and teacher-supported practices are provided, which also include questions that ask how learners plan to complete the task (Byrnes et al., 2010, p. 137). This phase allows students to work together in groups while their teacher works with those who need more teacher support. Teachers gradually reduce their support as students gain greater control over their writings (Rothery, 1996).

2.2.5.4 Independent Construction

The *Independent Construction* phase is where students apply what they have learned to write a text independently. Teachers can thus observe whether or not their students have achieved a required level of competency in the genre. This phase involves various forms of feedback: written and oral feedback, feedback from the teacher and from one's peers, as well as feedback on editing and rewording. It is also this phase that relates what has been learned to other genres and contexts. Overall, this phase encourages students to draw on their knowledge of genre and conduct comparative and critical reflection on the differences and similarities between various texts and contexts.

To summarize, the aim of the SFL-informed approach is to facilitate learning in which students deconstruct a text, share their understanding and experience of the text, explicitly talk about the text with peers, and write their own text using the knowledge they have gained. All phases involve the principles of shared understanding, equal access to linguistic knowledge, and explicit pedagogy. Of particular importance to note, which is often emphasized by genre theorists, is that the approach is not a set of strategies. Rose and Martin (2012) illustrates this in the very first chapter in the book, *Reading to Learn, Learning to Write*: “Genre-based literacy pedagogy has never been conceived as a set of strategies that teachers can simply add to their already crowded toolbox” (Rose & Martin, 2012, p. 3). It is important to understand the SFL-

informed approach cannot be successful if it is add-on practice—it is possible only with the integration at the curricular level.

2.2.6 SFL and World Language Education

The SFL-informed approach has gone beyond primary language education in English speaking countries, and now garners attention in the field of world language education. A growing number of studies that employ SFL in collegiate world language courses have been reported lately—e.g., English in China (Wang, 2013), in Japan (Yasuda, 2011; 2015), and in Taiwan (Chen & Su, 2012), German in the US (Byrnes, 2009; 2011; 2012a; 2012b; Ryshina-Pankova & Byrnes, 2013), Japanese in Australia (Ramzan & Thomson, 2013), and Spanish in the US (Colombi, 2009; 2015).

Of particular significance to highlight in light of the popularity of SFL in world language education is the research done by Heidi Byrnes, an applied linguist of German in the Georgetown University German Department. Byrnes and her colleagues' research on writing through the SFL perspective include discussions of the most appropriate learning at particular stages (Byrnes, Maxim, & Norris, 2010, p. 58), level-specific frameworks for teaching and assessment (Byrnes, 2002; 2012a), and in-depth investigation of an entire world language program (Byrnes, 2001; Byrnes, Maxim, & Norris, 2010). These studies are effective resources for expanding advanced language learners' literacy development. It has been showcased that being aware of the development of register and genre is necessary for teachers and learners to further their knowledge construction and to enhance their literacy development. Byrnes argues that attention to these developmental features is of the utmost important in the creation of a writing curriculum (Byrnes, 2012a).

2.2.7 Critiques of SFL

While the SFL-informed approach is often used as “a pedagogic solution” (Lills & Scott, 2008, p. 10) to issues in language education, it is also true that the education field holds a critical viewpoint of this pedagogy. The criticisms range from those at the ideology level, which claim that genre is a set of deterministic relations and the SFL-informed approach is a mere reproductive process, to those at the research methodology level, which declare that insufficient attention has been paid to language users as individuals.

For example, education fields that hold a critical orientation to language and power (e.g., critical literacies studies), are skeptical of genre theorists’ way of conceptualizing power in academic contexts. They point out that the primary aims in the genre tradition, such as “apprenticeship” (Martin, 2002) and “developing disciplined thought” (Martin & Maton, 2011), are achieved through teaching typical and representative textual features of a particular genre. Critical theorists problematize such approach to genres (Cope & Kalantzis, 1993; Janks, 2010; Luke, 1996). Luke for example is concerned about the use of systematic explanation and scripted instruction for producing typical genres (Luke et al., 2011, p. 152). He argues that, especially for Indigenous and other underserved students, the genre theorists’ approach that provides access to academic discourse will not resolve educational issues that disproportionately affect these communities because there is no attempt to change the institutional ideology. Janks also claims that the genre approach risks reifying existing genres (Janks, 2010), and that the reproduction process perpetuates the marginalization of minority students because of their lived experiences and diverse cultural background.

Along with this denouncement of the genre theorists’ way of conceptualizing power, the methodological approach of SFL has been put into question. It is often contended that the

SFL-informed approach is highly textual in nature, and primary analytic focus is given to observable phenomena, such as language use (Coffin & Donohue, 2012, p. 69). Linguistic experts' etic perspective accounts for textual analysis, and an insider's emic perspective does not receive explicit analytic attention. A writer's intention that may not be expressed or a reader's interpretation that may not be associated with the writer's intention are not considered to be empirical data (Coffin & Donohue, 2012); that is, unless it is reflected in the linguistic choices of the writer, the writer's background such as his or her lived experiences, or "the colour of the skin of the writer" would not count as context (Gardner, 2012, p. 59).

2.3 Critical Instantiations of SFL

While such debates have lasted for over three decades, of particular importance to my dissertation study are the critical instantiations of SFL. Some of the studies directly respond to the critiques mentioned above (e.g., Harman & Khote, 2017; Hasan, 1996; Janks, 2010; Kamler 1993), while some studies use SFL theories critically based on their situated educational needs (e.g., Achugar, Schleppegrell & Oteiza, 2007; Carpenter, Achugar, Walter, & Earhart, 2015; Colombi, 2015; Gebhard, 1999; Harman, 2013; Harman & Khote, 2017; Harman & Simmons, 2014; O'Hallaron, Palincsar, & Schleppegrell, 2015). By referencing such studies, this section illustrates studies that incorporate SFL theories with critical literacies perspectives on text and context, and language learning and teaching.

At the outset, it is important to clarify what the word *critical* means. This study uses the word *critical* not in a sense of "critical thinking," which can be paraphrased as "logical thinking," but rather to signal an attempt to question the taken-for-granted norms or naturalized disciplines. Janks (2010) explains this view of critical as follows:

The word *critical* enters this discourse to mean something different from what we normally understand by ‘critical thinking’. It no longer only means resonated analysis based on an examination of evidence and argument. Here it is used to signal analysis that seeks to uncover the social interests at work, to ascertain what is at stake in textual and social practices. Who benefits? Who is disadvantaged? In short, it signals a focus on power, ... what is sometimes called ideology critique (pp. 12-13).

One implication is that, when the critical perspective is drawn into pedagogy, the pedagogy often focuses on sociopolitical and sociocultural principles in the language used in teaching and learning. Kubota and Austin (2007) illustrates this as a *critical turn*, and calls for further research which critically explores areas such as linguistic and cultural norms, instructional materials, and language policy. In a sense, the studies I illustrate below are examples of such critical approach.

2.3.1 Critical Discourse Analysis

One of the most influential studies in this regard is Norman Fairclough’s critical discourse analysis (CDA). To begin with, “discourse” in Fairclough’s CDA is different from traditional understandings of discourse, such as “language use” or “text structure above the sentence.” Rather, discourse in his CDA model is understood as “use of language seen as a form of social practice” (Fairclough, 1995, p. 7). Such conception requires attention to “connections between properties of texts, features of discourse practice (text production, consumption, and distribution), and wider sociocultural practice” (ibid, p. 88). In this regard, CDA is “an analysis of not only what is said, but what is left out—not only what is present in the text, but what is absent” (Rogers, 2004, p. 7). CDA differs from other discourse analyses because it offers not

only a description and interpretation of discourse in context, but also a critical explanation of why and in what way discourses work (ibid, 2004).

Fairclough's CDA model (1989; 1995) has a three-dimensional conception of discourse: text, interaction, and context, and three stages of analysis accordingly: *description* of text, *interpretation* of the relationship between text and interaction, and *explanation* of the relationship between interaction and social context. This relation is illustrated in Figure 4 below.

Description is an analytical stage which is concerned with the formal properties of the text. A range of text properties is understood as potentially ideological (Fairclough, 1995, p. 2). The text is deconstructed at the level of vocabulary, grammar, and textual structures. Ten investigative questions are provided for this stage along with three types of value that formal features have: experiential (e.g., content, experience in the text), relational (e.g., relationship in the text), and expressive (e.g., evaluation, subjects, social identities in the text) (p. 112).

Regarding this text analysis, Fairclough remarks that this procedure “should not be treated as holy writ—it is a guide and not a blueprint” (1989, p. 110) and emphasizes that supplementation may be needed in accordance with the research goal. Fairclough (1995) also emphasizes that this “textual analysis should mean analysis of the *texture* of texts, their form and organization, and not just commentaries on the ‘content’ of texts which ignore texture” (p. 4, emphasis original). This textual analysis is generally informed by Halliday's systemic functional linguistics.

The *interpretation* stage explores text in relation to external cues and intertextual context. Physical situation, properties of discourse participants, and connections to previous discourses are the primary concern in this stage. Investigative questions such as “What's going on?,” “Who's involved?,” “In what relations?,” and “What's the role of language in what's going on?” are provided for this analytic stage. This stage also explores the interpreter's *members'*

resource. Members' resource is the information people have in their heads and utilize when producing or interpreting texts (e.g., their linguistic knowledge, beliefs, values, assumptions, etc.). It is of particular importance in CDA that interpretations are generated through a combination of what is in the text *and* what is 'in' the interpreter. This means that the interpretation of texts is "a dialectic process resulting from the interface of the variable interpretative resources people bring to bear on the text, and properties of the text itself" (Fairclough, 1995, p. 9). This means, text and context, interpretation of text, interpretation of interaction, and members' resource, are all informing each other, interdependently related, and constituting parts of the resources for interpretation (Fairclough, 1989, p. 145).

The last stage, *explanation*, is concerned with the relationship between interaction and context. Fairclough (1989) describes this stage as "detailed sociological analysis" (p. 166), and the dialectic relation of discourse and society is examined in this stage.

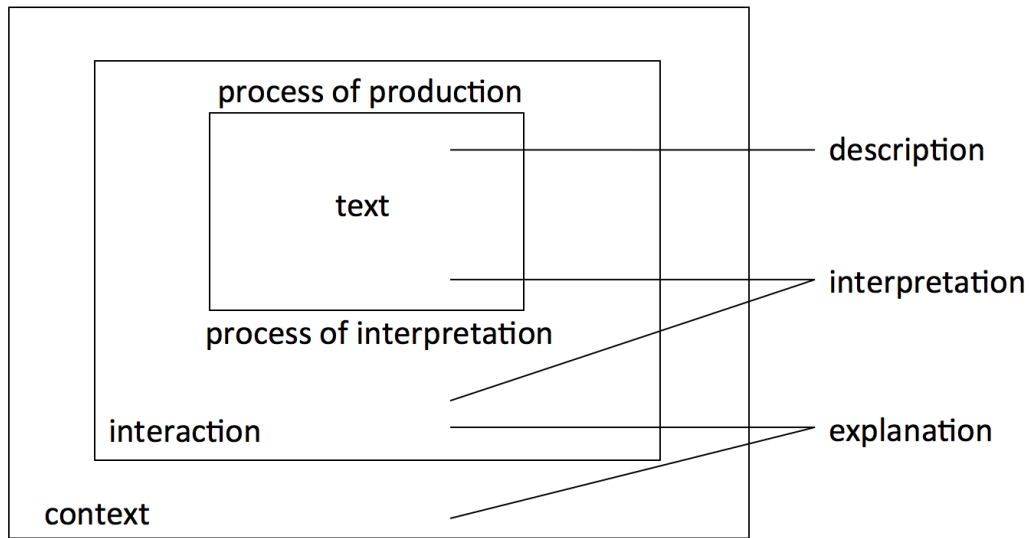


Figure 4. Discourse as text, interaction, and context (Fairclough, 1989, p. 25)

2.3.2 Critical Language Awareness

Another important concept that integrates critical perspectives into SFL is critical language awareness (CLA). It was originally developed by scholars in Europe in the early 1990s and is now well recognized as a pedagogical application of critical discourse analysis. CLA prepares the reader to ask questions such as: Why did the writer or speaker make these choices? Whose interests do they serve? Who is empowered or disempowered by the language used? This CLA approach helps learners to develop “not only operational and descriptive knowledge of the linguistic practices of their world, but also a critical awareness of how these practices are shaped by, and shape, social relations and relationships of power” (Clark, Fairclough, Ivanič, & Martin-Jones, 1990, p. 249). CLA theorists argue that it is essential to integrate CLA at various levels of education (e.g., curriculum, program, and instruction).

Because the general principle of CLA is to critically explore the language in use, CLA is often utilized in collaboration with SFL theories. Various educational linguists, including systemic functional linguists, report their studies that integrate CLA into their projects. For

example, O'Hallaron, Palincsar, and Schleppegrell (2015) utilizes CLA in a professional development project, the goal of which is to make functional grammar (e.g., SFL) useful and usable by ELL teachers in the United States. According to the study, despite the fact that informational texts play a significant role in classroom across disciplines, due to the genre-specific linguistic choices⁵ there is less discussion in regard to authors' voice or attitude in the text. In consequence, such informational texts are often treated as "resources of incontestable knowledge" (p. 57). Questioning such positioning of reader (and learner) as a mere receiver of knowledge, the researchers use SFL as a tool to guide teachers and students to pay extensive attention to the author's linguistic choice in informational texts. The study reports that teachers and students developed in-depth understandings of the ways the author's linguistic choices (e.g., interpersonal adjuncts, such as "interestingly" and "fortunately") position readers in certain ways and shape their interactions with the informational texts. The researchers argue that this enhanced awareness of how readers are being positioned, and how they feel about that positioning, makes students become "questioners and producers of knowledge in their own right" (O'Hallaron et al, 2015, p. 65).

In a similar vein, Carpenter, Achugar, Walter, and Earhart (2015) explore the potential of CLA in professional development for history teachers. According to the study, history teaching has a dual focus: "on the one hand identifying the representation of reality (*what happened*) and on the other, an analysis and reflection of how those facts are interpreted (*bias and explanation*)" (Carpenter et al, 2015, p. 83, emphasis original). The researchers argue that increasing teachers' and students' linguistic knowledge about the ways such meanings are construed can help them explore the consequences that these meanings have (e.g., disciplinary knowledge construction and historical understanding). Enhanced understanding of such

⁵ For example, no first person pronoun "I" or mental verbs like "think."

meaning-making, they argue, makes teachers and learners “become more critical about the texts they read and more aware of the choices they make when producing a text” (Carpenter et al, 2015, p. 83).

It is worth noting that the development of CLA is attributed to the shift of the view of *writing* throughout the history. Clark and Ivanič (1997) explains the history of research on writing as “‘the four Ps’ of writing: *product*, *process* (including practices and participants), *purpose* and *politics*” (p. 17). Ivanič (2004) extends this notion and illustrates six types of discourse of writing: *a skills discourse*, *a creativity discourse*, *a process discourse*, *a genre discourse*, *a social practices discourse*, and *a sociopolitical discourse*. She argues CLA is rooted in the latest view of writing (i.e., a sociopolitical discourse of writing) for its nature of questioning ideological underpinnings and ideological consequences of writing.

2.3.3 SLA as Institutional Phenomenon

The above critical perspective on language learning and teaching extends the understanding of second language acquisition (SLA) toward an institutional phenomenon. Gebhard (1999; 2004; 2019) for example argues that text is shaped by the institutional and political contexts in which it is embedded. Such institutional perspective connects textual practices in the classroom with the historical and political contexts of schooling in the US (Figure 5).

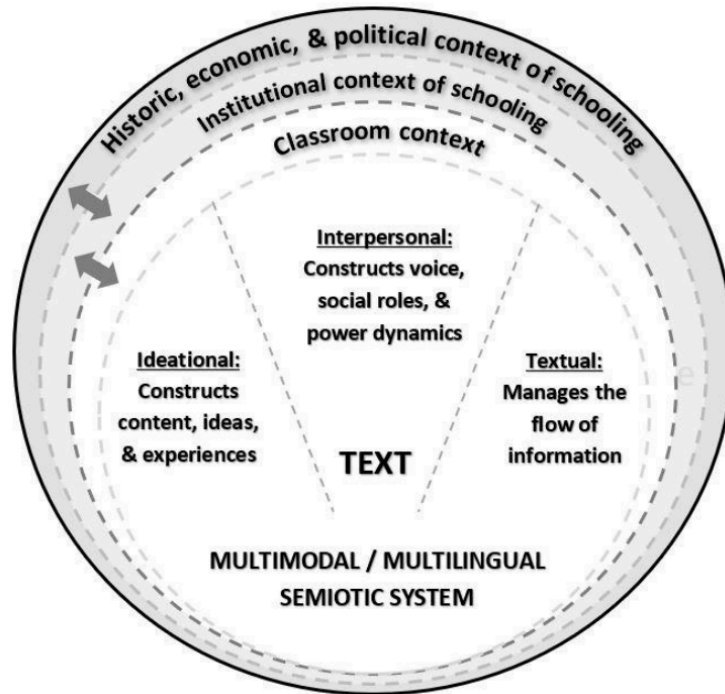


Figure 5 Text/context dynamics in schools (Gebhard, 2019)

This conceptual framing shows that literacy practice and its register in *local context* are implicated in the selected language of instruction (e.g., English), interaction patterns in classroom (e.g., initiate, response, evaluation), and subject-specific genre (e.g., narratives in Language Arts class). The framework also indicates that literacy practices in the local context cannot be analyzed without referencing the schooling practices, or the *institutional context of schooling*. It is essential to critically investigate how teachers and students are institutionally positioned and how such positionings influence their access to resources, communities, and identities. Gebhard (2004; 2019) conceptually extends such institutional context to the *historical, economical, and political context*, which is constructed by historical and economic forces (e.g., industrialization, urbanization, and immigration) and state and federal policies (e.g., No Child Left Behind, English-only mandates, high stake testing, etc.). Janks (2010) also interrogates such institutionalized power in light of curriculum:

All of these choices are fundamentally political along with the questions of: Who decides? Is the curriculum imposed from above by government? Do teachers decide? How much say do students have? (p. 23)

Overall, this particular view of text and context indicates that schools reflect an understanding of how dominant ideology shapes the nature of learning, language, and status of language learners in society (Gebhard, 1999, p. 552).

On a similar note, Clark and Ivanič (1997) illustrates this institutional context as “patterns of privileging” (p. 68). They draw on an example of the British Medical Association, a hospital, and a department, and remark they have their own culture, while they are likely influenced, and are influencing, each other. They illustrate the institutional context “supports particular values, beliefs, associated practices and conventions, and patterns of privileging among them that are specific to the remit of that institution” (p. 68).

2.3.4 Critical SFL Pedagogy

An example of critical application of SFL into teaching writing may be Harman’s (2013) conceptual and pedagogical integrations of *intertextuality*. She makes the proposition that students need to analyze the language in literature and borrow rhetorical and linguistic patterns from said literature to build meaning in their own academic writing, arguing that such textual interaction (intertextuality) is important to heighten students’ awareness of the meaning potential of language. With this particular standpoint on intertextuality, Harman asserts, “A particular text is never a unique entity but resonates with collective echoes of past and present texts” (p. 126). By investigating how K-12 students negotiate textual interaction based on the designated audience and purpose, Harman concludes that language is a pliable resource that can position learners as “agentive text makers” (p. 137).

More recently, Harman and Khote (2017) proposes a critical SFL praxis, which they developed to challenge the deficit positioning of bilingual students in the southeast US. They propose pedagogy that actively incorporates students' multi-semiotic and cultural repertoires while co-constructing disciplinary knowledge through explicit scaffolding. They conceptually frame their praxis with register-switching (e.g., specialized talk vs. colloquial play) and translanguaging (e.g., using both Spanish and English to construe particular meaning), surfing semantic waves (e.g., unpacking technical discourse by translating the text into an everyday simpler version, and jointly constructing text to a more abstract and linguistically dense articulation of disciplinary knowledge), and critical language awareness (e.g., an understanding of how ideological meanings are construed in the texts we read, write, and design). These theoretical tenets are shaped by SFL theories, but at the same time, informed by a culturally sustained pedagogy perspective, which seeks to sustain and embrace cultural pluralism and equality. The researchers suggest multicultural educators who take critical SFL praxis approach need "to listen, validate, and respond to the lived experiences and struggles of their students" (p. 16).

CHAPTER 3

CONCEPTUAL FRAMEWORK

3.1 Introduction

This study utilizes the aforementioned *context of culture* and *context of institution* in order to cultivate in-depth understanding of how text is realized in a world language classroom. As illustrated in Chapter 2, the *context of culture* refers to social and historical processes situated in culture (Halliday & Hasan, 1989), and the *context of institution* refers to an institutional discourse where knowledge is politically selected and constructed (Clark & Ivanič, 1997; Gebhard, 1999; 2004). Text from this perspective may be understood as culture-specific, while, in part, legitimated as cultural by the institution.

This chapter will explore one more perspective on context, with particular emphasis on collegiate language learning. By drawing on post-structural theories of *imagined communities/identities* and *investment* (Darvin & Norton, 2015; Norton, 2013), this chapter attempts to build an additional layer of context, *context of imagination*, which is shaped by collegiate world language learners' identity, desire for future affiliation, and learning commitment. The goal of this chapter is to theorize the context of imagination and illustrate an interrelated comprehensive model of *context of culture*, *context of institution*, and *context of imagination*.

What follows is a brief review of a post-structural approach to identity, imagined communities/identities, and investment. I illustrate these constructs prior to theorizing the context of imagination, because these constructs inform the fundamental parts of what I try to propose in this chapter.

3.2 Post-structural Approach to Identity

In the 1970s and 1980s, a majority of research conceptualized language learners' identity as "fixed personalities, learning styles, and motivations." More recently, however, identity researchers have drawn on post-structural understandings of "identity as fluid, context-dependent, and context-producing, in historical and cultural circumstances" (Norton & Toohey, 2011, p. 419). Moje and Luke (2009) illustrates such recent paradigm shifts in regards to identity as follows:

The move to study identity's relationship to literacy and literacy's relationship to identity ... seems at least partially motivated by an interest in foregrounding the actor or agent in literate and social practices (p. 416).

Moje and Luke explain that this move can be in part "resistance to a skill-based view of literacy or to a view of literacy as cognitive processes" (p. 416), those of which emerged in accordance with the social turn in literacy theory and research. In their study, Moje and Luke address five metaphors for identity (*difference, sense of self/subjectivity, mind or consciousness, narrative, and position*) as an effective way of conceptualizing identity in the current literatures.

While these metaphors make a significant difference in the implications of literacy studies, the three common assumptions across these five metaphors are equally important. These assumptions are: 1) identities are social rather than individual constructions, 2) identity is no longer conceptualized as a single, stable entity, but rather as plural identities, and 3) identity is recognized by others.

These assumptions are echoed in Norton's studies examining the possibilities of identity research and language learning (Norton, 2013; Norton & Toohey, 2011):

- Work on identity offers the field of language learning a comprehensive theory that

integrates the individual language learner into the larger social world.

- SLA theorists need to address how relations of power in the social world affect learners' access to the target language community; learners who may be marginalized in one site may be highly valued in another. Identity theorists are therefore concerned about the ways in which opportunities to practice speaking, reading and writing are acknowledged in both formal and informal sites of language learning.
- Identity, practices, and resources are mutually constitutive... Examination of the practices and resources of particular settings, and of learners' differential access to those practices and resources, offers a means to theorize how identities are produced and negotiated.

To note, Norton and Morgan (2013) describe common characteristics of post-structural theory as critiquing “assumption”, “condition and foundation”, and “representation” (p. 1). The theories of *imagined identity* and *investment* that I particularly illustrate below are responsive to such characteristics. Norton agrees that such poststructuralist theories led her to define identity “as the way a person understands his or her relationship to the world, how that relationship is constructed across time and space, and how the person understands possibilities for the future” (Norton, 2013, p. 4).

3.2.1 Imagined Communities

Before illustrating Norton's imagined identities, I would like to explain *imagined communities*. Norton's view on imagined communities is constructed through two complementary sources (Pavlenko & Norton, 2007): Anderson's (1991) imagined communities and Wenger's (1998) view on imagination as one mode of engagement.⁶ The term *imagined communities* was originally coined by sociologist Benedict Anderson (1991). Imagined

⁶ Pavlenko and Norton (2007), along with these two sources, include “Markus and Nurius's (1986) view of possible selves as the link between motivation and behavior” (p. 670). However, it was only cited in Pavlenko and Norton (2007) and never cited again in other Norton studies. I did not include it accordingly.

communities, in Anderson's sense, refer to the collective image of a nation socially constructed and widely circulated through language and media. Citizens in the nation construct national identities through their imagination. To be more precise, Anderson argues that imagination is a social process, but emphasizes that "those in power oftentimes do the imagining for the rest of their fellow citizens, offering them certain identity options and leaving other options 'unimaginable'" (Pavlenko & Norton, 2007, p. 670).

Wenger's (1998) argument that imagination is both an individual and social process is also a construct of Norton's imagined communities. In Wenger's view, imagination is conceptualized as a distinct mode of belonging to a certain community of practice. His situated learning theory highlights imagination as "a process of expanding our self by transcending our time and space and creating new images of the world and ourselves" (Wenger, 1998, p. 176, cited in Norton 2001 p. 163). The imagining process includes in one's identities "other meanings, other possibilities, other perspectives" (Pavlenko & Norton, 2007, p. 670).

Norton (2013) highlights these constructs of imagination as an important resource for identity, language learning, and community participation, and draws the concept into the field of second language acquisition. According to Norton, "A focus on imagined communities in language learning enables us to explore how learners' affiliation with such communities might affect their learning trajectories" (2013, p. 8). She argues that imagined communities have the potential to have a strong impact on learners' current practices, which might be more powerful than an actual community where they have daily engagement.

3.2.2 Imagined Identities

The central point of Norton's model of imagined communities is that it presupposes *imagined identity*—identity that offers "an enhanced range of possibilities for the future"

(Pavlenko & Norton, 2007, p. 678). As mentioned earlier, a growing number of identity researchers are becoming skeptical of psychologists' viewpoint that language learners' identities can be defined by binary terms (such as motivated or unmotivated, introverted or extroverted, inhabited or uninhabited), without considering that "such affective factors are frequently socially constructed in inequitable relations of power" (Norton & McKinney, 2011, p. 73). Norton (2013) argues that it is necessary for identity theorists to explore the "contingent, context-dependent nature of identities" (2013, p. 5), which includes inequitable relations of power that are changing across time and place or sometimes even coexisting in contradictory ways within a single individual (p. 2). Accordingly, Norton defines identity as "the way a person understands his or her relationship to the world, how that relationship is constructed across time and space, and how the person understands possibilities for the future" (Norton, 2013, p. 4). Highlighting that identities are "not merely given by social structures or ascribed by others, but are also negotiated by agents who wish to position themselves" (2013, p. 5), Norton conceptualizes *imagined identity* as a transgressive potential that enhances our ways of being that can deconstruct the supposed educational link (such as between classroom and language learning) and affects language learners' learning trajectories.

3.2.3 Investment

Norton further argues that *imagined communities/identities* specify what should be accomplished as a form of *investment* (Kanno & Norton, 2003). Learners invest in a second language with the understanding that the investment will in turn give them a range of symbolic and material resources that will increase their capital. Language learners have an expectation and hope for "a good return on that investment – a return that will give them access to hitherto unattainable resources" (Norton Peirce, 1995, p. 17). It is a discursive practice to make a

meaningful connection between learners' actual language practice in a classroom and their commitment to learn the target language (Norton & Toohey, 2011). This construct of investment is particularly useful when exploring adult L2 learners' learning, "given limited time and specific priorities at a particular point in their lives, they invest their time and energy in learning the target language in relation to the particular communities that are important in their envisioned future" (Haneda, 2005, p. 274).

The construct of investment situates itself well in demonstrating the socially and historically constructed relation between a learner's identity and commitment to learning (Darvin & Norton, 2015). It allows researchers to explore the social, political, and economical aspects of learning and specify their dynamic relation with identity formulation. The construct of investment, according to Darvin and Norton (2015), has been theoretically advanced to respond to the current underlying world order, such as newly established relations of power by global economics and recently developed modes of productivity by modern technology.

3.3 Theorizing Context of Imagination

These theories of imagined communities, imagined identities, and investment primarily inform a context that I propose as *context of imagination*. This section illustrates three theoretical claims of the imagined context, which are informed by the post-structural theories I illustrated above.

First, this study conceptualizes the context of imagination as a platform where knowledge is negotiated in accordance with one's imagined identities/communities. This means that, for instance, knowledge that multilingual learners bring into the classroom, or knowledge that is legitimated by the institution, may be constructed, deconstructed, or reconstructed in favor of one's desire, perceived benefit, and learning commitment. Such conception requires attention

to individuals' investment when investigating their textual interpretation and production. Generally, when analyzing text from the context of imagination perspective, one's semiotic choice is explored with particular reference to his or her imagined identities/communities and investment.

Secondly, the context of imagination takes a post-structuralist stance on agency and appropriateness. While agreeing that text is an instantiation of its context and that the notion of contextual appropriateness (e.g., context of culture) does exist, the context of imagination attempts to direct its gaze toward the individuals' understanding of, and negotiation with, the appropriate context. This means, the imagined context ensures attention to instances, which may not be frequent enough to be significant. This theoretical underpinning of the imagined context is attributed to the post-structural assumption that the unsaid and the unwritten are as significant as what is said or written (Fairclough, 1995; Luke, 2002). In post-structural theories, it is recognized that learners may paradoxically contribute to their own subjugation through the performance of hegemonic practices (Darvin & Norton, 2015). Individuals may perform counter to their own commitment under certain constraints of ideologies, and such subjugation may be kept unsaid. This means, such subjugation will not be instantiated in a form of language use. Therefore, the imagined context holds a methodological stance that any instances, including the unwritten and unsaid, should receive extensive analytic attention, and be critically explored in conjunction with learners' struggle and subjugation, and further, complicity and contingency in learning. For this reason, in addition to asking, "What did you say?" and "What could you have said?" (the SFL notion of *paradigmatic choice* illustrated in Chapter 2), this study will further ask, "Why could you not say what you did not say?"

The last theoretical claim is related to the continuum of time. As illustrated above in conjunction with (critical) SFL literatures, the notion of text and context often inheres a dialectic relationship that is established over a substantial period of time. For example, the context of culture ensures attention to the historicity of cultural and societal shapes of context and their effect on text. Similarly, the context of institution ensures critical attention to the historicity of economical and political forces and their impact on classroom practices. In this regard, it is fair to say that the dialectic relation of text and context is primarily associated with the continuum from the past.

As for the context of imagination, on the other hand, due to its nature of being responsive to individuals' desire, its dialectic relation between text and context is more connected to the continuum toward the future. In the imagined context, it is the learners' aspiration that shapes their current practices in classroom (Norton Peirce, 1995). The context of imagination is individually constructible in a sense, and in this regard, it is different from the context of culture and context of institution. However, this is not to say the context of imagination does not value learners' past experiences nor historically and culturally constructed context. In fact, as I illustrated earlier, these histories and forces are conceived by individuals, and such understandings are reflected in the form of individual investment (Darvin & Norton, 2015).

To summarize, the context of imagination is a space where knowledge is negotiated in favor of one's imagined communities/identities; individuals' unsaid and unwritten (including subjugated practices) are equally valued analytically; and extensive attention is given to the continuum toward the future. An implication of building this particular view of context is to go beyond the semiotic assumption of context, and ensure extensive attention is given to identity

and writing, and further, semiotic choice and “other meanings, other possibilities, other perspectives” (Pavlenko & Norton, 2007, p. 670). What follows below is an illustration of how said underpinnings of imagined context guide this study toward critical explorations of “other meanings, other possibilities, other perspectives.”

3.4 Context of Imagination and “Other Meanings, Other Possibilities, Other Perspectives”

To begin with, let me draw on one paragraph written by MAK Halliday in a chapter titled *The Notion of “Context” in Language Education* (1999). In this section, Halliday illustrates the context of situation and context of culture with reference to an L2 setting.

Consider an adult language class such as is typical of Australia and other countries where immigrants arrive knowing nothing of the majority language. What is the context of situation for the discourse of their language classes? The immediate situation is the activity of learning a foreign language, involving teacher, learner and fellow students, with the text functioning as instructional material (interspersed with other discourse, such as the teacher’s classroom management); and in this context, the natural setting *is* a classroom. But beyond this immediate situation lies another layer of situation of which the learners are always aware, namely that of participating effectively in the life of their new community; and the natural setting would be those of the workplace and the shopping centre. (Halliday, 1991, p. 278, emphasis original)

What this paragraph indicates is that, while the immediate situation is the activity of learning a world language in the classroom, learners are always aware of what the natural setting would look like. Putting aside this awareness of learners at this point, one may interpret that, in the L2

setting, the context of situation is not really in part of the context of culture (see also Reichelt et al, 2012, pp. 24-25).

In fact, this contextual removal is echoed by teachers and teacher educators in world language education. Yasuda (2011), in the study of implementing genre-based instruction in her EFL class in Japan, argues “FL writers are often less exposed to the intricate relation between genre and language in their real-life situations than is typically the case for SL writers” (p. 125). According to this claim, foreign languages are not used in the surrounding environment of the learners, and it is thus difficult for language learners to produce text which is appropriate in the surrounding context. Similarly, Byrnes notes that foreign language learning is constructed in part by “a removal from the ambient culture in which the language in question is embedded” (Byrnes, 2012b, pp. 10-11). Byrnes (2012b) places a particular emphasis on foreign language learners’ limited access to authentic texts and culture, and argues for teacher responsibility as follows:

[...] special care will have to be devoted to demonstrating, through sophisticated pedagogies, that a particular utterance means within a context of situation, which is itself culturally construed within a larger context of culture (Byrnes, 2012b, pp. 10-11).

While this claim is understandable in regard to spatial dynamics (e.g., natural setting versus educational setting) and instructors’ pedagogic efforts (e.g., making instructional materials to be part of the target context of culture), it still remains questionable whether the target context of culture should be marked as the primary context that informs students’ learning in the world language classroom. That is, it is debatable that the target context of culture should mirror what world language learners should learn.

Taking a critical stance in this regard, the imagined context (and institutional context) perspective attempts to deconstruct this markedly-located context of culture of target language. Through the perspective of context of imagination, what Halliday (1991) illustrates as “another layer of situation of which the learners are always aware” may be extended as *desire*—learners’ desire to obtain certain membership in the community. The learner may attempt to converse with a classmate who has higher social status with the hope that the conversation would position himself/herself as equal to that classmate. Another may want to remain silent in class to prevent being humiliated by his or her limited language proficiency, but may make an effort in order to receive a better grade. While such negotiations would certainly impact the learners’ immediate environment (i.e., context of situation), it is difficult to explain this discursiveness through the context of culture perspective per se. Negotiation is to a certain extent unique to the individual, and thus, not necessarily always be a part of the culture nor socially significant. This individual’s “imaginative” shaping of context is taken into consideration in the context of imagination.

3.5 Context of Culture, Context of Institution, and Context of Imagination

The new set of theoretical relocations proposed in this chapter is visually represented in Figure 6 below. I would like to emphasize that my treatment here is not technical but rather heuristic with regard to the research interest of this dissertation study.

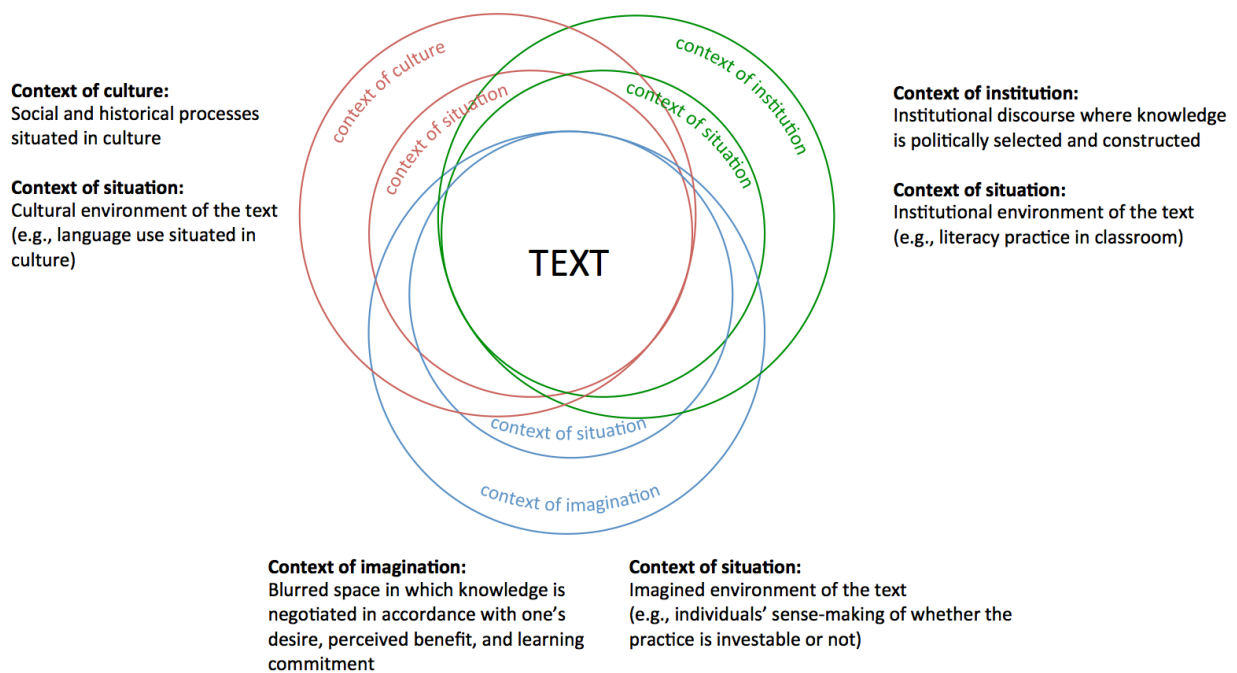


Figure 6 A framework of text and context in world language education

This theoretical relocation highlights the multiplicity that is inherited in a text. For instance, one literacy practice, writing a letter, may be designed as a culture-specific activity in a world language program. Students produce texts in the process of learning culture, while such learning is legitimated and enacted as cultural by the institution. Of interest to the context of imagination is that knowledge construction in such literacy practice is informed by the individuals' sense-making in whether the practice is investable or not. A student may find the activity is worth investing (e.g., because there are perceived benefits), or she may find it not worth investing (e.g., because there are no perceived benefits). This reflects Norton's view of language learning in part: "when a learner engages in textual practices, both the comprehension and construction of the text is mediated by the learner's investment in the activity and the learner's identity" (Norton, 2010, p. 358).

This conception helps this dissertation study to bring greater consciousness to the ways *text* is instantiated—text is not as just a cultural product, nor straightforward goal-oriented

practice. Rather, this study interprets text as a consequence of one's discursive negotiations with culture, institution, and imagination. More generally speaking, this study understands that text is constructed culturally, institutionally, and imaginatively, and accordingly, that *writing*, both in a sense of process and practice of producing text, is cultural, institutional, and imaginative act.

What is of the utmost importance is that the student's semiotic choice in such text is not necessarily to be seen as his or her free choice. Rather, it should be understood as one's negotiated choices under certain constraints. Since this study is based on the assumption that context is an interrelated space where identity and power are never absent, it is important to take account for learners' agentic capacity to negotiate the constraints of the social order. This perspective is in part attributed to what De Costa (2010) illustrates in light of social power and individual agency: "... the language learner is often situated at the crucial nexus of structural forces and individual agency" (p. 775).

It is also important to explain why the above conceptual framing includes more than one context of situation (i.e., immediate environment of the text). This may be better explained with reference to Clark and Ivanič's (1997) standpoint on complexity in context of situation. Clark and Ivanič (1997) addresses that the notion of context of situation needs to highlight complex relationships of text and immediate context, which is sometimes conflicting and contesting with another.

... we suggest that the vast majority of acts of writing are embedded in social action that consists of complex constellations of factors, some of which may be in conflict with one another, and that most acts of writing are contested or contestable in some way. The concept of 'context of situation' needs to take account of this political complexity.

(Clark & Ivanič, 1997, p. 66)

Such complex understanding of environment of the text partly explains the way my study conceptualizes learners' discursive negotiation with the context of culture, context of institution, and context of imagination. My study attempts to crystalize such complex constellations by providing adjectives such as *cultural* environment of the text (e.g., language use situated in culture), *institutional* environment of the text (e.g., literacy practice in classroom), and *imaginative* environment of the text (e.g., individuals' sense-making of whether the practice is worth investing or not). Those contexts of situation are all "immediate environment of the text" (Halliday & Hasan, 1986, p. 6), but they are shaped by different social contexts, which may be sometimes in conflict or contestable in some way. Under such circumstance, as Clark and Ivanič argues, "...there are so many aspects of context of situation, and writers have to weigh up all these aspects simultaneously" (ibid, p. 66).

Furthermore, of significant relevance is their argument for individual writer's agentive negotiation. Clark and Ivanič (1997) argues that the notion of context of situation needs to include learners' agency and commitment.

We have also been arguing that a narrow view of what constitutes the immediate social context leads to an overly deterministic view of the relationship between language and context. *Context of situation must include not only the observable characteristics of participants, but also their interests (in both senses), their values, beliefs, commitments, allegiances, and their sense of self-worth.*

(ibid, p. 67, emphasis mine).

This understanding of context of situation is particularly informing my conceptual framing. The separation of context of situation into three in my conceptual framing is to shed light on such learners' agentic negotiation to weigh up and connect those contexts.

To summarize, this chapter conceptualized *context* as construed culturally, institutionally, and imaginatively, and *text* as interpreted and produced by learners' discursive interactions with such context. The three perspectives of context, *context of culture*, *context of institution*, and *context of imagination*, are framed together to give this study an in-depth understanding of the cultural shaping of context, institutional shaping of context, and imaginative shaping of context.

Lastly, I would like to explain the reason why this study incorporates (critical) SFL and a post-structural understanding of identity and investment for an exploration of writing in Japanese language education. Primarily this is attributable to the lack of writing studies in the average elementary-level Japanese course. While there are studies that explore elementary Japanese writing (e.g., Fujimori, 2005; Ishige, 2011; 2013; 2014; Kogasa, 2007; Kojima, 2010; Komiya, 1987; 1988; 1992), as I will illustrate shortly, such studies show less interest in questioning what constructs the writing (e.g., audience, topic, and purpose) and how writing is achieved (e.g., genre move and register). In this respect, SFL and SFL-informed writing instruction have a great deal of potential in contextualizing writing and addressing a social understanding of writing in Japanese language education.

The reasoning behind incorporating already promising SFL approaches with the other theories is explicated in the problem statement in this study. Since I problematize the current writing discourse where elementary Japanese language learners are projected as individuals who have little agency, the scope in my dissertation study is not necessarily on their

context-appropriate text production or genre-specific writing, which typical SFL studies often explore. Rather, my scope also includes how my students' identities, learning commitments, and beliefs are instantiated (and not instantiated) in said students' meaning-making. The rationale of looking at those constructs in relation to students' agentive meaning-making is particularly rooted in the setting of collegiate world language educations. World language educations, such as Japanese, are often elective courses. Students often (but not always) develop an interest in their language of choice and take courses of their own will. Their commitment to the language varies. For example, some students may take the language simply because they enjoy the home culture or the language itself, while some students may take it for its symbolic power (e.g., economic consequence of being able to speak the language). Moreover, some students may take a given language course for an "easy A," while some students, for instance heritage language learners, may take the course in order to increase their sense of belonging. In an attempt to explore such individuals' dynamic identity negotiations, this study draws on post-structural perspectives and explores the particularity of meaning-making.

CHAPTER 4

RESEARCH SETTING

4.1 Introduction

This chapter first provides the historical overview of Japanese language education, with particular focus on the views of learning, communication/interaction, an instructor's role (Toramaru, 2014), and action research (Ichishima, 2009). This chapter also addresses some writing studies and delineates the discourse of writing in Japanese language education. The last half of this chapter illustrates the setting of this study, an elementary-Japanese language course at a liberal arts college in Western Massachusetts. I then provide descriptions of the focal participants, multiple roles that I have in this study, and the IRB process.

4.2 Historical Overview of Japanese Language Education

This section briefly delineates the views of learning, communication/interaction, an instructor's role, and action research in Japanese language education. This section primarily refers to Toramaru (2014) and Ichishima (2009), who extensively review studies that are published in the *Journal of Japanese Language Teaching*. To note, the *Journal of Japanese Language Teaching* is a peer-review journal published by the Japanese Language Education Association⁷. The journal is often seen as a valuable resource to explore the historical trends because it has the biggest readership (Ichishima, 2009) and has been the leading journal for the past fifty years (Toramaru, 2014).

Toramaru (2014) reviewed all the instructional studies in the journal by particularly focusing on 1) purpose of the study, 2) communication/interaction (i.e., directionality, quality, view of self, view of others, view of community), 3) an instructor's role, and 4) educational field. Through this literature review, she identified four historical phases of Japanese language

⁷ The Japanese Language Education Association is the biggest association of Japanese language education in Japan.

education: the phase I (1962-1985), the phase II (1985-1993), the phase III (1994-2005), and the phase IV (2005-2013) and found that three major views of classroom developed through the phases.

As for the phase I (1962-1985), according to Toramaru (2014), the major attention was paid to general issues in Japanese language education, such as particles (*wa* v.s. *ga*), Japanese expressions, advanced spoken language, teaching method, material development, and so forth. Toramaru (2014) explains that this phase was the generation in which individual teachers strived for developing teaching methods and instructional materials. In this phase, the classroom was predominantly conceptualized as “a space for acquiring language forms.” Illustrations of interaction/communication and the instructor’s role are scarcely found, and Toramaru (2014) notes that this is based on the belief that language learners should learn the language that native speakers use (p. 46). It is salient that a teacher’s knowledge is linearly transmitted to learners and learners are conceived as “learners” literally.⁸

As for the phase II (1985-1993), the educational focus was expanded to topics such as computer assisted learning, Japanese affairs, and cross-cultural education, and the relationship between Japanese language education and society began to be explored. The cognitive educational view and psychological perspective into the learning process also received attention in this phase and involved instructional studies that focused on Japanese language learners’ thinking process and classroom analysis. Toramaru (2014) illustrates that the emergence of communicative approach was significant (p. 48). The communicative approach was integrated in response to the issues such as learners’ various needs, learning strategies, and cross-cultural education for its nature of advocating learner-centered classroom activity and autonomous

⁸ In her literature view, Toramaru (2014) also provides counterexamples to her findings and illustrates each phase in-depth.

learning. The communicative approach fostered the educational view and propelled Japanese language education to go beyond the vocabulary-level instruction (p. 48). In this phase, in addition to the first view of the classroom (“a space for acquiring language forms”), two more different views emerged; namely, classroom as “a space for acquiring language skills” and classroom as “a space for developing identity.” As for the second view (i.e., classroom as “a space for acquiring language skills”), an instructor provides learners with tasks, conversation practices, and role-plays, which primarily focus on an information exchange. Although the learning environment is learner-centered, learners do not step into each others’ identities in depth, therefore, it is still difficult for them to develop interpersonal relationships. Consequently, they often see classmates as partners for language practice. An instructor’s role is a facilitator. As for the third view (i.e., classroom as “a space for developing identity”), it emphasizes learners’ identities, and interpersonal relationships are designed to develop. The purpose of this view is a self-actualization, and an instructor’s role is a designer of learning environment.

As for the phase III (1994-2005), the education attention has been given to Japanese language classroom in a local community and Japanese as a second language for schooling (Toramaru, 2014, p. 51). Interpersonal relationships and Japanese language education for schooling were highlighted. The educational view shifted from a classroom as the space for authentic practices into a classroom as an entrance to a society or society itself. Such a view brought the communicative approach into questions, and ultimately denounced “communication” in the communicative approach as an empty shell (p. 51). The educational scope was expanded to learners’ identity development. What is salient in this phase is the recurrence of anthropocentrism and society, and the importance of dialogue (p. 51). The aforementioned three views of the classroom existed simultaneously, but in slightly different shapes, in this phase.

As for the phase IV (2005-2013), the education attention has been given to cross-disciplinary research and the introduction of various new approaches. In particular, collaborative learning and dialogic learning have been significant in this phase (Toramaru, 2014, p. 53). This phase is salient for multicultural inclusive community, and an educational goal has been often set to create an inclusive society for both native and non-native speakers. Classroom has been viewed as a small community.

While Toramaru (2014) explores the views of classroom shifts through the historical phases, Ichishima (2009) explores the views of research in Japanese language education. Ichishima (2009) reviewed action research studies in the journal and identified the epistemological stances behind studies. Ichishima (2009) frames her literature review in reference to Sato's (1998) categorizations of action research—*theory into practice*, *theory through practice*, and *theory in practice*. To put it succinctly, the *theory into practice* is attributed with the understanding that an instructional practice is a space for proving scientific principles and universal skills, such as hypothesis testing and experimental research. Ichishima (2009) notes that this standpoint is problematic in that it ignores dynamics of diversity and individuals' interactions in a classroom (p. 5). The *theory through practice* is attributed with the understanding that the effective teaching skill should be generalized and shared with others for better classroom activities. This stance is based on the premise that there exists certain standards and good pedagogy. Ichishima (2009) addresses a critique that this standpoint generalizes the educational skills and normalizes the teacher's instruction. Ichishima (2009) also notes that this standpoint will ultimately become the *theory into practice* (p. 5). Lastly, the *theory in practice* is attributed with the understanding that the teacher's knowledge and experience is centered. The goal of this stance is the individual teachers' explorations of the individual cases and

examination of classroom structure and interaction with students from multiple and holistic perspectives. Through this standpoint, the individual teachers’ insights, reflections, and judgments are viewed as the “practical opinion” (p. 5). The difference from the first two standpoints is that this standpoint views theory not as already given or scientifically true, but as created through classroom practices, which are responsive to the individual practitioners.

Through her literature review on the Journal of Japanese Language Teaching, Ichishima (2009) found that only 8 percent of the published articles take the action research approach (Table 4). She notes that the majority of the articles (92%) are non-instructional studies, which are decontextualized from classroom practice (e.g., “structure, grammar, and sentence analysis,” “second language acquisition and pragmatic analysis,” “morphology, vocabulary, meaning,” and “sociolinguistics and pragmatics”) (p. 8).

Category	Upper subcategory	Lower subcategory	Total # of articles	Percentage
Non-instructional study			1390	92%
Instructional study	“No-emphasis on practice and theory”	N/A	28	2%
	“Emphasis on practice and theory”	<i>Theory into practice</i>	25	2%
		<i>Theory through practice</i>	32	2%
		<i>Theory in practice</i>	30	2%
	Others	5	0.3%	

Table 3 Categorization of non-instructional study and instructional study (Ichishima, 2009) Among the instructional studies (total 8%), Ichishima (2009) found that the instructional studies, which prefer hypothesis testing and experimental teaching (both *theory into practice* and *theory through practice*), were more observed (4%) than the *theory in practice* (2%), which explores teacher’s knowledge and experience.

Ichishima (2009) further explored the historical trend of the aforementioned stances. She organizes her findings in reference to the four phases: 1966-1979, 1980-1989, 1990-1999, and after 2000. As for the first phase (1966-1979), she found that the action research studies “with no-emphasis on practice and theory” were more salient than the one “with emphasis on

practice and theory”. At that time, a number of studies made an effort to introduce useful teaching strategies. As for the second phase (1980-1989), although the action research studies “with no-emphasis on practice and theory” were still observed, after 1987, the action research studies “with emphasis on practice and theory,” particularly with the *theory through practice* perspective, were often observed (e.g., TPR, silent way, communicative approach). As addressed in Toramaru (2014) earlier, the communicative approach began to be implemented around this period.⁹ As for the third phase (1990-1999), the instructional studies “with no-emphasis on practice and theory” became less common. As for the instructional studies “with emphasis on practice and theory,” in addition to the *theory through practice*, Ichishima (2009) observed an increasing number of studies using the *theory into practice* and *theory in practice* (p. 9). For example, in regard to the *theory into practice*, hypothesis testing and experimental research were frequently observed. The results of questionnaires, tests, and grades are statistically transformed into quantitative data in order to refine the theory. Transcribed utterance was often shown as complementary data to the quantitative analysis. The *theory in practice* has also received extensive attentions. Studies that delve into classroom interaction and self-reflection emerged. Questionnaires, transcribed utterances, and learners’ text production were transformed into qualitative data and used as primary data. The transcribed data was not used as the complementary but as a detailed example to show learner teacher interactions. In a similar manner, text production was used to show an outcome of the practice. As for the last phase (after 2000), Ichishima (2009) notes that studies using the *theory into practice* approach have been still increasing.

In her conclusion, Ichishima (2009) pointed out the lack of action research studies that explore the practitioner’s own educational view. While several action research studies do

⁹ Similar to Toramaru (2014), Ichishima (2009) also provides counterexamples to illustrate her findings.

provide a list of instructional goals, she found that they do not provide the reason for such goals. Ichishima (2009) argues that it is of the utmost importance to explore the practitioner's own view toward action research studies and investigate educational approach and assessment in order to develop the field of action research studies.

4.3 Discourse of Writing

This dissertation study is motivated by the subordinated position of writing in Japanese language education. As mentioned in Chapter 1, instructional studies tend to strive for developing learners' oral proficiency.¹⁰ Writing is often viewed as a space for instructors to monitor learners' understanding of orthography, textbook content, and grammar structures (Hirose, 2015; Kumagai & Fukai, 2009; Ramzan & Thomson, 2013). This static view of writing can be seen in the statistical data in Toramaru (2014, p. 47), which showcases that the writing/composition studies have a longstanding preference to the first view of classroom (i.e., classroom a space for acquiring language forms) and/or second view of classroom (i.e., classroom as a space for acquiring language skills). This view of writing seems to also be verified research-methodologically in Ichishima (2009), who showcases that the positivistic view (*theory into practice* and *theory through practice*) is understood as the valuable epistemological stance in Japanese language education.

Mizutani (1997) provides concrete evidence to the static view of writing. Mizutani (1997) reviewed the Journal of Japanese Language Teaching with particular focus on writing and projected her thought as a prospect article. Mizutani (1997) identified two distinct views of writing in Japanese language education, namely, "literature type (national language education

¹⁰ To note, the subordinated position of writing is not unique to Japanese language education. It is also pointed out by Byrnes (2011): "... the demon bedeviling FL teaching has been that communicative language teaching has shown little interest in writing" (p. 134). It is fair to say that the subordinated position of writing is prevalent in world language education.

type)” and “language type (English language education type).” As for the first view, writing is viewed as a rhetorical activity where students express their experiences and thoughts effectively. As for the second view, writing is viewed as a tool to develop one’s linguistic ability. Mizutani (1997) predicted that Japanese language education would move toward the second view (p. 93)¹¹. More recently, Hirose (2015) recapitulates Mizutani’s (1997) finding and verifies that the positivistic view on writing and writing pedagogy has become omnipresent (Hirose, 2015, p. 55).

In such a discourse of writing, what is common in writing studies is an absence of goal, audience, and purpose of writing. The concrete example in this regard may be Ishige (2011; 2013; 2014). Ishige (2011; 2013; 2014), which centers on investigating elementary Japanese language learners’ writing processes and their use of first languages in the writing process. In the study, participants are first asked to pick up one theme out of several, including, “food in your country and Japan”, “living in your country and Japan”, “men and women”, “countryside life and city life”, and “high school life and college life”. Participants are then asked to compare them freely in an essay. The researcher uses the think-aloud protocol and encourages participants to think aloud in their first language, or in Japanese, as much as they can. When participants are silent, they are shown a card that says “Please talk,” and encouraged to keep talking. The study is conducted in the researcher’s laboratory, and the process is audio- and video- recorded. As one can see, in the study, the social constructs such as goal, audience, and purpose of writing are not addressed. Writing is decontextualized and merely utilized for an experiment purpose. In fact, this absence of goal and purpose can be seen in one research participant’s think aloud. The participant spoke in his first language, “I do not know conclusion for what, but anyway I finish

¹¹ The reason of such prediction is not provided.

with this ending¹²” (Ishige, 2011, p. 4). The researcher categorized this comment as “thinking about structures” protocol; however, this event reflects a pitfall of decontextualized writing practice—unclear purpose of writing guides unclear meaning-making practice.

Of notable importance is Hirose’s (2015) recent attempt to expand the current decontextualized understanding of writing¹³. Hirose (2015) reflects upon her previous writing studies and illustrates her enhanced understanding of writing. Hirose (2015) provides summaries of four studies that she conducted in the past: the diversity of reader interpretation and limitation of teacher correction (Research 1), the influence of peer response on composition (Research 2), writing process as interaction (Research 3), and language generated through dialogue in classroom (Research 4). In Hirose (2015), the researcher critically explores each study and attempts to illustrate the socially interactive aspect of writing, particularly by drawing on Bakhtin’s notion of dialogue. Hirose’s work (2015) is categorized into the third view of the classroom (i.e., classroom as a space for developing identity) in her book review (Toramaru, 2017).

It is also important to note an emerging area of Academic Japanese. Academic Japanese was originally coined by the Japan Educational Exchanges and Services, a Public Interest Incorporated Foundation, in 2000 (Kadokura, 2003). It is generally defined as “the Japanese language ability necessary for learning and researching at higher education” (Academic Japanese Group website). Academic Japanese delves into Japanese language learners’ academic literacy skills, and the constructs such as audience, purpose, and goal of writing are explicitly

¹² In the Ishige’s study (2011), his comment was translated from his first language (Korean) into Japanese by the participant or the assistant. I translated his comment into English.

¹³ At the outset of her study, Hirose (2015) notes that the Japanese word, 作文 (“composition”), means both “to write sentences” and “written sentences.” She also notes that the word implies certain genres (e.g., opinion paper, short paper, etc.). Therefore, when illustrating writing education or associated writing research, Hirose (2015) uses the word, ライティング (“writing” in *katakana*) (p. 39).

addressed in the field. To date, various perspectives have been integrated into approaches to writing and reported recently: e.g., feedback from seniors (Kondo & Tanaka, 2012), graduation theses (Oshima, Chen, Yamaji, & Chinami, 2016; Yo, 2013), peer response and process writing (Tanaka, 2009; 2011; Yamaguchi, 2010), writing workshops (Kageyama, 2011), and so forth. Nonetheless, because Academic Japanese is primarily interested in Japanese language learners' academic literacy skills, most of the research resides in the intermediate or advanced levels. It is fair to say that the research related to elementary-level writing is still largely limited.

4.4 Research Site

4.4.1 Massachusetts

According to the Modern Language Association report (2013), in Massachusetts, Japanese language courses are offered at approximately 30 universities and colleges. 2,179 college students in the state are enrolled in a Japanese course, the third largest enrollment number in the northeast region following New York (4,625 JFL learners) and Pennsylvania (2,534 JFL learners).

4.4.2 Johnson College

The college at which I conduct this study, Johnson College¹⁴ (hereafter JC), is a private women's college in which I work as an instructor of Japanese language. JC is a liberal arts college offering almost 50 majors, and the Japanese program is located in the department of East Asian Languages and Literatures. According to the MLA report (2013), Japanese language enrollment in JC is listed in the top ten in the state, indicating that JC has a relatively higher enrollment of JFL learners than other colleges in the state.

¹⁴ It is important to maintain the confidentiality of the college and research participants. For this reason, I chose this pseudonym for the college. All the participants' names are also pseudonym.

On a separate note, in addition to the fact that JC is one of the most competitive colleges in the area in terms of acceptance rates, the educational view of JC is strongly rooted in women's empowerment. When on campus, flags with mottos emphasizing women's empowerment, education for women, and difference and diversity, among others, are ubiquitous. To some extent, JC is a racially, ethnically, politically, and culturally diverse college, with students from 48 states and 68 countries. The campus graffiti drawn by students in the college is often related to political, gender, and racial issues. Nonetheless, it is fair to say that Johnson College's student population is predominantly White.

4.4.3 Japanese Program

The Japanese program at JC offers a total of eight courses of Japanese language. The first year (two 100-level courses) and second year (two 200-level courses) are intensive courses with five credits. Class meets every day. The third year (one 300-level course) and fourth year (one 350-level course) are offered for four credits. There are seven instructors in the program, including myself. The faculty's educational background is diverse, including literature, education, and Japanese linguistics. Four out of the seven hold a doctoral degree in their respective discipline. Most faculty members have been teaching at JC for over 15 years.

It is important to note that Japanese language education in the US does not have any mandated curriculum or state standard. That is to say, programmatic decision-makings (e.g., curriculum goal setting, programmatic philosophy, textbook selection, etc.) depend on the teachers in the program. In a sense, their decision-making is crucial in directing the program. In addition, as one of the less commonly taught languages, institutions typically do not provide much funding to Japanese language programs. In such a limited budget environment, teachers

and faculty are driven to teach as effective as, and as efficient as, possible (Sato, Takami, Kamiyoshi, Kumagai, 2015, p. 3).

4.4.4 Japanese Language

This section illustrates Japanese linguistics and grammar from an SFL perspective. Since it is impossible to cover all the system networks here, this section selects only certain things that are essential to understand students' text production.

In light of clause complex, the Japanese language is made up of primary clause and secondary clause, generally in a sequence of secondary ^ primary (Teruya, 2006, p. 330). Unlike English, this sequence is usually invariable. The way to expand a clause is in two ways: verbal conjugation or structural conjunction. The following table is what Teruya (2006) illustrates in relation to taxis and expansion.

	TAXIS	Secondary clause	Primary clause
(1)	Parataxis [$1x \wedge 2$] ¹⁵ 1 (initiating) ^ 2 (continuing) (equal status)	雨がふるから [1:] <i>Ame ga</i> [Proc.:] <i>huru kara</i> ame GA fell because “Because it rains”	でかけるな [2:] <i>dekakeru na</i> “don't go out”
(2)	Hypotaxis [$\beta x \wedge \alpha$] β (dependent) ^ α (independent) (unequal status)	雨がふったら [β :] <i>Ame ga</i> [Proc.:] <i>hutta-ra</i> ame GA fell-conditional “If it rains”	ぼくはでかけない [α :] <i>boku wa dekaikenai</i> “I won't go out”

Example 2 parataxis and hypotaxis and their organizations (Teruya, 2006, pp. 331-332)

The second clause is where grammatical realization of interdependency of expansion locates.

The example (1) above has an additional structural conjunction, *kara* (“because”), to *huru* (“fell”), while the example (2) above has a verbal conjugation *hutta-ra* (“fell” and conditional “if”). According to Teruya (2006), when the secondary clause is marked as in (2), it always

¹⁵ According to Teruya (2006), in Japanese, logico-semantic relations are realized towards the end of the clause. Therefore, structural markers, such as + (extension), = (elaboration), and x (enhancement), and ‘ (locution) and “ (idea), are inserted *after* the Roman numerals (1, 2, etc.) and lower case Greek letters (α , β , etc.) (p. 339).

enters into a hypotactic relation. When it is marked as in (1), then it could be either hypotactic or paratactic (p. 334).

Of particular importance to address from an experiential meaning perspective is that the realization of relational process is subtly different from the one in English. When an attribute in relation process is realized by i-adjective such as *kawai-i* “pretty”, the attribute is conflated with the process. Therefore, *kodomo wa kawaii* “the child is pretty” is Carrier + Attribute/Process. It has the property of both participant and process rather than of participant alone (Teruya, 2006, p. 327).

In light of textual meaning, according to Teruya (2006), the textual structure of Japanese is similar to English. That is, clause initial position is “the point of departure of the message” and it holds textual significance. However, Japanese has segmental marking as well. Particle (postposition), such as *wa*, signals thematic status to an element of the clause, and this thematic status is not necessarily at the clause initial position but at any place.

In light of interpersonal meaning, unlike in English, predicator and the negotiator (sentence ending particle) are the one which indicates mood type (Teruya, 2006, p. 135). That is, in Japanese, different speech functions are realized towards the end of clause, where a verbal, adjectival or nominal group functions as predicator. Therefore, the predicator includes a significant interpersonal potential and, as Teruya (2006) puts it, Japanese has a complex verbal morphology (pp. 137-138). It is also important to note that when the subject and its modal responsibility are obvious from co-text and/or context, the subject is often omitted.

4.4.5 Course

I collected data sets from an elementary Japanese course (JPN110) that I taught in Fall 2016. This course is required for East Asian Languages majors. It is also required for the

study abroad program. I co-taught this course with another instructor. Typically, I taught on Mondays, Wednesdays, and Fridays, and the co-teacher taught on Tuesdays and Thursdays.

Eight goals are set for these Japanese courses by JC faculty members. While such goals are mainly centered around learners' acquisition of grammar, pronunciation, and ability to control hiragana and katakana, the goal listed at the top as most important is an acquisition of aural/oral skills. To achieve this goal, JC faculty members created curriculum in which aural and oral skills are to be developed throughout semester. This curricular action includes a Japanese oral tutor system, oral testing, weekly language table, skit-oriented projects, and oral practice-oriented classroom practices such as show-and-tell.

JPN110 is usually taught by the same instructor, but for Fall 2016 (and Spring 2017), since the instructor took a leave of absence, I was selected as the replacement for the course. Before being selected as the replacement, I had worked as a 20-hour teaching assistant for the same course. The co-teacher was also a replacement for a literature professor who took a leave of absence during the same year. Although I have been teaching Japanese for six years in total in the US, this was my first time teaching as the main instructor at the collegiate level. For this reason, I used syllabi and course curricula created by the previous instructor, but I made some changes on the final project. The SFL-informed approach was used in the final project (a detailed illustration will be provided later).

The textbook we used is called *Genki* (Banno, Ikeda, Ohno, Shinagawa, & Tokashiki, 2011), the most popular collegiate textbook in the US that introduces four skills (Endo, 2001). This textbook is organized by a dialogue (e.g., Lesson 1 "New Friends," Lesson 2 "Shopping"). The first two pages of each lesson is typically a dialogue between main characters. This dialogue primarily includes grammar structures and vocabulary items that the lesson covers.

The dialogue is followed by four to five pages of grammar explanations. Oral practices and tasks are provided in the rest of the lesson. Although each lesson has four or five pages of “reading and writing” section, predominantly it is for kanji and reading. There are some “Let’s write~” practices, but typically no specific instruction is provided.

JPN110 covers the first eight lessons of this textbook, where basic grammar structures such as structural conjunctions, conjugation of verb and adjective (tense and polarity), and various speech functions (e.g., invitation, request, suggestion, etc.) are introduced. Typically, *te*-form (verb conjugation) is thought one of the challenges elementary Japanese language learners face for its complex conjugation patterns. While the conjugation itself is already challenging, the *te*-form of verb and adjective is often used in combination with other grammar forms to construe particular meaning.

4.4.6 Classroom

The table formation of the classroom is shown in Figure 7. While teaching, I often stood next to the podium because I used the podium and Table D for my teaching materials (e.g., my teaching plan, picture cards, students’ practice sheet, etc.). When students practiced Japanese in pairs, I walked around the space between Table A and C, or walked between Blackboard 2 and the window in the back.

Students’ seating was not fixed during the semester. Seating was determined by vocabulary cards every day. I left a deck of vocabulary cards (Japanese) on the table close to the door, while I left corresponding cards (English) on each seat in the room. Students would pick up one Japanese vocab card when they entered the room, and find their seat assigned by the English equivalent card. This way of assigning seats was developed by experienced Japanese teachers at JC in an attempt to avoid the situation where students sit with the same classmates every day.

JPN110 consisted of linguistically and culturally diverse students, including individuals from Brazil, China, France, Korea, Mexico, Taiwan, and Vietnam, but the majority of students were from various regions of the US (California, Connecticut, Hawaii, Kentucky, Main, New York, Utah, Virginia, Washington, etc.). While the course is designed for students who have zero experience of learning Japanese, some students did have such experience prior to taking this course (e.g., high school, friends, online, etc.). Such students were assigned into this class based on the placement test that they took at the beginning of the semester. It is important to address that the number of students who have prior experience of learning Japanese in the semester was a little bit higher than usual years. While typically the number of students with background is around two or three, there were six of them in the semester. Therefore, there was a significant gap between advanced students and less advanced students.

Students' purposes for taking Japanese tend to differ significantly as well. While some students were taking the course for their East Asian Language major, or for Latin honor, others took it simply for entertainment purposes. I also found there were a few students who took Japanese for no explicit purpose. Most of the students took the continuous course, JPN111, in their second semester of learning Japanese. I implemented the SFL-informed approach in JPN111 as well, but for the limitation of the space, this dissertation study focuses on data collected from the JPN110.

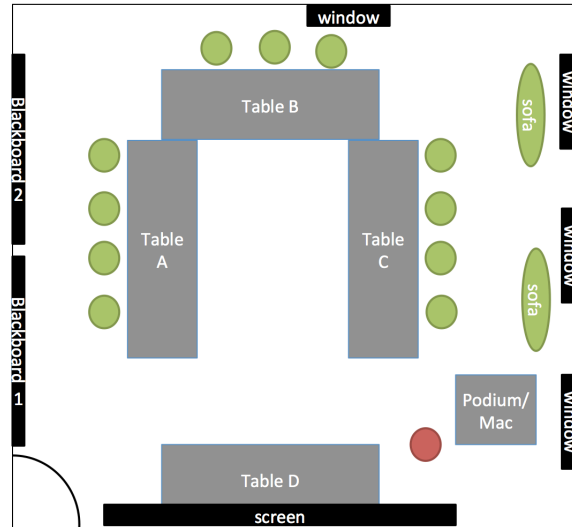


Figure 7 Table formation of the classroom: Fall 2016

4.4.7 Myself as Instructor

I began Japanese teacher training in 2005 in my college in Japan, and completed the required 420 hours of training in 2010. As mentioned earlier, the Japanese teacher training tends to foreground Japanese linguistics, second language acquisition, and teaching methods as the essential curricular constructs, and writing instruction is largely ignored. My teaching practicum took place in an elementary spoken Japanese class at my college in Japan, and I taught Japanese under the direction of a supervisor whose expertise is in the proficiency-oriented approach to oral language.

4.4.8 Focal Participants

Participants in my study are students at Johnson College who took my JPN 110 course in Fall 2016. In my dissertation paper, I have four participants, Mary, Andrea, Jean, and Lapis. I chose this number of participants because this study is qualitative in nature, and it is important to maintain a feasible number of research participants to understand each individual's writing and identity.

As for the rationale of selecting these particular students as the focal participants, I have three reasons. First, they all gave consent to participate in my study. Second, from daily observation, I thought they would be willing to participate in an interview with me. Third, this group is diverse in terms of ethnicity, academic interest, learning commitment, and previous experience learning Japanese. For example, Mary and Andrea had prior Japanese learning experience, but Jean and Lapis did not. As another example, Andrea had a particular reason why she was taking Japanese, but Jean took Japanese because she wanted to learn a foreign language other than a Romance language. Although the goal of this study is not to generalize findings and apply them to other contexts, I selected these students to partly represent the classroom diversity in a collegiate world language classroom. The following is a brief introduction of my focal participants. Chapter 6 and Chapter 7 will also provide brief profiles of them along with their text productions.

4.4.8.1 Mary

Mary is a White student, who is highly motivated, confident individual, who never misses an opportunity to advance in her studies of Japanese¹⁶. When I asked for volunteers for classroom practices, she was always first to raise her hand, with a calm, quiet, confident manner. Mary started learning Japanese because she loves kanji. At the beginning of the semester, she often came to class early and self-studied kanji. She studied Japanese before in her high school, and often brought copies of practice sheet from her previous high school class to our class. One day one student saw Mary was working on a self-practice kanji sheet from her high school. The student misunderstood it were their homework for the day and surprisingly said “Was it a homework?” At the time when I started this dissertation project, Mary was freshman. Although

¹⁶ Description of my focal participants includes their attributed ethnicity. It is because I understand that their race is directly and/or indirectly related to their experiences in the college, where the half of the overall population is White.

she majors statistics and data science, she is interested in study abroad in Japan. Mary decided to study abroad in her second year Japanese, and I wrote a recommendation letter for her during Fall 2017. She got accepted by the study abroad program in Tokyo, and go to Japan for 2018/2019 academic year.

4.4.8.2 Andrea

Andrea is an international student from China who was interested in majoring in East Asian Languages and Literatures at the time I conducted this study. When I first met her, she already had some background knowledge of Japanese because of her interest in Japanese boy bands sponsored by Johnny's Jr's.¹⁷ Through just one semester of learning Japanese in a formal setting, Andrea's fluency increased greatly. While she is fond of Japanese pop culture and often shares her interest in it during class, Andrea is also interested in the political relations between China and Japan. One of her motivations for learning Japanese is her desire to work as a political correspondent between the two countries. As mentioned earlier, Andrea is a very proficient student, and she can quickly use any grammar structures she learns. Interestingly, however, I sometimes observe Andrea saying "I don't know what I am saying" to her practice partner, even when what Andrea says is grammatically correct and contextually appropriate. Her lack of confidence is sometimes obvious in classroom practice.

4.4.8.3 Jean

Jean is a White student whose major is statistics and data science. When I introduced new grammar structures to the class, I would look at Jean to see if she understood the new grammar structures. I would do so because her proficiency was neither very high nor very low, and my co-instructor and I often regarded her as the average student in our classroom.

¹⁷ Johnny's Jr's a production office in which the idols are expected to be good looking and able to dance and sing. The office is one of the biggest male idol industries in Japan.

4.4.8.4 Lapis

Lapis, who identifies herself as half Costa Rican, is a theater major sophomore student. Lapis is a fast learner and her Japanese improved rapidly. However, while she consistently received high scores on lesson tests and quizzes, she often did not submit her homework and did not attend weekly tutor sessions. To note, the reason why there is less information about Lapis and Jean compared to that of Mary and Andrea is due to the constraints that I had during the project. This will be also illustrated in the limitation section.

4.4.9 Relationship with Participants

Centering on the contingent aspect of qualitative data and co-constituted language learning, there are various characteristics that I must take into account for exploring participants' writing. In other words, even though this study aims to explore the social understanding of writing with language learners, issues of power are never absent. I acknowledge the subjectivities of my position as their teacher, as a native speaker of their learning language, and as a straight man in a women's college.

The most significant characteristic is the institutional relation of me as a teacher with the participants as learners. I taught Japanese (most of the time I stood up in front of them, wearing semi-formal clothes), and students worked on tasks through my facilitation of the project. Thus, learners' efforts to complete the tasks for their grade had a significant impact on their text production. It is critical to have recursive reflection of this relationship throughout this dissertation study.

Another characteristic that has a significant impact on this study is the ideological relation of me as a native speaker and the participants as non-native speakers. I am a Japanese man who grew up in Japan. I lived there until I was twenty two. My students learn the Japanese

language as a world language for one or two semesters. As their teacher, I often correct their mistakes. Sometimes I felt I was my students' resource for learning the culture as well.

Gender also plays a key role in constructing the relationship between myself and my students. Prior to this study, I was directly told once "I don't like men" by a JC student. According to the student, men are unsophisticated and annoying. The student then apologized and laughed. While I cannot overgeneralize and say every single student at JC is like that particular student, considering the nature of a women's college, it is essential to consider my position as the opposite gender. In-depth illustration of how this teacher reflection is conceptualized in research will be provided in the section of *Post-structuralism as a Research Paradigm* in this chapter.

4.4.10 Informed Consent and IRB

In Fall 2017, I distributed the consent form to my students (Appendix A). At that time my focal participants were taking a second year Japanese course, and I was doing a teaching assistant in the course. I asked them to bring it back to class after they filled out the form. The consent includes permission for me to interview them and analyze their text productions from Fall 2016, Spring 2017, and Fall 2017. I followed the IRB process both in my institution and Johnson College.

CHAPTER 5

METHODOLOGY

5.1 Introduction

In this chapter, I explain my instruction and the semester project that my students had in Fall 2016. As I illustrated briefly in Chapter 1, I designed this pedagogy to facilitate literacy practices in which students can *invest*. I then illustrate the research approach, data collection, and data analysis that I take for this dissertation study.

5.2 Pedagogical Approach

The pedagogical approach that I took in Fall 2016 is informed by my overall research orientation—exploring an alternative approach which integrates social aspects of writing, and to foreground discourse that conceptualizes Japanese language learners’ writing as active meaning-making.

5.2.1 Personal Narrative Genre

The genre that I selected is the personal narrative genre. The social purpose of this genre is illustrated as “engaging” in SFL genre tradition (Rose & Martin, 2012, p. 110), and it aims to engage with readers through narrating the writer’s experiences. I selected this genre because of its potential synergies: writing is foregrounded as social practice for learners to make sense of both their lived experiences and the complexity of individual/social relationships (Norton, 2013, p. 14). Regarding this potential of personal narrative, Pavlenko (2001) argues as follows:

Pavlenko (2001b) makes a strong case for the particular contribution that narrative can make: L2 learning stories ... are unique and rich sources of information about the relationship between language and identity in second language learning and

socialization. It is possible that only personal narratives provide a glimpse into areas so private, personal and intimate that they are rarely – if ever – breached in the study of SLA, and at the same time are at the heart and soul of the second language socialization process (p. 167) (Norton, 2013, p. 14).

In regard to the selection of genre, Kamler (2001) argues that current competency-based pedagogy attempts to remove the personal from school writing and instead focus on “the more functional genres students need to master in the ‘real world’” (p. 1). Kamler claims that it is essential to position the personal narrative “in a way that allows a more critical engagement with experiences” (2001, p. 1), and to treat writing as “an invitation to identify, analyse and critique, to understand the discursive practices that construct the sense of self—which in turn offer possibilities for social change” (p. 3). By following such advice, I decided to select the personal narrative genre for this project.

The selection of personal narrative genre is also attributable to an equally important pedagogical reason. Personal narrative genre is relatively less complex for students to read and write in terms of linguistic features. Registerial variables that are essential to construct narrative genres are mostly introduced in the early stages of an elementary Japanese course. For instance, fourteen verbs are introduced in lesson 3 in the *Genki* textbook, the past tense of verbs in lesson 4, adjectives in lesson 5, a sequential conjunction that connects clauses in lesson 6, and so forth.

5.2.2 Investment Responsiveness

The key principle that constitutes my pedagogy is SFL-informed practices that are responsive to ones’ investment. While I tried to facilitate as many opportunities as possible for learners to imagine the outcomes of learning Japanese, I also attempted to provide literacy practices in which they could invest. One of the examples of this practice is a facilitation of a

pre-writing task in which students design a topic, goal, and audience in accordance with their goal of learning Japanese. This instruction is part of my critique of predominant SFL-based pedagogies in which the audience of student-produced text is most often the teacher. My intention of facilitating design tasks is, by centering their writing design, students select stage and register accordingly. Throughout this instruction, I highlighted genre features and urged students to become aware of the fact that their linguistic choice is associated with their choice of audience and goal. These practices, which I qualify as *investment responsive*, were included in my instruction in addition to the fundamental principles of SFL-informed approach (i.e., shared experience, equal access, and explicit teaching). The following sections are a detailed illustration of the literacy practices that I facilitated in each phase of the teaching-learning cycle.

5.2.3 Integration into the Curriculum: *Yomu Kaku Project*

I integrated the designed pedagogical approach into the semester final project, named the *Yomu Kaku Project* (literal translation: *Read Write Project*). The project started in week 9 in Fall 2016. The grade for this project accounted for 15% of the final grade, and students submitted a portfolio at the end of the final project. The portfolio includes the following materials.

- Three text analysis sheets on personal narrative (Deconstruction)
- One or two drafts of personal narrative constructed as a group (Joint Construction)
- Notes recording conversation with partners (Joint Construction)
- Three drafts of personal narrative, including the final draft (Independent Construction)
- The script for an oral presentation to be presented in front of the class at the end of the project (Critical Reflection).

After consultation with my colleagues before Fall 2016, I decided not to use terms such as deconstruction or joint construction in class, in an attempt to avoid overwhelming first year students. Most of the students who took my elementary Japanese class were freshman, and I wanted to avoid causing stress for new students that might result from utilizing terms that are unfamiliar to them. By following my senior colleague's advice, I came up with the following alternative names for classroom use: *Reading Texts Closely*, *Writing Texts Together*, *Writing Texts by Yourself*, and *Talking about Your Texts*. A table provided on the next page is a brief summary of my facilitations of tasks and my pedagogic intentions (Table 5).

Phases in the project	Learners' Tasks	My Pedagogical Intentions
1. <i>Reading Texts Closely</i> (Deconstruction)	Analyze stage and register in the three reading texts Share the text analysis with classmates Present the group text analysis to the whole class Discuss the presented analysis in class	Mini-presentation of their text analysis to class in order to increase their sense of ownership of sense-making in reading.
2. <i>Writing Texts Together</i> (Joint Construction)	Complete a writing design sheet Form a group based on their writing design Compose a text as a group Present a text as a group to class	The primary goal of this phase is to facilitate an SFL-informed learning environment in which a group of students (who have similar interests) can invest their time and effort. The purpose of the task to form a group whose members have similar interests is to create an environment in which co-constructed knowledge would be scaffoldings for members' imagined communities.
3. <i>Writing Texts by Yourself</i> (Independent Construction)	Complete a writing design sheet Meeting individually with the instructor to discuss the writing design Write the first draft Find a desirable reader in class Read and comment on other's 1st draft Write the second draft based on received feedback from classmates Find a desirable reader in class Read and comment on other's 2nd draft Write a final draft based on received feedback from classmates	Like the above phase, the primary goal of this phase is to facilitate an SFL-informed learning environment in which individual students can invest their time and effort. The purpose of the task to find a reader in class is to have a desirable reader and not an undesirable reader. Peer reading is integrated at the early stage of independent writing as it helps the learners develop a critical sense of readership.
4. <i>Talking about Your Texts</i> (Reflection)	Reflect on their writing process in the form of a presentation	The goal of this phase is for students to reflect upon their writing meta-linguistically. The purpose of the creation of a language switchable environment (Japanese or English) is to help everyone in class understand each student's experience in the project.

Table 4 Summary of my pedagogic approach¹⁸

5.2.3.1 Deconstruction: *Reading Texts Closely*

In this phase, we analyzed the genre of the utilized texts to reveal their staging and key register features. For this deconstructing practice, I used texts that were accessible for classroom use. For example, I utilized two personal narrative texts that were written by second year Japanese students in my pilot study: One is titled “Between East and West” written by a student from Myanmar, and one is titled “What makes me, me” written by a Japanese American student. This pilot study was conducted in another college because I was a teaching assistant there at that time. For this dissertation project, I re-worded difficult grammar structures in those texts into ones that first year students were already familiar with. I also used my own personal narrative text that I composed as part of my previous study (Kawamitsu, 2015), “My identity shift”. When those reading texts include vocabulary items and grammar structures that the class does not cover in the semester, I listed such vocabulary items and grammar structures in a footnote with an equivalent meaning in English. When I introduced register to students, I used my own terms, such as lens A, lens B, and lens C, instead of *field*, *mode*, and *tenor*, once again to avoid overwhelming first year students. We also analyzed *stages* based on our register analysis.

I facilitated a range of literacy practices, ranging from individual homework to group and class discussion. Individual students analyzed the reading texts as homework in consultation with the text analysis sheet that I composed as a supplement. Example 3 below is one example of a student’s text analysis. Following individual student textual analysis, we held in-class activities to further deconstruct the texts. First, I paired up students and encouraged them to share each other’s text analysis. Then we used blackboards which were divided into spaces to

¹⁸ Although this pedagogic approach is informed by the Teaching Learning Cycle, I am not using the circle figure because it was difficult for me to move phases back and forth in collegiate world language education. Due to the already packaged content of world language education, it is realistic to move through learning phases without repeating them.

match the number of stages in the text. Each pair was assigned at least one stage, and wrote their analysis on the blackboard to share with the whole class (Example 4). I then let them present their analysis of the assigned stage. I facilitated this mini-presentation to increase students' sense of ownership of sense-making in reading. At the end of this practice, we discussed how our interpretation was informed by the author's linguistic choices.

タイトル: "What Makes Me, Me"

1. 私は京都で生まれました。京都に五年間、住んでいました¹。私の母はアメリカ人で、父は日本人です。日本が大好きでした。日本人の友達がたくさんいました。私はいつもうれしかったです²。でも、母はホームシックでした。だから、二千年の夏に、ワシントン州のシアトルに引越しをしました³。

2. 日本とアメリカは本当に違いました⁴。私は小さい子どもでしたが、覚えています⁵。二千年の秋に、シアトルの幼稚園に行きました⁶。その時、英語が上手じゃなかったです。リスニングは簡単でした⁷。でも、スピーキングはとても難しかったです。

3. 小学校二年生の時、新しい学校に行きました。インターナショナルスクールでした。私はその学校が大好きでした。たくさん友達に会いました。日本人の友達にも会いました。

¹ Te-form + いる (L7 pp. 170-172)
² うれしい: happy
³ 引越しをする: to move
⁴ 違います: different

Why Japan to USA

Stage 1: Intro 京都, 母, アメリカ人, 父, 日本人, 友達, 二千年, 夏, ワシントン州, シアトル
Lens A 住まれました, 住んで, 大好きというらしい, 引越しの時, 二千年, 夏, いつも
Lens B 私, 私の母, 父, 母 → Introducing her family
 母... so → point out why I wish but... so moved back to US
Lens C characters 母 → Homesick, mentioned by author, explicit, putting emphasis on moving, 住んで, 大好き
 Tense: Past tense → Childhood (explicit)

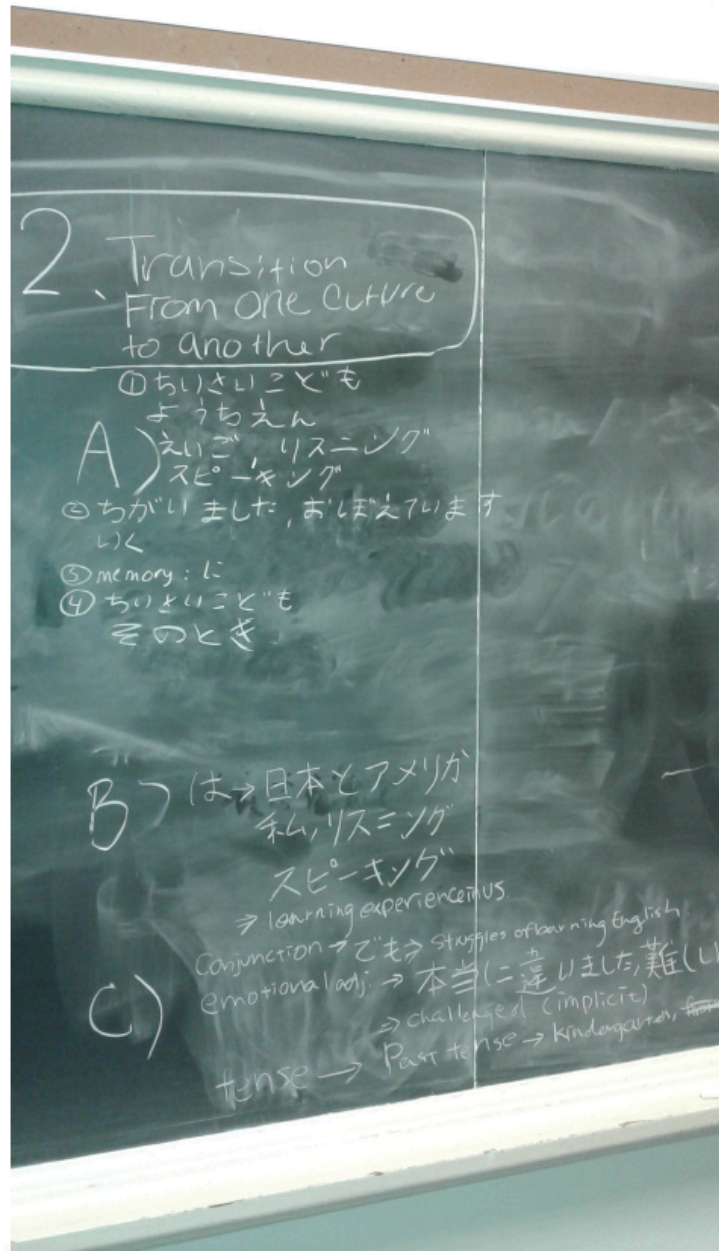
Shift 1 Struggles after moving to USA

Stage 2: English learning 日本アメリカ, 小さい子ども, 二千年秋, シアトル, 幼稚園, 英語, 上手じゃなかった
Lens A リスニング, スピーキング, 覚える, 好きでした, 英語, 上手じゃなかった
Lens B 日本とアメリカ, 私, リスニング, スピーキング → mainly focus on her learning experience
Lens C 覚える, 好きでした → her struggle in learning (emotional adj) 本当は違いました, 簡単, 難
 ↓ Struggling with language difference: (implicit)
 Tense: Past tense → Kindergarten, first to USA

Stage 3: New School
 New school meet friends 小学校二年生, 時, 新山学校, インターナショナルスクール, 学校, 友達, 日本人
Lens A 行き, 大好き, 会いました, 小学校二年生
Lens B 私は → she likes her school.
 (Emotional adj) 大好きでした → (love her new school → happy)
Lens C (Emotional v.) 友達に会いました → (explicit) 日本人の友達にも会いかけた
 ↓ meet new friends Japanese friends
 ↓ Happy (implicit) through fiction meet friend
 Tense: past tense → grade 2

⁵ 覚える: to remember
⁶ 幼稚園: kindergarten
⁷ 簡単な: easy

Example 3 Example of deconstruction practice (homework)



Example 4 Example of deconstruction practice (in class)

5.2.3.2. Joint Construction: *Writing Texts Together*

In this phase, students constructed one text as a group. For the personal narrative genre, I explained that a character in the narrative does not necessarily have to be a member of their group, but it could be an anime character, movie star, famous person, imaginary character,

and so forth. Since some groups seemed to be struggling to find an audience for their narrative, I told the class that the audience could be from the same world as the depicted character (For example, when one group decided to write personal narrative of Ted from the movie, “TED,” I advised them that the audience could be his best buddy, John, or his girlfriend, Tami-Lynn).

At the initial stage of this phase, I gave students a sheet on which they were asked to list the goal, purpose, and audience that they wanted to construct in their group project. They filled out the form and brought it to the subsequent class. In the following class, I facilitated one small literacy activity in which students talked to their classmates and asked about their possible audience, character, and topic in Japanese. The following is an example instruction for this activity (Example 5).

Task: Form a group of three (Writing Texts Together phrase)

S1: Who is your audience?

S2: My audience is ().

(A) or (B)

(A) If her audience is the same as yours

S1: My audience is () too. Shall we work together?

S2: Sure.

(B) If her audience is not the same as yours

S1: My audience is (). Well, let’s do our best! Bye. (Talk to other classmates)

S2: Bye!

Example 5 Task to form a group of three

This practice of forming a group is one of my attempts to provide an opportunity for students to create their investable environment. However, I also would like to note that it was a product of

my teaching dilemma. Practically speaking, I could have simply assigned students into groups for this joint construction activity. By doing so, I could have saved a lot of class time and allowed more time for students to write. However, that kind of group assignment would background learners' agency to a great extent. Since I designed the project to highlight and embrace students' agentic meaning-making (in this case, students' design of audience, purpose, and goal), simply assigning students into groups and then assigning them audiences myself, without knowing their design, would be against the foundational orientation of this project. On the other hand, if I had allowed students to form a group by themselves without providing any directions, they might have formed a group with those just sitting next to them. Beyond that, it was necessary to consider that not everyone taking a language course is deeply invested, considering the nature of a morning class in college, and it is thus difficult to rely completely on learners' autonomy and meaningful choices. I did not want to see this happen. For these reasons, in order to bypass this teaching dilemma, I decided to facilitate the above language activity in which learners could form groups based on their own agendas for writing.

After the groups were formed, I then gave students time for group work. In this group work, students discussed their purpose and goal for the genre that they would then jointly construct as a group. Tasks in this phase included the selection of a topic (e.g., person), stage construction, and register choices as a form of outline (Example 6). The selection of the topic included questions such as: What is the theme that you want to foreground? How is the selection of particular character related to your group's (or an individual's) goal? (Example 7). During these co-construction activities, students recorded their group conversations in note form. By the last week of the project, students submitted their group draft either in typed or handwritten format.

Themes: Identity Growth

Title:

(People in your group: t)

Stage 1: Ted's Birth	Stage 2: Ted Became Famous	Stage 3: Relationship Shift With John
Lens A -出身、秘密、私の親友、兄弟、願う Genki -寂しい、聞く、食べる、遊ぶ	Lens A -遊んで、話す、行って、していました Genki -有名な、世界、テレビ番組、特別だ、毎日	Lens A -と私たち、魂の友人、彼女、別のアパート Genki -タバコをすって、マリファナを吸って、女の人に会う -将来、最初
Lens B -私、ジョン (focus on why did ted meet John) Genki	Lens B -は topic: 私 (focus on how Ted felt special because he could talk) Genki	Lens B -は topic: 私とジョン - how close ted was with John Genki -ロイヤル - how long influences their relationship
Lens C -とても寂しいがたてです。 John was lonely when he did not have Ted (explicit) Genki -とても楽しかったです。 Ted and John both really enjoy each other's company (explicit)	Lens C -私、特別だ"と感じた。 Ted became famous and he felt special (explicit) Genki	Lens C -私とジョンは分けることができなかったです Genki They really enjoyed time with each other (Implicit) -私はちょっと寂しいがたてです -he was lonely because John got married and can't spend time with him (explicit)
Stage 4: Things Teddy Bear has to deal With	Stage 5: Ready To Fight	Stage 6: Finally He Won
Lens A -問題、結婚、夫婦喧嘩、精子銀行、トナリ Genki 人工授精、養子、政府、答え、権利	Lens A -政府、生懸命、弁護士、注目、物語 Genki 行動 - 怒る、訴え出、注目を集める、放映する - 怒り	Lens A -訴訟、陪審員、政府、病院、弁護士 Genki 見守る、勝る - 最初、当時、ついに
Lens B -同時、毎日、一年後、ある日 -は highlights the subject - usually Ted himself Genki -"が"、しかし -> transition、contrast	Lens B -は highlights topic - 私たち、私 Genki	Lens B -は highlights topic: 私、陪審員、ジョン Genki
Lens C -彼女は嬉しく承諾しました: they were happy Genki -"ト"は人間か、それとも唯のフクロウ? かわい He was offended being called a property (implicit) 私たちの結婚は無効 He was furious and thought that this was ridiculous (implicit)	Lens C -私はとても怒りました - he was mad (E) Genki -私が"人"ではなくなると、到底受け入れることが出来なかったです -he couldn't accept the fact that government is labeling him as a "property" (E)	Lens C -荒廃: Ted was desperate (E) Genki -私は誰もか"嘲笑"されました Ted was not happy because everybody laugh at him (I)

⇒ stage 7
= 4.1. 2000

Example 6 Example of joint-construction practice (outline)

Audience? (Be specific):

Classmate at a college - Colleague at a company
Ted's college classmates

Goal/purpose? (Be specific):

Introduce how was Ted born, his origins, his youth and his relationship to human beings. His marriage to Tammy Lin and their marriage crisis. How he was denied as a human by government and how Ted fight back. What it meant to be a Teddy bear?

The person you describe in the personal narrative:

Ted - the main character

John - his friend

Why that character?

This is an interesting and complicated character that makes our assignment more exciting.

What do you want to emphasize/highlight/foreground in this personal narrative? Themes?

Identity building

Justice

What it meant to be a human.

Connection with your goal of learning Japanese?

This writing assignment helps me to think about specific audience and purpose of writing.

Practicing usage of vocab & grammar.

Example 7 Example of joint-construction practice (provided questions to answer)

5.2.3.3. Independent Construction: *Writing Texts by Yourself*

In this phase, students produced three drafts in total (first draft, second draft, and final draft) and two reflection notes. The general procedure for this phase is as follows:

- Meet with me individually to discuss writing design (e.g., topic, stage, etc.). [in class]
- Write the first draft. [homework]
- Read others' texts [in class]
- Comment on others' 1st draft. [in class]
- Write the second draft based on feedback. [homework]

- Read others' texts [in class]
- Comment on others' 2nd draft. [in class]
- Write a final draft based on feedback. [homework]

Similar to the previous phase, I facilitated one literacy activity in which learners found their reader in class. For this activity, I divided the class into Group A and Group B. A-Group student first talked to a student in Group B, and asked if that student were willing to read her narrative. During this interaction, I encouraged Group B students to ask questions in response to Group A students such as: "What is your topic?," "How long is your paper?," and "How difficult is the paper to read in terms of grammar?" After these questions, the Group B student would answer the Group A student whether or not she were willing to read her paper. Group A students repeated this until they found one reader. After that, the groups switched positions, and Group B students attempted to find their readers. I designed this activity to provide students with a choice of readership. The overall goal of this activity was to have a targeted reader (or close to a targeted reader) and not an undesirable reader.

I told my students that they can use outside resources, such online dictionary. I told them if they use grammar and vocabulary that they have not learned, put them in a footnote with English translation, as I did in my reading texts. My pedagogical intention here was not to restrict my students' meaning-making resource, but encourage them to go beyond the facilitated learning resources such as our textbook.

5.2.3.4. Critical Reflection: *Talking about Your Texts*

In this last phase, students gave an oral presentation on what impacted or did not impact their linguistic choice. I emphasized to the students that this presentation did not have to be given in Japanese but could be in any language. I explained that they could use any mode of

technology, and gave them extra credits if they made any materials for their presentation (e.g., PPT, handout, etc.). Topics covered in this presentation were up to the student, but general guiding questions included asking about their experience of writing personal narrative, what theme they tried to foreground through personal narrative, what kind of difficulties they had, and what they took away from the project. I encouraged students to comment after each other's presentations.

5.2.3.5 Assessment

In order to assess students' writing, I used an assessment sheet that I made for the project (Example 8). The rubric includes staging, language use (*field* as Lens A, *mode* as Lens B, and *tenor* as Lens C), formal accuracy, punctuation, and spelling. On top of the rubric, I listed some questions such as "Who is your audience?" and "What is your purpose/situation?" in order for the assessment sheet to be used in accordance with the students' audience, purpose, and goal. I handed out assessment sheets before students started writing.

読む書くプロジェクト：パーソナルナラティブ
Writing Texts by Yourself

月 日 曜日 がくせいばんごう： なまえ：

Who is your audience?

What is your purpose/situation?

What is your goal?

How are these constructs related to your goal of learning Japanese?

-----Evaluation Rubric-----

Note: Instructors will evaluate your writing based on the audience, purpose/situation, and goal that you design for your writing.

		3 pts	2 pts	1 pts	0 pt
Staging		Addresses all the essential stages	Addresses some of the necessary stages	Addresses at least the most essential stage	No identifiable stages
Language use	Lens A	Appropriate use of nouns, verbs, location words, etc.	Moderate use of nouns, verbs, location words, etc.	Scant use of nouns, verbs, location words, etc.	Not enough to evaluate
	Lens B	Appropriate topic markers and good information flow	Moderate topic markers and satisfactory information flow	Scant use of topic markers and poor information flow	Not enough to evaluate
	Lens C	Appropriate employment of emotions, tense, etc.	Moderate employment of emotions, tense, etc.	Scant employment of emotions, tense, etc.	Not enough to evaluate
Formal accuracy		Using sentence structure and vocab correctly with no significant errors.	Using sentence structure and vocab satisfactorily with minimal errors.	Using sentence structure and vocabs incorrectly with significant errors.	Not enough to evaluate
Punctuation		Punctuation is used accurately	Most punctuation is used accurately	Punctuation is not used accurately	Most punctuation is wrong
Spelling		Words are spelt accurately	Most words are spelt accurately	Some words are not spelt accurately	Most words are not spelt accurately

Example 8 Assessment sheet for writing

5.3 Research Approach

I view my research methodology as an ethnographic case study, particularly informed by a post-structural perspective. I chose this design in an attempt to understand my students' writing and situated negotiation in the classroom. This section first illustrates post-structuralism as a research paradigm, and other major research paradigms: (post)positivism, interpretivism, and critical theory. This section then illustrates what I mean by post-structuralism-informed ethnography and what I mean by case study from such perspective. Unit of analysis, data collection and data analysis will be followed.

5.3.1 Post-structuralism as a Research Paradigm

There are four major research paradigms that are currently available in social science research: (post)positivist, interpretivist, critical theory, and post-structuralist (Guba & Lincoln, 2005; Kamberelis & Dimitriadis, 2004; Lather, 2006; Lincoln, Lynham, & Guba, 2011; St. Pierre, 2013). Associated methodologies and issues in contestation are summarized in Table 6 (modified from Lather, 2006; Lincoln, Lynham, & Guba, 2011). While the table is simplified for an illustrating purpose, it still provides a sense of epistemological and axiological differences among the four research paradigms.

	positivist	interpretivist	critical theory	post-structuralist
Job	predicts	understands	emancipates	deconstructs
Orientation	August Comte (1778-1857); nineteenth century	Peter Berger and Thomas Luckmann's book (1996) the <i>Social construction of reality</i>	Frankfurt School and the social movements of the 1960's and 1970s	Michel Foucault (1926-84), Jacques Derrida (1930-2004), and Gilles Deleuze (1925-95)
Methodology	Experiment; Value a "gold standard"; value data produced by studies that can be replicated; quantitative	Ethnography; Hermeneutic; individual constructions are elicited and refined hermeneutically, and compared and contrasted.	PAR; Critical ethnography; empowers the oppressed and supports social transformation and revolution	Discourse analysis
Contested issue	Reality is objective and "found"	Reality is subjective and constructed	Reality is subjective and constructed on the basis of issues of power	Reality is ultimately unknowable; attempts to understand it subvert themselves
	Discourse is structured and transparent, reflecting reality	Discourse is dialogic and creates reality	Discourse is embedded in (and controlled by) rhetorical and political purpose	Discourse is by nature inseparable from its subject and is radically contingent and vulnerable
	Knowing the world	Understanding the world	Changing the world	Critiquing the world

Table 5 Paradigm chart (modified from Lather, 2006; Lincoln, Lynham, & Guba, 2011)

While the table above is self-explanatory, it is important to note an issue of hegemony. Lincoln, Lynham, and Guba (2011) addresses that "Who has the power in inquiry and what is inquired?" (p. 111). The researchers note that positivist and post-positivist are "in control of publication, funding, promotion, and tenure," while other paradigms are not. Rather, such paradigms are "seeking recognition and input; offering challenges to predecessor paradigms, aligned with postcolonial aspirations" (Lincoln, Lynham, & Guba, 2011, p. 99). It is true that an evidence-based approach is still legitimated as social science research (Lather, 2006; 2010). This dissertation study is in part an attempt to challenge to predecessor paradigms.

It is also important to note that methodologies listed in the table overlap (Lather, 2006). For example, ethnography is listed under the interpretivist paradigm, but it can be used as a post-structuralist methodology. What should be cautious however is the research should be

epistemologically cohesive. That is, if one claims that his research is post-structuralist ethnography, it is incongruent to develop argument through the interpretivist epistemological lens, such as “natural environment” or “authenticity.” Rather, the researcher should see things through the lens of post-structuralism, such as “complicity,” “partiality,” and “complexities.” The following section illustrates this, in particular light of post-structuralism-informed ethnography.

5.3.2 Post-structuralism-informed Ethnography

To begin with, there is no clear-cut definition of post-structural ethnography. Educational researchers who draw on post-structuralist perspectives into their ethnography do not necessarily agree with each other, and it is thus problematic to illustrate post-structural ethnography without any references. In one chapter of *Poststructuralism and the Aims of Educational Research*, Peters and Burbules (2004) warns that:

We should ... be careful not to homogenize the thought of many contemporary thinkers—who often disagree with one another—into one set of theoretical practices that can be easily packaged into a methodology to be adopted by researchers in the field of education who call themselves “poststructuralist” (pp. 33-34).

This warning underlies this research approach section. What follows below is an explanation of specific constructs that inform this proposed study, particularly drawing on Edgeworth (2014), Norton and McKinney (2011), and Norton (2013).

Edgeworth (2014), who conducted a post-structural ethnographic study of ethnic and religious minority students in rural Australia, enumerates some of the elements that guided her when conducting a post-structural ethnography (pp. 29-30):

1. to be wary of ‘objective’ claims to knowledge
2. to make transparent the ways truths are constituted through discourse
3. to understand data as ‘partial, situated and interested knowledge’
4. to acknowledge the way discourses form the objects of which they speak, and have productive capacity
5. to acknowledge that data representation is mediated by the researcher’s own interpretation (‘discourse that I see and name’)
6. to involve ethnographic authority not from an interpretation of events as provided by the participant or researcher, but through transparency in the research process
7. to take up the complexities of identity (of both the researcher and the researched) in the research process
8. to understand that issues of power are never absent

Taking into account these elements, Edgeworth (2014) argues that what is critical in post-structural ethnography is to understand “its task as being to *unsettle truth*, including any certainty attached to methodology and findings that are themselves recognized as being contingent and discursive” (p. 28, italics mine).

Similarly, in light of the identity approach to language learning, Norton and McKinney (2011) questions, “What kind of research enables scholars to investigate the relationship between language learners as social beings and the frequently inequitable worlds in which learning takes place?” This article argues that research should be qualitative and critical, considering the nature of identity as multiple, a site of struggle, and changing over time. Such research tends to draw on critical ethnography, feminist poststructuralist theory, sociolinguistics,

and linguistic anthropology. Norton and McKinney (2011) provides the following important points in such educational studies (p. 82).

1. to reject the view that any research can claim to be objective and unbiased
2. to investigate the complex relationship between social structure on the one hand, and human agency on the other, without resorting to deterministic or reductionist analyses
3. to seek to better understand how power operates within society, constraining or enabling human action

These understandings are further explored in Norton (2013). Norton highlights the necessity for researchers to understand “all research studies are understood to be ‘situated’, and the researcher integral to the progress of a research project” (2013, p. 13). By reviewing studies in the field of second language education, Norton argues that questions and issues of what is “present” and “absent” are clearly based on what is “visible” and “invisible” to researchers (2013, p. 13).

Norton summarizes six constructs that inform her methodological framework (p. 59):

1. to investigate the complex relationship between social structure on the other hand, and human agency on the other, without resorting to deterministic or reductionist analyses
2. to understand inequitable relations of power based on gender, race, class, ethnicity and sexual orientation
3. to pay attention to the ways individuals make sense of their own experience
4. to locate research within a historical context
5. to reject the view that any research can claim to be objective or unbiased
6. to set up that the goal of educational research is social and educational change

These constructs summarized in Edgeworth (2014), Norton and McKinney (2011), and Norton (2013) are particularly important to my dissertation study in light of subjectivities.

Myself as a teacher, a native speaker of students' learning language, and a straight man in a women's college should not be dismissed as "not significant." It is critical to consider these elements, and, equally important, my sense-making through these subjectivities. They need to be critically explored along with my recursive reflections. This methodological approach, which I see responding to the foregrounded aspect of post-structuralism, "inherent contingency, instability, and vulnerability of totalizing logics" (Kamberelis & Dimitriadis, 2005, p. 57), is the critical construct that I need to consider in this study. In an echo to such epistemological alerts, my study does not aim to claim objective truth, nor seek to offer readers the truth about the lives of my students. I do not aim to make myself "invisible" in this study, nor conduct the study through "a fly on the wall" conceptions of ethnography (Peters & Burbules, 2004). I acknowledge that my interpretation is construed through transparency in the research process, that the data I collect and represent in this study is partial, and that what I claim to know at the end of analysis is construed through the relation between myself and my students, and remains open for questioning.

Before illustrating my data and data analysis procedure, it is important to note that the said characteristics of post-structural ethnography are not *methods*. Post-structuralists are often reluctant to regard these characteristics as methods since such a practice is inherently reductive (Peters & Burbules, 2004). Rather, post-structuralists suggest regarding the characteristics of their ethnography as a form of *criticism*. For example, regarding the post-structuralist notion of *deconstruction*, Peters and Burbules (2004) notes as follows:

... we are reluctant to construe *deconstruction* or *archaeology* as *methods*, though both certainly have significantly influenced choices of method in education research. ...we ought not to regard either deconstruction or archaeology as methods

in any reductive sense—by referring instead to poststructural forms of *criticism*.

This is a useful way of framing the issue because it avoids reducing complex forms of philosophical thought to a handy set of methods or tools. Recall that poststructuralism as an intellectual movement developed as a specific philosophical response to the scientific pretensions of structuralism (pp. 55-56, italics original).

To extend this line of thought, the goal of a post-structuralism-informed study is not to come up with “conclusions” or “useful guidelines for action.” In order to explain this, the above study addresses Conostas (1998) as an example of such criticism:

Many writers who work under the banner of postmodernism¹⁹ seem to display either a limited inclination to arrive at conclusions or an inflated sense of what might be possible within the postmodern framework. Neither of these genres of writing is capable of providing useful guidelines for action that lead to the improvement of educational practice (Conostas, 1998, p. 28)

In response to critics, Peters and Burbules (2004) argues that Conostas (1998) is built on an important assumption—research must reach “conclusions” and “useful guidelines for action.” Peters and Burbules (2004) points out that many researchers of various methodological traditions, including “rigorously scientific ones,” would argue against such standards as the criteria of credible or worthy educational research (p. 58).

5.3.3 Case Study

This dissertation study takes an ethnographic case study approach. However, for this study holds a post-structural standpoint on research, some constructs in case study approach need to be reconsidered and re-conceptualized. In the immediate section below, I will illustrate

¹⁹ Peters and Burbules (2004) indicates in the same chapter that Conostas makes no attempt to distinguish postmodernism and poststructuralism (p. 58).

essential constructs of case study with reference to Yin (1994), an influential methodologist on case study. I will then illustrate how such case study approach has been re-conceptualized for post-structural research (Cresswell, 2013; Guba & Lincoln, 2005; Mohammed, Peter, Gastaldo, & Howell, 2015; St Pierre, 2000; 2013).

Generally, case study is defined as an empirical inquiry that:

- investigates a contemporary phenomenon within its real-life context, especially when
- the boundaries between phenomenon and context are not clearly evident.

(Yin, 1994, p. 13)

According to Yin (1994), researchers use case study to cover contextual conditions, as they believe such contextual conditions are highly pertinent to the phenomenon of the study (p. 13). This understanding distinguishes case study from other research strategies, such as experiment, history, and survey, in which a phenomenon is typically divorced from its context (e.g., experiment), non-contemporary events are dealt with (e.g., history), and investigation of phenomenon and context is limited (e.g., survey).

Yin defines case study as follows in light of data collection and data analysis. The case study inquiry:

- copes with the technically distinctive situation in which there will be many more variables of interest than data points, and as one result,
- relies on multiple sources of evidence, with data needing to converge in a triangulating fashion, and as another result
- benefits from the prior development of theoretical positions to guide data collection and analysis

(Yin, 1994, p. 13)

An implication is that the case study “comprises an all-encompassing method—with the logic of design incorporating specific approaches to data collection and to data analysis” (p. 13). Yin suggests that the case study is not either a data collection technique or merely a design feature, but a comprehensive research strategy, and can be conducted for describing, explaining, or exploring purposes.

Four tests are commonly used to establish the quality of case study—*construct validity*, *internal validity*, *external validity*, and *reliability*. Generally speaking, in order to meet the test of *construct validity*, the researcher need to make sure if the selected measure can indeed reflect the selected concepts. This construct validity can be increased by multiple sources of evidence, a chain of evidence, and review by key informants (Yin, 1994, pp. 33-35). *Internal validity* refers to the approximate truth about inferences regarding a causal relationship. For example, if the researcher concludes that there is a causal relation between x and y without knowing that other factor, z, may in fact have caused y, the research design has failed to deal with threat to internal validity. For this reason, it is often used for explanatory or causal studies, not for descriptive and exploratory studies (Yin, 1994, p. 35). *External validity* deals with the problem of whether findings from a study can be generalized to another. Replication logic (e.g., second and third case studies) is used to increase this validity. *Reliability* is the repeatability of the selected measure. High reliability demonstrates that if another researcher follows the same research procedure and if conducts the same study, s/he should arrive at the same conclusions.

For the aforementioned nature of case study, it is often described that case study is located in a post-positivist research paradigm. Mohammed, Peter, Gastaldo, and Howell (2015) illustrates that Yin’s case study methodology is strongly influenced by a post-positivist view, particularly in regard to the assumption that the “truth” can be accessed by the prescriptive and

rigid research technique (p. 99). In their article titled “Rethinking case study methodology in poststructural research,” Mohammed et al (2015) shows their concern of Yin’s standardized methodology of case study and argues that such understanding might discourage post-structural researchers from employing case study. While they provide beneficial discussions of how the two standpoints (i.e., post-positivist and post-structuralist) inform the case study differently (e.g., truth, validity, reflexivity, etc.), of particular importance and relevance to my dissertation study is a slightly different standpoint on “context and phenomenon” and “multiple sources of data”. According to the same researchers, case study and a post-structural research are “both concerned with the indistinct boundaries between the phenomenon and the contexts that constitute it” (ibid, p. 103). However, difference is that a post-positivist case study (e.g., Yin, 1994) tends to be concerned with the context that permits researchers to test a rival hypothesis, while a post-structural case study tends to be concerned with the discursive contexts that shape a phenomenon.

This different standpoint on context and phenomenon further informs each standpoint on the multiple data sets. As illustrated earlier, case study typically prefers the collection of multiple sources. According to Mohammed et al (2015), while such multiple data sets are typically triangulated for “convergence of evidence” in a post-positivist paradigm, such data sets tend to be used for consideration of “tensions” between participants and discourse in a post-structuralist paradigm (ibid, p. 103).

Above all, this dissertation study takes post-structuralist standpoint. Accordingly, the aim of employing case study in this study is not to compare and contrast research participants, or to generalize cases to another. My aim of employing case study is to explore individuals’ situated literacy practice and negotiation, and consider how such meaning-making shapes, and is shaped by, discursive contexts (e.g., context of culture, context of institution, and context of

imagination). In regard to the data sets, this study acknowledges that a data sets collected from the multiple data source, such as interviews with participants, their classroom interaction, and text production, are all different in terms of audience, purpose, and identity (and further, discourse and ideology), and accordingly, the obtained knowledge may differ from data as well. Given this understanding, this study views data not a space for researchers to find the “truth” but to explore situated, contested, and partial knowledge.

5.3.4 Unit of Analysis

The unit of analysis in this study is an individual language learner. In particular, I will look at an individual learner’s experience, text production/interpretation, situated interaction with others, and identity negotiation, in my classroom to answer the research questions.

5.3.5 Data Collection

After my committee members approved this proposal, I started IRB (both at University of Massachusetts Amherst and Johnson College). After I passed the IRB, I started data collection. The data collection includes typing student’s text productions from the project into Word and collecting additional qualitative data through interviewing.

5.3.5.1 Students’ Text Productions from the Project

Texts that students produced in the project include:

- three sheets of text analysis (Deconstruction),
- one outline (writing design) for personal narrative constructed as a group (Joint Construction),
- one draft of personal narrative constructed as a group (Joint Construction),
- one reflective note about their conversations with their partners (Joint Construction),
- one outline (writing design) for personal narrative (Independent Construction),

- three drafts of personal narrative (Independent Construction),
- two peer feedback sheets (Independent Construction),
- two reflective notes about their individual text production (Independent Construction), and
- oral presentation materials (Critical Reflection).

5.3.5.2 Semi-structured Interview

I conducted semi-structured interviews with my participants; I conducted at least one one-hour interview for each focal participant. For the interviews with the focal participants, I began interviews with small talk to try to create an environment where my students “are at ease and talk freely about their points of view” (Bogdan & Biklen, 2007, p. 104). I loosely structured this interview in accordance with the following two aims: 1) to understand the student’s imagined identity, writing design and semiotic choice, and 2) to understand her interaction and negotiation in the Independent Construction phase. This will be further illustrated later in conjunction with critical discourse analysis.

I conducted these interviews in my office at Johnson College. While I selected this space because it is quiet, spacious, and confidential, there is indeed another factor which is important to consider, most particularly informed by post-structuralist epistemologies. Tsolidis (2008), in discussing the (im)possibility of poststructuralist ethnography, extends the notion of *space* to “a dynamic between social and material relations, which are characterized by power” (p. 273). Utilizing his reflexive account of a study he conducted in “after hours” schools for ethnic minorities in Melbourne, Tsolidis argues such schools are marked as “not real” by books, materials, and shelves in the classroom, those of which are used by teachers and students during normal school times (“real” school). Tsolidis claims that such space for minorities remains peripheral to the core of ‘real’ schooling, and illustrates that it is critical “to bring spatial politics

into this research mix and consider the possible impact of such politics on the research process.” Tsolidis notes reflexivity as “a means of laying bare the researcher’s situationality and the power relations implicit in the research” (p. 272), and extend his argument in light of space and reflexivity:

If reflexivity is important, it should extend to the spaces we occupy for research and their possible impact on the data collection and analysis. This is particularly the case if spatiality is considered to mediate a range of unequal power relations, extended here to include those between the researcher and the researched. Unless we are reflexive about such spatial politics, as researchers we risk reinscribing rather than challenging hegemonic relations (Tsolidis, 2008, p. 278).

This poststructuralist epistemology in regard to space in part informs the way I interpret data obtained from interviews. My office, the space that I conducted interviews, is full of textbooks and materials for teaching Japanese. Such a space would highlight the relationship of teacher and learner, and/or native speaker of Japanese and learner of Japanese. In such circumstances, it is critical for me to understand the data obtained from interview is complicit—it is partly derived from these power dynamics. My positionality as teacher partly constitutes my students’ meaning-making in these interviews. Therefore, it is necessary to make my reflexive account transparent and explore the students’ negotiation within such power dynamics.

5.3.6 Data Analysis

Ethnographic accounts of institutional practice and setting, and the text interpretation and production of the student in such an environment are brought together with critical discourse analysis.

Research Questions	Primary Data Fall 2016/Spring 2018	Data Analysis	Purposes	Focusing Constructs
1. What semiotic choices do learners make in accordance with their writing design?	<ul style="list-style-type: none"> • Writing design sheet for personal narrative • A set of first draft, second draft, and final draft of personal narrative 	CDA (Description) <ul style="list-style-type: none"> • Register analysis <ul style="list-style-type: none"> ➤ Field of the text ➤ Tenor of the text ➤ Mode of the text 	To delineate individuals' attempts to connect their writing practice with their goal of learning Japanese To shed light on individual students' writing practice	<i>Register and genre</i>
2. What kind of negotiation do they experience in the writing process? More specifically, what semiotic choices are enabled and/or constrained, and how such negotiated choices are associated not only with the genre, but also with the student's identity, desire, and learning commitment?	<ul style="list-style-type: none"> • 2 peer feedback sheets • 1 instructor's feedback sheet • 2 reflective notes 	CDA (Interpretation) <ul style="list-style-type: none"> • Textual interaction • Investment • Imagined identities/communities 	To explore what semiotic choices are enabled and/or constrained, and how such choices are associated not only with the goal-oriented nature of the genre, but also with the student's identity, desire, and learning commitment to a world language classroom	<i>Register and investment</i>
3. How do the identified semiotic choices shape, and how are they shaped by, surrounding contexts such as the context of culture, context of institution, and context of imagination?	Insights and themes accumulated from previous inquires	CDA (Explanation) <ul style="list-style-type: none"> • Investment • Pedagogy • Text and context 	To explore the multiplicity that a text inheres, and identify an associated connection with social context	<i>Register, investment, and contexts</i>

Table 6 Research question, data collection, data analysis, purposes, and focusing constructs
I analyzed the data set through the *critical discourse analysis* (CDA) perspective (Table 5 above).

In particular, I followed the three stages of CDA which I illustrated in Chapter 2: *Description of Text, Interpretation of Text and Interaction, and Explanation of Interaction and Social Context*. I primarily conducted this investigation on the Independent Construction.

5.3.6.1 Description of Text

The first stage is text analysis. The goal of this stage is to obtain a descriptive data set that can be interpreted and explained in the latter phases. For this inquiry, firstly, I

investigated the focal participant's writing design (e.g., selections of her topic, goal, and audience) in relation to her imagined community. I ask investigative questions such as, What are the student's selections of topic, goal, and audience? How is this writing design related to her goal of learning Japanese, and ultimately, her imagined community/identity? The following is an example of a student's writing design sheet for personal narrative in the Independent Construction phase (Example 9). The writing design sheet consists of the following questions: Audience? Goal/purpose? What do you want to emphasize/highlight/foreground in this personal narrative? Theme? Connection with your goal of learning Japanese?

読む書くプロジェクト：パーソナルナラティブ
Writing Texts by Yourself

11 月 28 日 月 曜日 がくせいばんごう： なまえ：

Audience? (Be specific):
日本語のクラスメート

Goal/purpose? (Be specific):
to show my attitude change towards my own country - China towards time.

What do you want to emphasize/highlight/foreground in this personal narrative? Themes?
Show my understanding of culture

Connection with your goal of learning Japanese?
Chinese people still have a lot of misunderstanding of Japan. I believe that by communication, we can promote the relation between China and Japan
I'd like to be that bridge connecting the two ancient and beautiful countries.

Example 9 The focal participant's writing design sheet (individual) for personal narrative

Of note, as explained earlier in this chapter, I instructed my students that the topic, goal, and audience of their writing should be somehow related to their goal of learning Japanese. It was my instructional intention to create an environment in which individual students can invest. Therefore, the aim of this investigation is not to document how students design writing freely or

spontaneously, but to document how students undertake my instruction and how they connect their writing practice with their imagined identities/communities.

Secondly, I investigated the student's semiotic choices in relation to her imagined community. I ask investigative questions such as, How does she construct text in accordance with her selections of topic, goal, and audience? How does her semiotic choice reflect her imagined community? At the end of this phase, I conducted a semi-structured interview in order to foster my understanding of said areas.

At the outset of this text analysis, I divided the student's final draft into clauses. All clauses are numbered and layered in Microsoft Word based on their clause types. Although subject-less clauses are expected given the nature of Japanese linguistics,²⁰ a subject is retrieved and labeled in parentheses for the sake of textual analysis. In order to explore semiotic choice and associated meanings in the text, I analyzed the *register* of the text. For example, when I analyze the *field* of the text, I paid close attention to the experiences, the topics being discussed, and the degree of specification in such constructs. Since this kind of meaning is typically associated with the writer's *experiential* choice, I analyzed how noun/nominal groups (e.g., people, topics, things, etc.) are represented through what kind of verb (e.g., mental, verbal, etc.) under which circumstance (e.g., time, place, manner). I also analyzed conjunctions and verbal conjugations as the potential to weave *logical* relationships (i.e., extension, elaboration, enhancement) into experiential meanings. When I analyze the *mode* of the text, I paid close attention to how coherence and cohesiveness is construed in the text. Since this kind of meaning is typically associated with the writer's *textual* choice, I analyzed subject-topic relations (e.g., particle *ga* as subject maker; *wa* as topic marker) and the thematic development of the text.

²⁰ There are various stances toward the concept of subjectlessness in Japanese language. My study affiliates with Hori's (1995) argument that "the concept of subject in Japanese is fundamentally different from that of subject in English, that subjectlessness in clauses is the default condition rather than an exception" (p. 154).

When I analyze the *tenor* of the text, I paid close attention to what kind of relationship is constructed through the text. Since this kind of meaning is typically associated with the writer's *interpersonal* choice, I analyzed modal verbs, adverbs, mood choices, and resources for attitudinal meanings (e.g., affective emotion, judgment of people, appreciation of things etc.).

By following the same procedure, I conducted brief register analysis on the student's first and second drafts produced in the Independent Construction phase. Of interest to this analysis is identifying how previous drafts differ from the final draft in terms of ideational meaning, textual meaning, and interpersonal meaning. The purpose of recording changes is to annotate negotiated meanings for further investigation (i.e., second phase of CDA).

After I obtained a general idea of in what way the focal participant's imagined community/identity is related to her writing design and semiotic choice, I formed a set of interview questions. The purpose of this interview is to foster my understanding of the student's imagined community/identity, writing design, and semiotic choice. This interview is designed semi-structured because it can generate more space for student to construct our dialogue. Furthermore, it would be less restrictive for her to negotiate her identities (e.g., writer identity or interviewee identity). Initial interview questions are provided below. They consist of two categories and some sub-subcategories:

- Questions regarding the student's imagined community/identity
 - What is your primary purpose for taking foreign language courses at Johnson College?
 - What is your goal for learning Japanese, and why?
 - In 10 years from now, where do you see yourself, and what do you hope to be doing?
Will you be using Japanese?
 - In what way do you want classmates/teachers to see you in class?

- Questions regarding the student's semiotic choice
 - Independent Construction
 - ✧ e.g., I feel that your text emphasizes Lens A features (i.e., field) in terms of XYZ.
Can you talk a little bit more about this?
 - ✧ e.g., I feel that your text is open to various interpretations because of this Lens C features (i.e., tenor). Can you talk about this?

After the interview, I will transcribe our dialogue, particularly when it is referenceable to the student's imagined community/identity, writing design, and semiotic choice.

5.3.6.2 Interpretation of Text and Interaction

The previous phase primarily explores the focal participant's writing design and semiotic choice in relation to her imagined community/identity. Of interest to this second stage is to understand how meanings are negotiated in the student's texts. I explored this area with an extensive attention to external cues (e.g., physical situation, properties of participants) and intertextual context (e.g., what has previously been said, which previous discourse is connected to the current one). Specifically, I portray the textual interaction between the writer, classmate, and teacher, and explore such textual interaction with respect to what semiotic choices were enabled and/or constrained, and when, and how such choices are associated not only with the student's awareness of the genre but also with her investment. Investigative questions include: What semiotic choices were enabled and/or constrained and when? How are such semiotic choices associated with the student's (imagined) identity, subject position, and negotiation in a classroom? At the end of this phase, I formed another set of interview questions that can elaborate my understanding of the area.

Based on my understanding obtained from the above inquiries, I form another set of interview questions. The purpose of this interview is to explore the student's semiotic choices in relation to her imagined identity, positioning, and negotiation in the classroom. Interview questions consist of the following areas:

- Questions regarding the student's textual interaction with other
 - e.g., Can you tell me why you selected (reader's name) for your reader?
 - e.g., The reader commented that she liked your XYZ. What was your reaction?
- Questions regarding the student's imagined identity, positioning, and negotiation
 - e.g., You changed X to Y. Why? Are there any reasons for this change?

5.3.6.3 Explanation of Interaction and Social Context

This phase attempts to further obtained findings in relation to broader constructs such as investment, pedagogy, and social context. My goal for this analytical stage is to explore the relation between my students' writing, my pedagogical intervention, and the surrounding contexts (e.g., context of culture, context of institution, and context of imagination). The primary data for this last analytic stage consists of the insights and themes accumulated from the previous inquiries. I ask investigative questions such as: How are the student's texts shaped culturally, institutionally, and imaginary? How do the texts inform such contexts? I include this phase of CDA in Chapter 7 Discussion.

5.3.7 Limitation

This study acknowledges some limitations in relation to methodology. First, this study does not include audio-recorded interaction in classroom. Since IRB process took place after learners' text production, this study does not have any classroom recording as data. While there are SFL-informed studies which examine classroom interaction in conjunction with

bilingual learners' identity construction (e.g., Achugar, 2009) and intertextual practice (e.g., Harman, 2013), primary data of my study is L2 learners' text production, textual interaction (e.g., peer reading feedback), and my interview with them.

In a similar vein, I cannot observe students' interactive activity outside of the classroom. Although students submit their reflection notes based on the conversations in their project groups, they may not be always trustworthy. Furthermore, although semi-structured interviews were conducted after their project was done, there is the potential that students may not have accurate memory about their writing process. For this, I used reminding strategies during the interview, such as placing instruction sheet or produced texts in front of the student and recounting what I observed.

Another limitation can be identified in the inconsistency of data collection from my research participants. While I could collect a range of data from some participants (e.g., Andrea), I was unable to collect such a range of data from the others. This is due to some constraints that I had throughout the project. As I mentioned earlier, when I conducted this study, it was my first time teaching as a full-time instructor. Although I designed the course schedule and final project far before the semester began, my often overwhelming daily instructor work naturally took precedence over my personal studies, and I often found myself unable to dedicate the amount of time I would have otherwise desired to said studies. Thus, the primary reason I was able to collect a range of data from Andrea is that she came to my office more frequently than the others, as she seemed to enjoy our conversations outside of a classroom context. This difference in opportunities to interact afforded me more time to become familiar with Andrea, as opposed to Mary, Lapis, and Jean, with whom I had to explicitly initiate opportunities to talk outside of the classroom.

CHAPTER 6

MARY'S AND ANDREA'S MEANING-MAKING

6.1 Introduction

This chapter (Chapter 6) and the next chapter (Chapter 7) present findings from this study. A critical discourse analysis (Fairclough, 1989; 1992; 2003) on Mary's and Andrea's personal narrative texts and semi-structured interviews with them showed that they have distinct investments. Namely, the analysis found that Mary is invested in complexifying her ideational choices because she believes such meaning-making would enhance her learner identity. Andrea, on the other hand, is invested in writing like a native speaker, and accordingly, she borrowed discursal patterns from a reading text written by the native instructor.

Of particular significance to Mary's and Andrea's investments was their active appropriation of learning affordances. They actively used outside resources (such as an online dictionary and a Japanese friend) and utilized grammar structures and vocabulary items that were not introduced in the textbook. While such an active utilization of outside resources was part of my pedagogical intention in order not to restrict their meaning-making resources (see Chapter 3 for detail), this study found their use of learning affordances attributed to their investments. This chapter will explore ideational, interpersonal, and/or textual meanings in conjunction with their investments.

6.2 Mary's Text

As illustrated in Chapter 4, Mary was a highly motivated, confident individual. She had prior experience learning Japanese in high school, and often utilized her previous knowledge into our classroom. In general, she was willing to take risks and not afraid of making mistakes.

In an outline she submitted at the beginning of Independent Construction phase, Mary noted the theme of her personal narrative as follows:

fear, humor, and misunderstanding. I want to talk about something that's funny now, but was scary at the time. I'd also like to work with humor.

(Theme of the narrative, Mary's outline)

The target audience Mary selected for this narrative were friends and classmates. While I found this selection of audience—friends and classmates—to be a common practice in the project, what was distinct from the other students was Mary's design of her goal/purpose. While many students selected goals that they wanted to achieve through their narratives; for example, "to talk about how language affects my identity especially learning Spanish vs. learning Japanese" (Lapis), as for Mary, her goal/purpose was attributed to her linguistic performance:

to be able to convey a longer story with cohesive sections and varying sentence length, structures, and vocabulary

(Goal/purpose, Mary's outline)

This particular goal setting is salient in her explanation of how this personal narrative text is connected with learning Japanese:

It will give me a chance to practice longer, more complex sentences when multiple actions occur in succession, or as consequences of/reason for each other. I would also like to practice telling humorous (sic) stories, as I think those are the most difficult to tell in a foreign language.

(Connection with learning Japanese, Mary's outline)

Of note, this dedication to produce "longer, more complex sentences" was also salient in the previous Joint Construction phase. Mary's outline for the group writing explains that her

goal was “to be able to convey a length story in an understandable, logical way, with sentences of varying length and complexity and information organized in a way that makes sense.” She illustrated the connection with learning Japanese as “This will allow me to practice using various sentence structures” (Connection with learning Japanese, Mary’s group writing note).

The following is the final draft of Mary’s personal narrative. According to her note, she used an online English-Japanese dictionary (*Jisho.org*) to complete this draft²¹.

Stage 1: “Family likes to travel”

私の名前はメアリーで、出身はベインブリッジ島です。私の両親はふねで仕事をしていたから、島に住んでいるのが好きで、海とボートが大好きです。家族とよくボートで旅行します。家族は母と父と妹と私と家の犬です。犬の名前はケイティちゃんです。家族が大好きです。

My name is Mary, and my hometown is the Bainbridge Island. Because my parents used to work on boats, (they) like living in an island, and like the sea and boat very much. (I) often travel on a boat with my family. My family is my mother, father, younger sister, me, and housedog. The dog’s name is Katy. (I) like my family very much.

Stage 2. “Often go to Canada”

ほとんど毎夏、私達はカナダに旅行しました。八週間位、いっしょにボートでセイリシュの海に行きました。きれいな島が本当にたくさんありますよ！私はセイリシュの海が好きですが、ケイティちゃんは家よりボートの方が好きですよ。

Almost every summer, we traveled to Canada. About eight weeks, (we) went to islands in the Salish Sea together on a boat. There were really many beautiful islands! Although I like the Salish Sea, Katy likes a boat rather than house.

Stage 3. “Katy likes to jump from the dingy”

²¹ According to Mary, she used *Jisho.org* because it was the first website suggested by her smartphone. She also said that *Jisho.org* was suggested by her high school Japanese teacher. The teacher introduced the website to students because some of the students used Google Translate their essays.

ケイティちゃんはボートも海も泳ぐのが好きです。しかし、ディンギーでとび下りるのが好きです。よくディンギーで鳥かブイか何か見て、とび下りました。そして、見た物へ泳いで吠えていました。それから、ディンギーに帰って、入って、みんなをぬらしました。おかしいですが、都合めいわくだと思いました。

Katy likes a boat, sea, and swimming. But, (she) likes jumping from the dingy. Often (she) see something like birds or buoy, and jumped from the dingy. And, (she) swim to the things (she) saw and barked. And then, (she) returned to the dingy, entered, and soaked everyone. I thought (it was) humorous, but troublesome.

Stage 4. "One day she jumps off the boat"

ある日、サンファン島へ行きました。ハロ・ストレイツに一時間いた時、ケイティちゃんを見つけませんでした。ボートにいませんでした。私の心は氷のようにかんじました。ボートを曲がって、ケイティちゃんをさがしました。双眼鏡で小さい島の遠く陸にケイティちゃんを見ました、ケイティちゃんが死にましたと思いました。とてもかなしかったです。それから、四十分後、海の中のとても小さいいわに立って、ボートに今か今かと待っていて私達を見ました。私はとてもうれしかったです。

One day, (we) went to the San Juan Island. When (we) were at Haro Strait for one hour, (we) did not find Katy. (She was) not on the boat. My heart felt like ice. (We) turn around the boat and looked for Katy. Through the binoculars, (we) saw Katy on a shore of small island, (we) thought Katy was dead. (We were) very sad. And then, forty minutes later, (Katy) stands on a very small rock on the sea, waiting for the boat impatiently, and saw us. I was very happy.

Stage 5. "We finally find her"

私と父はディンギーをとりに行って、小さい島に行きましたが、別な人も小さい島にディンギーで行きました。多分、それはその人の犬だと思いました。でも、島に着いて、ケイティちゃんはディンギーに速く泳ぎました。ディンギーに入って、私達をぬらしました。

Me and my father went to get the dingy, went to a small island, but a different person went to the small island by the dingy. (We) thought it was that person's dog. But, when (we) arriving at the island, Katy swam fast towards the dingy. Entering the dingy, (Katy) soaked us.

Stage 6. "Resolution"

別な人と話して、ケイティちゃんはおおかみだと言うていました。この小さい島は大きい島のちかくで、その島に国立公園がありました、休業した。だれかがおおかみを見ましたから。パーク・レンジャーが大きい島の人たちにおおかみを見つけると言うていましたから、ケイティちゃんがこの島で見て、おおかみだと思いました。

(We) talked with the different person, and (that person) said s/he thought Katy was a wolf. This small island is close to big islands, and the island had a national park, but closed. Because someone saw a wolf. Because the park ranger told the people on the big island to look out for the wolf, when different person saw Katy on the island, (he) thought (she was) the wolf.

Stage 7. (no title)

この時はとてもこわかったです。ケイティちゃんが死ぬかと思いました。でも、今日もケイティちゃんはディンギーでとび下ります。よく水に入りますが、出るのが下手です。

This time was very scary. (I) thought Katy would die. But, Katy jumps from the dingy today too. (She) often enter water, but is poor at going out.

Table 7 Mary's personal narrative text

6.2.1 Overview

As I will illustrate in detail below, Mary's goal and desire of producing longer, more complex sentence is instantiated in her ideational choices. Mary employs several processes (e.g., verbs) and circumstances (e.g., time, place, manner) in one sentence, and she connects them with a structural conjunction (e.g., *kara*, ...because...) or verbal conjugation (e.g., *te*-form, ...and...). Interestingly, during a peer response activity, this narrative was perceived as "pretty wordy" by her peer, and Mary was suggested to "see if these are any extraneous clauses you're willing to part with."

A semi-structured interview with Mary informed that she believes that longer, more complex sentences have potentials to be specific, authentic, delicate, and nuanced. This study found that such belief was constructed in her high school Spanish courses and directly

transferred into our Japanese course. Equally important, this study found that Mary's commitment to longer, more complex sentences is an attribute of her pursuit of enhanced learner identity. She understands that the complex sentence production is challenging because she was aware of her tendency to use vague words, such as "thing" "it is" and "*koto*". Mary explained she wanted to avoid being vague, and therefore, she strived to produce longer, more complex sentences in this personal narrative text. This study found that this is significant in regard to her agentive re-framing practice: Mary re-framed the challenging literacy practice into opportunities for her to enhance her learner identity. That is, Mary made her ideational choices complex with an understanding that such practice will provide a symbolic consequence in return.

Given this finding, this study understands Mary's meaning-making is, on the one hand, informed by a general purpose of writing (i.e., "to talk about something that's funny now, but was scary at the time"), but on the other hand, informed by her pursuit of symbolic value. That is, while her narrative is consisted of the genre move and register that is typical to a narrative genre (Rothery, 1996; Martin & Rose, 2007), her meaning-making is not only for achieving the social purpose of entertaining but also for enhancing her learner identity. This interpretation will be illustrated in depth below through my textual analysis.

6.2.1.1 Ideational Meaning

Mary's construction of ideational meaning in the first three stages is clear and straightforward. She employs narrative-specific participant, process, and circumstance, and it is fair to say the first three stages effectively construct the setting of this story. Although she uses an online dictionary and utilizes grammar structures and vocabulary items that she had not learned in class, those items are mostly utilized without major mistakes or errors. The first three stages are reproduced below with my experiential analysis on the right. For an illustrating

purpose, critical mistakes or errors she made are indicated by underline. I note my best guess in parentheses, with underline, when applicable²². Omitted item, mostly subject, is retrieved in parentheses.

Mary's text (stage 1 – stage 3)	Experiential analysis
<p>Stage 1. "Family likes to travel"</p> <p>私の名前はメアリーで、出身はベインブリッジ島です。私の両親はふねで仕事をしていましたから、島に住んでいるのが好きで、海とボートが大好きです。家族とよくボートで旅行します。家族は母と父と妹と私と家の犬です。犬の名前はケイティちゃんです。家族が大好きです。</p> <p>My name is Mary, and my hometown is the Bainbridge Island. Because my parents used to work on boats, (they) like living in an island, and like the sea and boat very much. (I) often travel on a boat with my family. My family is my mother, father, younger sister, me, and housedog. The dog's name is Katy. (I) like my family very much.</p>	<p>This stage constructs the setting of this story through the frequent use of relational process.</p> <p>Examples</p> <ul style="list-style-type: none"> • My name is Mary, and • my hometown is the Bainbridge Island. • My family is my mother, father, younger sister, me, and housedog. • The dog's name is Katy.
<p>Stage 2. "Often go to Canada"</p> <p>ほとんど毎夏、私達はカナダに旅行しました。八週間位、いっしょにボートでセイリシュの海の島に行きました。きれいな島が本当にたくさんありますよ！私はセイリシュの海が好きですが、ケイティちゃんは家よりボートの方が好きですよ。</p> <p>Almost every summer, we traveled to Canada. About eight weeks, (we) went to islands in the Salish Sea together on a boat. There were really many beautiful islands! Although I like the Salish Sea, Katy likes a boat rather than house.</p>	<p>This stage provides further description of the setting. Particularly, habitual experiences of the introduced participants are construed by material process and circumstance.</p> <p>Examples</p> <ul style="list-style-type: none"> • <i>Almost every summer</i>, we traveled to Canada. • <i>About eight weeks</i>, (we) went to Salish Island together on a boat. <p>Mental process is used to construct the participants' attitudes toward the habitual experiences.</p> <p>Examples</p> <ul style="list-style-type: none"> • Although I like the Salish Sea, • Katy likes a boat rather than house.

²² Sometimes mistakes and errors in Japanese are not illustratable in English. In that case, I indicate mistakes by underline but do not provide correction in parentheses.

<p>Stage 3. “Katy likes to jump from the dingy”</p> <p>ケイティちゃんはボートも海も泳ぐのが好きです。しかし、<u>ディンギーで (から)</u> とび下りるのが好きです。よくディンギーで <u>(から)</u> 鳥かブイか何か見て、とび下りました。そして、見た物へ泳いで吠えていました。それから、ディンギーに帰って、入って、みんなをぬらしました。おかしいですが、<u>都合めいわくだ (やっかいだ)</u> と思いました。</p> <p>Katy likes a boat, sea, and swimming. But, (she) likes jumping <u>at (from)</u> the dingy. Often (she) see something like birds or buoy, and jumped <u>at (from)</u> the dingy. And, (she) swim to the things (she) saw and barked. And then, (she) returned to the dingy, entered, and soaked everyone. I thought (it was) humorous, but <u>inconvenient (troublesome)</u>.</p>	<p>In this stage, Katy’s behavior of jumping at things is illustrated by mental process and material process.</p> <p>Examples</p> <ul style="list-style-type: none"> • Katy likes a boat, sea, and swimming. • But, (she) likes jumping from the dingy. <p>Mental process is used to project Mary’s thought toward Katy’s behavior.</p> <ul style="list-style-type: none"> • I thought humorous, but troublesome.
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Table 8 Experiential analysis (Stage 1-3)

The rest of the story presents events, such as an unexpected incident, dialogues between participants, and the main character’s evaluation of those events, which are all typical in the narrative genre (Rothery, 1996; Martin & Rose, 2007). However, what is significant in those stages is her ideational choices. While the first three stages are easy to understand, the rest of the story includes some “pretty wordy” sentences, as well as some critical grammatical errors/mistakes. For this reason, the last half of the story (reproduced below) may leave readers (i.e., classmates) with an impression that the story is hard to understand, or confusing.

Mary’s text (stage 4 – stage 7)	Experiential analysis
<p>Stage 4. “One day she jumps off the boat”</p> <p>ある日、サンファン島へ行きました。ハロ・ストレイツに一時間いた時、<u>ケイティちゃんを見つけませんでした (見ませんでした)</u>。ボートにいませんでした。私の心は氷のようにかんじました。ボートを <u>(で)</u> 曲がって、ケイティちゃんをさがしました。双眼鏡で小さい島の遠く陸にケイティちゃんを見ました、ケイティちゃんが死にましたと思いました。とてもかなしかったです。それから、四十分後、海の中のとて</p>	<p>The story becomes serious in this stage.</p> <p>The problem is firstly signaled by circumstance.</p> <ul style="list-style-type: none"> • <i>One day</i>, (we) went to the San Juan Island. <p>The problem is then given shape by mental process and relational process.</p> <p>Examples</p> <ul style="list-style-type: none"> • When (we) were at Haro Strait for one hour, (we) did not find Katy.

<p>も小さいいわに立って、<u>ボートに (を)</u> 今か今かと待っていて私達を見ました。私はとてもうれしかったです。</p> <p>One day, (we) went to the San Juan Island. When (we) were at Haro Strait for one hour, (we) did not <u>find (see) Katy</u>. (She was) not on the boat. My heart felt like ice. (We) <u>turn around the boat</u> and looked for Katy. Through the binoculars, (we) saw Katy on a shore of small island, (we) thought Katy was dead. (We were) very sad. And then, forty minutes later, (Katy) stands on a very small rock on the sea, waiting <u>at (for) the boat</u> impatiently, and saw us. I was very happy.</p>	<ul style="list-style-type: none"> • (She was) not on the boat. • My heart felt like ice. <p>This problem is given more serious tension through a range of activities.</p> <p>Examples</p> <ul style="list-style-type: none"> • (We) turn around the boat and looked for Katy. • (we) thought Katy was dead. • (We were) very sad. <p>At the end, Mary found Katy, and her feeling of relief is construed by relational process.</p> <ul style="list-style-type: none"> • I was very happy.
<p>Stage 5. “We finally find her”</p> <p>私と父はディンギーをとりに行つて、小さい島に行きましたが、<u>別な人</u>も小さい島にディンギーで行きました。多分、それはその人の犬だと思ひました。でも、島に着いて、ケイティちゃんはディンギーに速く泳ぎました。ディンギーに入つて、私達をぬらしました。</p> <p>Me and my father went to get the dingy, went to a small island, but a <u>different person</u> went to the small island by the dingy. (We) thought it was that person’s dog. But, when (we) arriving at the island, Katy swam fast towards the dingy. Entering the dingy, (Katy) soaked us.</p>	<p>A process to pick up Katy is illustrated by material process and circumstance.</p> <ul style="list-style-type: none"> • Me and my father went to get the dingy, went to a small island, but a different person went to the small island by the dingy. <p>However, due to an introduction of a new character (“different person”), the omitted doer of the mental process becomes unclear.</p> <ul style="list-style-type: none"> • (We or “different person”?) thought it was that person’s dog. <p>Note: Through an interview with Mary, I found what Mary meant here was “we” and not “different person.”</p>
<p>Stage 6. “Resolution”</p> <p><u>別な人</u>と話して、ケイティちゃんはおおかみだと思つて言っていました。この小さい島は大きい島のちかくで、その島に国立公園がありましたが、休業した (しました)。だれかがおおかみを見ましたから。パーク・レンジャーが大きい島の人たちにおおかみを見つける (に気をつけて) と言っていましたから、ケイティちゃんが (を) この島で見つて、おおかみだと思ひました。</p> <p>(We) talked with <u>the different person</u>, and (that person) said s/he thought Katy was a wolf. This small</p>	<p>This stage is a resolution stage.</p> <p>Dialogue between Mary, her father, and “different person” develops through the use of verbal process and mental process.</p> <p>Examples</p> <ul style="list-style-type: none"> • (We) talked with the different person, (that person) said s/he thought Katy was a wolf. • Because someone saw a wolf. <p>Several more participants are introduced such as “someone” “park ranger” and “people living on a big island.” Similar to the previous stage, the addition of new characters makes the doer of</p>

<p>island is close to big islands, and the island had a national park, but closed. Because someone saw a wolf. Because the park ranger told the people on the big island to find out (look out) for the wolf, when (the different person) saw <u>Katy</u> on the island, (he) thought (she was) the wolf.</p>	<p>several processes unclear.</p> <ul style="list-style-type: none"> • Because the park ranger told the people on the big island to look out for the wolf, when (who?) saw Katy on the island, (who?) thought (she was) the wolf.
<p>Stage 7. (no title)</p> <p>この時はとてもこわかったです。ケイティちゃんが死ぬかと思いました。でも、今日もケイティちゃんはディンギーでとび下ります。よく水に入りますが、出るのが下手です。</p> <p>This time was very scary. (I) thought Katy would die. But, Katy jumps at (from) the dingy today too. (She) often enter water, but is poor at going out.</p>	<p>In this last stage, Mary reflects on the experience with mental/relational process.</p> <p>Examples</p> <ul style="list-style-type: none"> • This time was very scary. • (I) thought Katy would die. <p>At the end, Katy's naughty behavior is described by material process and Mary's judgment, which contribute to a comical/humorous ending.</p> <p>Examples</p> <ul style="list-style-type: none"> • Katy jumps from the dingy today too. • (She) often enter water, but is poor at going out.

Table 9 Experiential analysis (Stage 4-7)

As shown above, due to multiple processes and circumstances that are packed into one sentence, the ideational meaning, especially that of Stage 5 and Stage 6, is not so effectively constructed. Such construction of ideational meaning may be represented in one sentence in Stage 6, where five clauses are packed into one sentence:

(1x) (1') パーク・レンジャーが

<< 大きい島の人たちにおおかみを見つける (に気をつけて) >>

(2) と言っていましたから、

(2) (βx) (別な人が) ケイティちゃんが (を) この島で見て、

(α) (1'') << おおかみだ >>

(2) と思いました。

(1x) (1') Because the park ranger

<< the people on the big island to (find out) look out the wolf >>

(2) told,

(2) (βx) (the different person) saw Katy on this island

(α) (1[']) << (she was) the wolf >>

(2) (the different person) thought.

Example 10 Because the park ranger told the people on the big island to look out for the wolf, when the different person saw Katy on the island, (he) thought (she was) the wolf.

Logico-semantically, this clause complex is projected as locution (‘) and projection (‘) respectively, and those are connected by a structural conjunction *kara* (“because”) to construe paratactic enhancement (x). The subject of this clause complex is the “park ranger” and omitted “different person” respectively; however, Mary’s attempt to put five clauses into one clause complex makes the ideational meaning confusing. It would have been more comprehensible if this clause complex had been divided into two clause complexes, such as $1' \wedge 2$ and $\beta x \wedge \alpha$, and connected by a conjunctive Adjunct *dakara* (“therefore”).

While this clause complex may be already “pretty wordy”, equally notable are her mistakes (underlined above). First, Mary employed the process *mitsukeru* (the verb that Mary most likely drew on from an online dictionary). Although what she really wanted to mean by *mitsukeru* is “to look out,” the actual meaning of *mitsukeru* is “to find out”. At the time she produced this text, she did not know the actual meaning of *mitsukeru*, and inadvertently miscommunicated to her readers—what Mary wanted to say was “Park ranger said to people on the island *to look out wolf*” but she wrote “Park ranger said to people on the island *to find out wolf*.” In addition, Mary used a particle *ga* (subject marker) for her dog, Katy. However, Katy in this clause should not be a subject but an object (i.e., not “Katy saw something” but “The

different person saw Katy”); therefore, a particle *wo* (object marker) should have been used for Katy.

Overall, the above ideational analysis indicates that Mary used “longer, more complex sentences,” especially when the story became serious and multiple participants were involved (Stage 5 and 6). Because she utilized an online dictionary, she produced some critical grammatical errors/mistakes, and the ideational meaning in some stages became rather confusing for many Japanese language users. The next section shows how her construction of ideational meaning is possibly influencing the construction of tenor, interpersonal meanings of the text.

6.2.1.2 Interpersonal Meaning

Mary constructs all of the mood choices as declarative, non-modalized (no modalization or modulation). In terms of appraisal, Mary uses explicit appraisal items, such as “A like B” or “A like B very much”. This appraisal analysis for the first three stages is provided below. To note, I use the abbreviations that Martin and White (2005) used in their appraisal analysis (p. 71): e.g., + for positive, - for negative, *hap* for happiness, *cap* for capacity, *prop* for propriety, *comp* for composition, *reac* for reaction, *val* for valuation, *t* for ideational token. Blank under “Appraiser” means that appraiser is the writer.

Stage#	Clause #	Appraising items	Appraiser	Affect	Judgment	Appreciation	Appraised
1. Family likes to travel	2	好き like	両親” parents”	+hap			島に住んでいる living in an island
	2	大好き like	両親” parents”	+hap			海とボート sea and boat
	6	大好き like it very much		+hap			家族 family
2. Often go to Canada	9	きれい beautiful				+reac	島 island
	10	好き like					セイリシュの 海 The Salish Sea
	10	好き	ケイティ	+hap			ボート

3. Katy likes to jump from the dingy	11	like 好き like	Katy (ケイティ) Katy	+hap	boat ボート、海、 水泳 boat, sea, swimming
	12	好き like	(ケイティ) Katy	+hap	飛び降り jumping
	16	おかしい funny	“	+cap	ケイティ Katy
	16	都合めいわく troublesome	“	-cap	ケイティ Katy

Table 10 Appraisal analysis summary for the first three stages

The table above showcases that appraisal items in those stages construe Mary’s attitude toward her family, environment, and habitual experiences. The last judgmental lexis for Katy’s behavior (#16 funny but troublesome) effectively leaves readers with a sense that something bad may happen because of this behavior.

In the rest of the story, Mary draws on an online dictionary (or her previous knowledge) to construe interpersonal meanings, as she did so in ideational meaning-making. She made use of an online dictionary the most in Stage 4, when the story becomes complicated by the disappearance of Katy. Stage 4 is reproduced below with my appraisal analysis on the right. Full appraisal analysis is provided in Appendix B.

Mary’s text (stage 4)	Interpersonal analysis selected
<p>4. “One day she jumps off the boat”</p> <p>ある日、サンファン島へ行きました。ハロ・ストレイツに一時間いた時、ケイティちゃんを見つけませんでした(見ませんでした)。ボートにいませんでした。私の心は 1) 氷のようにかんじました。ボートを(で)曲がって、ケイティちゃんをさがしました。双眼鏡で小さい島の遠く陸にケイティちゃんを見ました、ケイティちゃんが 2) 死にましたと思いました。3) とてもかなしかったです。それから、四十分後、海の中のとても小さいいわに立って、ボートに(を) 4) 今か今かと待っていて私達を見ました。5) 私はとてもうれしかったです。</p> <p>One day, (we) went to the San Juan Island. When (we) were at Haro Strait for one hour, (we) did not <u>find (see)</u> Katy. (She was) not on the</p>	<p>1) My heart felt like ice implicit negative security</p> <p>2) (We) thought Katy was dead implicit negative happiness</p> <p>3) We were very sad explicit negative happiness</p> <p>4) ...waiting for the boat impatiently explicit negative security</p>

<p>boat. 1) My heart felt like ice. (We) <u>turn around the boat</u> and looked for Katy. Through the binoculars, (we) saw Katy on a shore of small island, 2) (we) thought Katy was dead. 3) (We were) very sad. And then, forty minutes later, (Katy) stands on a very small rock on the sea, waiting <u>(at) for the boat</u> 4) impatiently, and saw us. 5) I was very happy.</p>	<p>5) I was very happy explicit positive happiness</p>
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Table 11 Appraisal analysis on Stage 4

While Mary utilizes appraisal items from the textbook (#2 “dead”) and facilitated reading texts (#3 “sad”, #5 “happy”), most likely she also used an online dictionary to describe how scary the experience was, “My heart felt like ice” (#1) and to describe Katy’s feeling, “waiting ... impatiently” (#4).

What is notable is that, because the last half of the story (especially Stage 5 and 6) is ideationally-dense and confusing, it seems that interpersonal meaning is not weaved into those stages as effective as it could be. That is, although a number of explicit appraisal items is used, as the configuration of events (ideational meaning) is not clearly represented in those stages, appraisal items seem to be detached from the characters’ experience. For the same reason, implicit interpersonal meaning seems to be less effectively constructed. This lack of interpersonal meaning is critical, especially for a narrative genre, in which interpersonal meanings are often essential to engage with readers.

In fact, Mary’s classmates pointed out such ideationally-dense, interpersonally-light aspect of her narrative text. The following are comments Mary received from her peers for her earlier drafts. Mary’s classmates acutely pointed out a lack of interpersonal meaning and complex ideational meaning in her text.

Comment by Beth (1st draft)

“you could probably benefit from using more emotion words in the stages where you’re looking for Katie—it was a scary event so I think that’s worth illustrating”

“Some of your sentences get pretty wordy, so maybe see if these are any extraneous clauses you’re willing to part with”

Comment by Yeung (2nd draft)

“More emotion word when you thought you lost your dog and finally found it”

“I like you story, using a lot of time words and transition words. You could add more emotion words”

One implication of these comments is that, due to Mary’s attempt to make ideational meaning complex, her interpersonal meaning did not communicate sufficiently with her peers. In other words, Mary’s commitment of complexifying ideational meaning may have made the interpersonal meaning less effective, and accordingly, not perceived well by her peers.

On a separate note, interestingly, Mary’s dedication for complexifying ideational meaning was salient in her comment toward her peer’s narrative text. The following comment is what Mary gave to Beth (who gave Mary the comment “pretty wordy”):

“You have a lot of short sentences, sometimes even just a verb. You could potentially combine these to make more complex sentences. Of course, if you were using short sentences for stylistic reason, leave it the way it is. On a similar note, you have a lot of sentences with a very similar structure. It might help to vary your structure a bit more”

(Mary’s peer response comment on Beth’s first draft)

This comment is significant in terms of Mary’s view of language and language learning. Mary did not legitimize Beth’s ideational meaning construction with simple and short sentences. She

suggested Beth to combine simple sentences into more complex one, as Mary did in her own writing.

To summarize, the interpersonal analysis indicates that the last half of the story does not effectively construct the tenor of text. This study understands it is probably because Mary was dedicated to making sentences longer and more complex. The next section illustrates her text through the perspective of mode, the cohesiveness of the text.

6.2.1.3 Textual Meaning

Overall, Mary's text is cohesive from the perspectives of the structural component (Theme Rheme) and the cohesive component (reference, conjunction, and lexical cohesion). The following is a table for Theme Rheme analysis for the first three stages. For an illustrating purpose, omitted subjects are retrieved and put in parentheses. When the mandatory subject is missing, I indicate it by shade.

Stage	Clause	Theme			Rheme
		textual	experiential		
			circumstantial	topical	
1	1.			私の名前は My name	メアリーで、 is Mary and
				出身は my hometown	ベインブリッジ島です。 is the Bainbridge Island.
	2.			私の両親は my parents	ふねで仕事をしていたから、 Because ... used work on boats,
				(they)	島に住んでいるのが好きで、 like living in an island, and
				(私の両親は) (they)	海とボートが大好きです。 like the sea and boat very much.
	3.			(I)	家族とよくボートで旅行します。 often travel on a boat with my family.
	4.			家族は My family	母と父と妹と私と家の犬です。 is my mother, father, younger sister, me, and housedog.
	5.			犬の名前は The dog's name	ケイティちゃんです。 is Katy.
	6.			(I)	家族が大好きです。 like my family very much.
2	7.		ほとんど毎夏、 Almost every summer,	私達は we	カナダに旅行しました。 traveled to Canada.
	8.		八週間位、いっしょにボートで About eight weeks, together on a boat,	(we)	セイリシュの海の島に行きました。 went to islands in the Salish Sea.
	9.			きれいな島が many beautiful islands	本当にたくさんありますよ！ There were really ... !
	10.			私は I	セイリシュの海が好きですが、 Although ... like the Salish Sea,
				ケイティちゃん は Katy	家よりボートの方が好きですよ。 likes a boat rather than house.
3	11.			ケイティちゃん は Katy	ボートも海も泳ぐのが好きです。 likes a boat, sea, and swimming.
	12.	しかし、 But,		(Katy)	ディンギーで (から) とび下りるのが好きです。 likes jumping (at) from the dingy.
	13.		よくディンギー で (から) Often, at (from) the dingy	(Katy)	鳥かブイか何か見て、 see something like birds or buoy, and
				(Katy)	とび下りました。 jumped ...
	14.	そして、 And		(Katy)	見た物へ泳いで swim to the things ... saw and

				(Katy)	吠えていました。 barked
15.	それから、 And then,	ディンギーに to the dingy		(Katy)	帰って、 returned ...
				(Katy)	入って、 entered and
				(Katy)	みんなをぬらしました。 soaked everyone.
16.				(I)	おかしいですが、 humorous, but
				(I)	都合めいわくだ (inconvenient) troublesome.
				(I)	と思いました。 I thought

Table 12 Theme Rheme analysis (Stage 1-3)

The above analysis shows that stages are clearly divided by Themes. The second stage illustrates habitual event (travel to Canada) and positions its environments (“every summer”, “around eight weeks”, and “together on a boat”), as circumstantial Themes. The third stage, where Katy’s naughty behavior is illustrated, employs Katy as a topical Theme throughout, and her behaviors are connected by conjunctive Adjuncts such as “However”, “And”, and “And then” as textual Themes. Topical Themes in those stages are mostly Mary, Katy, or her family, which are members of the same semantic set (lexical cohesion) (Bloor & Bloor, 2004, p. 87), such as: My name – (my) hometown – my parents – (my) family – (our) dog’s name, etc.

The following table is my Theme Rheme analysis for Stage 4 and Stage 5.

Stage	Clause	Theme			Rheme
		textual	experiential		
			circumstantial	topical	
4	17.	ある日、 One day,	サンファン島へ to the San Juan Island	(we)	行きました。 went ...
	18.		ハロ・ストレイ ツに at Haro Strait	(we)	一時間いた時、 When ... were ... for one hour,
				(we)	ケイティちゃんを見つけませんでした (見ませんでした)。 did not <u>find</u> (see) Katy.
	19.			(Katy)	ボートにいませんでした。 was not on the boat.
	20.			私の心は My heart	氷のようにかんじました。 felt like ice.
	21.			(we)	ボートを (で) 曲がって、 <u>turn around the boat and</u>
				(we)	ケイティちゃんをさがしました。 looked for Katy.

	22.		双眼鏡で Through the binoculars,	(we)	小さい島の遠く陸にケイティちゃん を見ました、 saw Katy on a shore of small island
				ケイティちゃん が Katy	死にました was dead
				(we)	と思いました。 thought.
	23.		とても very	(we)	かなしかったです。 were sad
	24.	それから、 then,	四十分後、 forty minutes later	(Katy)	海の中のとても小さいいわに立っ て、 stands on a very small rock on the sea,
			ボートに	(Katy)	今か今かと待っていて waiting for the boat impatiently, and
				(Katy)	私達を見ました saw us.
	25.			私は I	とてもうれしかったです。 was very happy.
5	26.			私と父は Me and my father	ディンギーをとりに行って、 went to get the dingy,
				(Me and my father)	小さい島に行きましたが、 went to a small island, but
				別な人も a different person	小さい島にディンギーで行きまし た。 went to the small island by the dingy.
	27.		多分、 maybe	それは it	その人の犬だ was that person's dog
				(we)	と思いました。 thought.
	28.	でも、 But,		(we)	島に着いて、 arriving at the island,
				ケイティちゃん は Katy	ディンギーに速く泳ぎました。 swam fast towards the dingy.
	29.			(Katy)	ディンギーに入って、 Entering the dingy,
				(Katy)	私達をぬらしました。 soaked us.

Table 13 Theme Rheme analysis (4-5)

As the table above shows, topical Themes in those stages are often missing. As I illustrated in my ideational analysis earlier, a do-er of process is not clear in those stages. In the same way, the ellipsis of do-er seems to influence thematic progression. Since topical Theme is often absent, it is not clear what the focus is and how the focus develops as the story unfolds. Especially for a process that requires a participant different from the previous clause (such as #17, 19, 21, 24, 27, and 28), it is critical to have a clear subject, at least, to create a visible, cohesive chain.

The following table is Theme Rheme analysis for the rest of the story.

Stage	Clause	Theme			Rheme
		textual	experiential		
			circumstantial	topical	
6	30.			(we)	別な人と話して、 talked with <u>the different person</u> , and
				ケイティちゃん は Katy	おおかみだ was a wolf
				(different person)	と思う thought
				(different person)	と言っていました。 said
	31.			この小さい島は This small island	大きい島のちかくで、 is close to big islands, and
			その島に the island	国立公園が a national park	ありましたが、 had ... , but
				(a national park)	休業した (しました)。 closed
	32.			だれかが someone	おおかみを見ましたから。 Because ... saw a wolf.
	33.			パーク・レンジャーが the park ranger	大きい島の人たちにおおかみを見つ ける (に気をつけて) ... the people on the big island to <u>find</u> <u>out (look out) for the wolf</u> ,
				(the park ranger)	と言っていましたから、 told
				(different person)	ケイティちゃんが (を) この島で見 て、 when ... saw <u>Katy</u> on the island,
				(different person)	おおかみだ (she was) the wolf.
				(different person)	と思いました。 thought
7	34.		この時は This time		とてもこわかったです。 was very scary
	35.			ケイティちゃん が Katy	死ぬか would die.
				(I)	と思いました。 thought
	36.	でも、 But,	今日も today too	ケイティちゃん は Katy	ディンギーでとび下ります。 jumps at (from) the dingy.
	37.		よく often	(Katy)	水に入りますが、 enter water, but
				(Katy)	出るのが下手です。 is poor at going out.

Table 14 Theme Rheme analysis (6-7)

While topical Themes are constructed coherently (this small island – national park – park ranger), “the different person” does not have any expanded lexical cohesion. The different person is introduced in Stage 5, but since then, it is never positioned in a topical Theme. There is no thematic progression of the different person, regardless of the fact this character is important to creating complication within the story.

To summarize, the textual analysis indicates that the thematic progression in the first three stages is effectively construed. However, the thematic progress in the last two stages is not clearly construed, due to her ellipsis of a subject.

6.2.2 Interpretation of Mary’s Text²³

In Spring 2018, late February, I conducted the first semi-structured interview with Mary. I composed interview questions based on the themes emerged from my textual analysis. As previously stated, this composition of interview questions is based on the “linguistic cues” obtained from my textual analysis, which corresponds to the purpose of this second phase of CDA: to explore the student’s semiotic choices in relation to her imagined identity, positioning, and negotiation in the classroom (see Chapter 4 for detail). For this particular interview with Mary, I composed questions around 1) her goal “to be able to convey a longer story,” 2) her commitment to producing “longer, complex sentences,” and 3) her frequent subject omission in her text. The immediate sections below are organized in accordance with said themes.

²³ As illustrated in Chapter 4, this study follows the three phases in Fairclough’s CDA (description, interpretation, and explanation). I included the phase of “explanation” under Chapter 7 (Discussion) for its nature of connecting the focal participants’ negotiations with the surrounding social context. Even though the explanation is by necessity textually organized into a separate section, it does not mean they are separated from CDA.

6.2.2.1 Mary's Goal "to be able to convey a longer story"

The following excerpt is one of our interactions that took place at the beginning of this interview. I was sitting in front of Mary across a table, and there were copies of her outline sheet and personal narrative text in front of her.

Shinji: I want to start with this question, because this is very interesting and important to my project. Can I ask you what made you set up, you know, this goal, you know (reading Mary's outline in front of her), "My goal is to be able to convey a longer story with, dah dah dah dah dah." Can you explain why is this important?

Mary: Yeah, mmm. For any longer piece of writing, or any longer story, or longer anything, you need to be able to set it up, explain what's happening, and be very clear about the set up, who the people are, what's happening, and how it ends. And, one of the things to me that seems kind of difficult once you start getting the hang of the language is how to be clear. Since I know, I at least, as soon as I learn whatever the equivalent of "thing" or "it" is, immediately I start using that word so much. I'm probably using "*koto*²⁴" too much now in class, but. Using vague words, vague phrases, reach for something more specific to say or realize I don't know how to say it, and go with something vaguer. And I want to practice *not* doing that.

Shinji: Ahhhh. Mmm. Okay. So you try to be specific instead of having like a vague terms, things, or it, or *koto*.

Mary: Mm-Hmm.

This interaction informs that Mary has an understanding that, for longer story and sentence, a writer needs to be clear about the set up, who the people are, what's happening, and how it ends.

²⁴ *Koto* is equivalent with "thing" in English. It functions as nominalization. This structure is typically introduced in the second semester of the first year Japanese.

Mary is self-aware that she tends to be vague (e.g., often uses pronouns such as “thing,” “it,” or “*koto*”) and, accordingly, makes a conscious effort not to be vague. What should receive extensive attention here is Mary’s re-framing practice. Mary took advantage of the difficulty of producing longer sentence, and re-framed such challenging practices into opportunities to increase the degree of specificity in writing. This re-framing practice is indeed instantiated in her ideational choice, as I illustrated earlier.

6.2.2.2 Mary’s Commitment to Producing “longer, complex sentences”

The above understanding of Mary’s dedication to longer sentences, which is initially brought up by my opening remark (“I want to start with this question, because this is very interesting and important to my project”), is furthered by her response to my sequential question: Why is it important for Mary to produce longer, more complex sentences?

Shinji: This second question is kind of related to my first question. For the connection with learning Japanese, you also mentioned, you know, this, right? (reading her outline) “It will give me a chance to practice ...” And you know, I am curious why, you know, again, this is important for you to produce longer, more complex sentences or grammar?

Mary: Right. Umm. A couple reasons. Partly because it’s easier to be directing clear and short sentences. It’s like, *this is this* (emphasis, hitting a desk at the end). There is not a lot of room for error there, not a lot of spaces for you to possibly make it less specific, but the longer sentences, the more clauses you can add, the more “Oh, I think” or “it seems” or “it was sorta, kind of, like this, maybe.” Partly because in real life, people use longer more complicated sentences when they write about things. Partly because longer more

complicated sentences can be more nuanced and more specific, which are really hard things to do when you are just learning. So.

Shinji: Yeah.

Mary: (Glancing at her narrative text in front of her) If I look at the narrative, now I would probably go “Oh wow that’s not long or complex. That’s really simple”.

Shinji: You mean your own narrative?

Mary: Yeah.

This excerpt informs that Mary is committed to produce longer, more complicated sentences for three reasons: 1) simple sentences do not have a lot of room for error, and do not have a space for the speaker/writer to add modality such as “Oh, I think” or “it seems” or “it was sorta, kind of, like this, maybe,” 2) people use longer and more complicated sentences in real life, and 3) longer, more complicated sentences can be more nuanced and more specific. I interpret those are partly signaling Mary’s view of language—she has an understanding that longer, more complex sentences have more potential to create meaning. For her, with longer, more complex sentences, meaning can be specific or less specific, authentic, delicate and nuanced. Although this function of language is partly attributed with the tenor variable from an SFL perspective, it is important to recognize that Mary’s understanding of “producing longer, more complex sentences” guided her toward complexification in ideational choice.

Of particular relevance in regard to this complexification is Mary’s post-production reflection. Looking back on her text that she produced one and half years ago, Mary believes it is not long or complex anymore. From the eyes of an intermediate Japanese language learner, this text is no longer complex. Rather, it is “really simple.” Mary’s belief in longer, more complicated sentences seem still present in her 2nd year Japanese.

The interview with Mary also informed that her view of language (i.e., longer, more complex sentences have more potential to create meaning) have been constructed in her previous experience of learning Spanish. Mary took a total of six years of Spanish courses in middle school and high school. As she studied Spanish, she developed an acute interest in doing more complex literacy activities, such as reading articles, watching movies, and debating in Spanish. She explained one of the advanced Spanish courses in her high school was incredible, in which she realized she could say anything in Spanish. In contrast, as for her earlier elementary Spanish courses, she said she was not committed to producing longer, more complex sentences. In fact, during the second interview that I conducted in the middle of April, 2018 for a follow-up, she explained that her first Spanish course was particularly frustrating: “this-is-this sort of sentences gets frustrating really fast,” she said. She was frustrated by the fact that she knew what she wanted to say, but she couldn’t because of her elementary-level Spanish proficiency. This account provides an insight into why Mary actively appropriated an online dictionary in our elementary Japanese course and strived to increase the degree of specificity by producing longer, more complex sentences. Given this account, it is possible to interpret that Mary’s commitment to ideational choice in our Japanese class could be a consequence of her socialization into her Spanish classes in the past.

Another possible interpretation of Mary’s complex ideational choice is her positioning practice in our classroom. With the lens of positioning (Norton, 2013), it is possible to interpret that Mary is committed to complexifying ideational meaning because it has a great deal of potential to position her intelligent and educated. As it is commonly understood, longer, more complex sentence is often seen in academic writing, and such linguistic choice is often perceived as the writer’s intelligence. This understanding is common in US college, such as Johnson

College, where intelligence is the necessary resource for surviving in a highly competitive environment. Although this study does not intend to argue Mary's ideational choice is solely made for this positioning purpose, this interpretation is still possible, especially when taking into consideration of Mary's prior experience of learning Japanese. In this respect, Mary's complex ideational choice could be interpreted as a way to demonstrate her intelligence and education, and distinguish her from the other, average first year Japanese students.

6.2.2.3 Mary's Frequent Subject Omission

Besides her commitment to ideational choice, what was also significant was her omission of subject. Although subject omission is theorized as the default condition in Japanese linguistics (Hori, 1995), Mary's narrative text seems to overgeneralize this subject omission and make her text confusing (see the sections of ideational meaning and textual meaning above). I asked about her frequent subject omission. The following interaction provides an account of her subject omission.

Shinji: I noticed you often omitted subjects in sentences, in your writing. And I am curious if you did it on purpose.

Mary: Ah. My high school Japanese teacher ... ahh ... in the beginning we always had subjects, we'd always include a subject, and eventually there were a lot of things, she eventually said, "You know, you would sound more natural if you stopped doing that" (laugh).

Shinji: When you write Japanese sentences?

Mary: When we write and when we spoke.

Shinji: Both.

Mary: Mm-hmm. So, she had some exercises for us where there would be a paragraph and there will be like subject at the, in the very first sentences and the subject wouldn't be

changed so it wouldn't be stated in the rest of the paragraph. So, that's probably a holdover from her class.

Shinji: わかりました。ふーん。 (“I understand. Mmm.”) Yeah, in the Japanese language, typically, often, the subject is, you know, omitted, and subjectlessness is really common, especially when we write something like your teacher said when we have clear subject we can omit the left... rest. So you did it on purpose.

Mary: Yeah.

Shinji: Or like at least from your learning experience.

Mary: Mm-hmm.

Mary's frequent subject omission is admitted as “a holdover” from her previous Japanese instructor at high school. She had special language exercises for omitting subject in high school and she utilized such rhetorical strategy in her narrative writing.

This “holdover” of subject omission was brought up again by Mary when I was about to wrap up the first interview. To note, there were some highlighted parts in a copy of her personal narrative text, and that's what I pointed out in my text analysis as the place of missing subjects. The copy of her narrative was placed in front of her.

Shinji: I think that's it. Is there anything that you would like to say that we haven't cover in the interview? Story you want to share? Story you think it is important in your writing?

Mary: Mmm. Let's see. Mmm. Not sure if this is important, but looking at it a little bit now just skimming over it, I was definitely drawing on high school Japanese when I wrote this, cuz I can see, very few subjects in here, I used ...

Shinji: Like, prior knowledge about ... prior knowledge about Japanese?

Mary: Mmm. Less knowledge and more things that my high school Japanese teacher said to do. Well, since we didn't have a textbook there were a lot of things she would said "Oh, just please do this" like the dropping of subjects. "Oh, it'll sound better if you do this."

As indicated by "less knowledge and more things that my high school Japanese teacher said to do," it seems Mary took for granted whatever rhetorical techniques her high school Japanese teacher told her to do. Omitting subject to sound "more natural" is taken for granted, no matter if it is convincing to her or not. This "appreciation of specific cultural forms" (Darvin & Norton, 2015, p. 44) is textually instantiated in the form of frequent subject omission, and impacting the thematic progression in her narrative text, as illustrated earlier in this chapter.

To summarize, the textual analysis and semi-structured interview with Mary informs that her view of language and language learning largely informs her meaning-making. She understands that producing longer, more complex sentences is an effective way for her to learn language, and such understanding was present in the process of achieving her designed purpose of entertaining in her narrative text. That is, Mary's ideational choice is not only a linguistic choice to construe the field of her personal narrative text per se, but also a sign of her pursuit of symbolic consequence. Given those findings, this study understands the construed field of the text may be the symbolic resource for Mary to enhance her learner identity. This understanding will be elaborated further in conjunction with her investment, my pedagogical reflection, and social context in Chapter 7.

6.3 Andrea's Text

Andrea was an international student from China. Although she once visited the US when in middle school, this semester (Fall 2016) was her first time studying abroad in the US. She was not confident in her academic performance at Johnson College, and accordingly, she

often came to my office to ask if she was doing okay in our Japanese class. Andrea's lack of self-confidence was salient in her language practice. I often heard Andrea saying to her classmates, "I don't know what I am saying" or "I don't know what I am writing", even though what she says and writes typically made sense.

During this project, Andrea struggled in topic selection. She said she had so many topics and all the topics were "complicated". Andrea often came to my office to talk about her ideas, and I helped her to shape her idea by asking questions and paraphrasing her thoughts. The following is an itemized list of what she addressed. These ideas are both for Joint Construction and Independent Construction:

- Recent presidential election made a lot of JC students concerned (November 16th, 2016).
- People in the US have stereotypes of Chinese people. Andrea found one anonymous website that says Chinese people are not friendly (e.g., don't smile, don't say "thank you", etc.). Andrea said, "We are not unfriendly. We are just born in this way, and it's kind of our identity". She wants American people to understand that (November 16th, 2016).
- The US is a powerful country. It influences many things in many ways (e.g., American TV drama in China, Italian films, etc.).
- China is a great country, but the Chinese government is not good at showing "a charming side" of China to other countries (e.g., prohibiting exhibition of particular art works) (December 2nd, 2016).
- Chinese people still have a lot of misunderstanding of Japan. Andrea wants to become a bridge between China and Japan.

Andrea said she would not be able to represent these thoughts in Japanese, in English, or even in Chinese. What is particularly acute was her concern about her Japanese proficiency. Despite the

fact that she was one of the most proficient students in our class, Andrea once explained her Japanese was “Just above the ground.” She said her Japanese proficiency was close to the bottom line, and she could not express her thoughts due to her limited Japanese proficiency. Andrea understood that the use of our textbook was not sufficient to help her represent her thoughts, and accordingly, Andrea appropriated outside resources (a dictionary app and native speaker of Japanese) in her writing.

For her narrative text, Andrea selected Japanese classmates as her audience. She designed her theme as “to show my understanding of culture”, and explained a connection with learning Japanese as follows:

Chinese people still have a lot of misunderstanding of Japan. I believe that by communication, we can promote the relation between China and Japan. I'd like to be that bridge connecting the two ancient and beautiful countries

(Connection with learning Japanese, Andrea's outline)

Andrea set up a goal “to share my attitude towards my own country – China towards time,” but this was later changed to her “attitude toward culture overall” through her writing process.

In fact, this topic selection and content formation seems to be informed by Andrea's developing understanding of multiculturalism. As Andrea studied at Johnson College, I observed her multicultural awareness was developing. In one of our interviews, Andrea said that before coming to the US, she was only interested in certain countries—her own country, USA, and other East Asian countries. However, studying at Johnson College made her realize that “people from different region [sic] have his or her own stories.” This socialization into a US college seems to be partly informing the content of her writing. Andrea's personal narrative, 私の文化について見方のシフト (“My Perspective Shift Toward Culture”), is provided below.

Stage 1: “子どもの時の私” (“Me in childhood”)

私は中国人です。中国の南で生まれて、中国に18年間住んでいます。母はアメリカが大好きでした。アメリカが一番素晴らしい国だと言っていました。そして、私は三歳から英語を勉強しました。学費はとても高かったけれどもいつも勉強していました。だから、私はだんだん英語を好きになってアメリカの文化がわかるようになりました。

I am Chinese. (I) was born in South of China, and am living in China for 18 years. (My) mother liked America very much. (She) said America is the most wonderful country. And, I studied English since three years old. Although the tuition was very expensive, (I) always studied English. Therefore, I became to like English gradually, became to understand American culture.

Stage 2: “中学校の時の私” (“Me in middle school”)

中学校の時、英語の勉強を終えました。でも、私はいつもアメリカのドラマを見ていました。いちばん好きなドラマはモダンファミリーでした。このドラマからいろいろアメリカ人の慣習を習いました。あの時の私はアメリカが大好きで中国が大嫌いでした。中国は古くてつまらなくて元気じゃない国だと思いました。一年生の時私はアメリカに行きました。アメリカの町はにぎやかで地下鉄は便利でアメリカ人は親切でした。それに、当時の中国にWi-Fiが全然ありませんでした、でもアメリカ人はよくWi-Fiを使ったのでWi-Fiはどこでもありました。大きいショックでした。

When middle school, (I) finished studying English. But, I always watched American dramas. The most favorite drama was Modern Family. (I) learned various habits of American from this drama. Me at that time liked America very much, and disliked China very much. (I) thought China is old, boring, and not energetic. When first year student, I went to America. Towns in America were busy, and subway was convenient, and American people were kind. Besides, there was scarcely any Wi-Fi in China at that time, but because American people often used Wi-Fi, Wi-Fi was everywhere. (It) was a huge shock.

Stage 3: “高校の時の私” (“Me in high school”)

高校のときから韓国と日本のアイドルとバンドの歌をたくさん聞いて、ドラマと映画もよく見たので、東アジアの文化は面白いと思いました。そして韓国語と日本語をよく勉強して、もっと東アジアの文化をしりたかったです。その時の私はアメリカが一番じゃないと分かりました。東アジア人のプライドを感じ始めました。

Because (I) listened to Korean and Japanese idols and bands' songs a lot since when high school, (I) thought East Asian culture was interesting. And (I) studied the Korean language and Japanese

language well, and wanted to know more about East Asian cultures. Me that time understood America was not the best. (I) started to feel a pride of East Asian.

Stage 4: “大学の時の私” (“Me in college”)

三ヶ月前に私はアメリカのジョンソン大学に勉強しに来ました。アメリカは全部中国と違いました。綺麗ですが食べ物は美味しくないです。それから、アメリカの交通は中国のより高くて便利じゃないです。アメリカの生活に全然慣れませんでしたから中国の長所に気付きました。たくさん中国について話して、本を読んで、歴史を知りました。そして、自分の国の新しい側面を知りました。中国は素晴らしい国だと思いました。

Three months ago, I came to study Johnson College in America. America was different from China in terms of everything. (America) is beautiful, but food is not delicious. In addition, American transportation is more expensive than Chinese one, and not convenient. Because (I) did not get used to American life, (I) realized good perspectives of China. (I) talked about China, read books, and knew history. And, I got to know new perspectives of my own country. (I) thought China is a wonderful country.

Stage 5: “Italian Culture”

今学期、たくさんイタリアの映画を見て、イタリア料理を食べて、ちょっとイタリアの文化を習いました。とても嬉しかったです。イタリアは古くて面白いと思いました。今イタリアも大好きです。フィレンツェに行きたい！

This semester, (I) watched a lot of Italian movies, ate Italian food, and learned a little bit of Italian culture. (I) was very happy. (I) thought Italian is old and interesting. Now (I) like Italy very much too. (I) want to go to Florence!

Stage 6: “Reflection”

だから、私はよく分かりました。文化に良い悪いはなく、異なる文化を持っている世界は素晴らしいですね。

So, I well understood. There is no good or bad in culture, and the world, which has different cultures, is wonderful.

Table 15 Andrea's personal narrative text
6.3.1 Overview

This study found that Andrea often made use of outside resources to represent her complex thought. Andrea appropriated learning resources and utilized a number of grammar and vocabulary that the course did not cover. More importantly, of significance in this meaning-making is her desire to write like a native speaker of Japanese. A semi-structured interview with her found that Andrea's ultimate goal of learning language was "to sounds more native," and she was highly committed "to be as native as possible". Andrea often asked her Japanese friend to correct her writing, and utilized the corrected vocabulary and grammar in her writing. In addition, she resourced my own text "My identity shift" (one of the reading texts facilitated in the Deconstruction phase), borrowed the genre moves and appraisal pattern, and embedded them into her writing.

Given this finding, this study understands that Andrea's lexico-grammatical choice from the outside resources (an online app and native speaker friend) and her intertextual borrowing of discursal patterns from the native instructor's text are an instantiated form of her investment. Invested in writing like a native speaker, she might have understood that the lexico-grammatical choice, appraisal pattern, and genre moves, all of which could be (mis)perceived as culture-specific, would provide a symbolic value in her writing. Through this perspective, this study understands Andrea's meaning-making as two-folds: her meaning-making is a goal-oriented practice to achieve her designed purpose (i.e., "to share her attitude toward culture" with her classmates), but it is also her aligning practice with the dominant discourses (e.g., native speaker, institutional power, etc.). The section below provides an illustration of Andrea's construction of field, tenor, and mode. Identified linguistic cues from the textual analysis will then be explored in conjunction with interview data.

6.3.1.1 Ideational Meaning

In Andrea's personal narrative text, participants and processes are overall well construed according to the genre moves. There are a number of grammar structures and vocabulary items that are not introduced in our textbook, but those are effectively utilized without major errors/mistakes. This is probably because Andrea had a native speaker to help with this writing.

Andrea's transcultural experiences are well represented in her selection of participant. The predominant participant is *watashi* ("I") and other participants are often culture- or country-related nouns, such as America, English, American culture, American drama, and so forth. The following is an experiential analysis of the first two stages.

Andrea's text (stage 1 – stage 2)	Experiential analysis
<p>Stage 1: “子どもの時の私” (“Me in childhood”)</p> <p>私は中国人です。中国の南で生まれて、中国に18年間住んでいます。母はアメリカが大好きでした。アメリカは一番素晴らしい国だと言っていました。そして、私は三歳から英語を勉強しました。学費はとても高かったけれどいつも勉強していました。だから、私はだんだん英語を好きになってアメリカの文化がわかるようになりました。</p> <p>I am Chinese. (I) was born in South of China, and am living in China for 18 years. (My) mother liked America very much. (She) said America is the most wonderful country. And, I studied English since I was three years old. Although the tuition was very expensive, (I) always studied English. Therefore, I became to like English gradually, became to understand American culture.</p>	<p>This stage constructs an orientation of this narrative. Circumstance is related to time and place.</p> <p>Examples</p> <ul style="list-style-type: none"> • (I) was born <i>in South of China</i>, and am living <i>in China for 18 years</i>. • I studied English <i>since I was three years old</i>. <p>Participants are Andrea, her mother, country, or culture related noun, with a range of process.</p> <p>Examples</p> <ul style="list-style-type: none"> • (My) mother liked America very much. • (She) said America is the most wonderful country. • (I) always studied English.
<p>Stage 2: “中学校の時の私” (“Me in middle school”)</p> <p>中学校の時、英語の勉強を終えました。でも、私はいつもアメリカのドラマを見ていました。いちばん好きなドラマはモダンファミリーでした。このドラマからいろいろアメリカ人の慣習を習いました。あの時の私はアメリカが大好きで中国が大嫌いでした。中国は古くてつまらなくて元気じゃない国だと思いました。一年生の時私はアメリカに行きました。アメリカの町はにぎやかで地下鉄は便利でアメリカ人は親切でした。それに、当時の中国にWi-Fiが全然ありませんでした、でもアメリカ人はよくWi-Fiを使ったのでWi-Fiはどこでもありました。大きいショックでした。</p> <p>When middle school, (I) finished studying English. But, I always watched American dramas. The most favorite drama was Modern Family. (I) learned various habits of American from this drama. I at that time liked America very much, and disliked China very much. (I) thought China is old, boring, and not energetic. When first year student, I went to America. Towns in America were busy, and subway was convenient, and American people were kind. Besides, there was scarcely any Wi-Fi in China at that time, but because American people often used Wi-Fi, Wi-Fi was everywhere. (It) was a huge shock.</p>	<p>This stage illustrates Andrea's experiences in her middle school.</p> <p>Experiences are represented in her selection of participants: Andrea, China-related nouns, and US-related nouns.</p> <p>Examples</p> <ul style="list-style-type: none"> • I always watched American dramas. • I at that time liked America very much, and disliked China very much. <p>The China-related nouns and US-related nouns are often used in relational process.</p> <p>Examples</p> <ul style="list-style-type: none"> • (I) thought China is old, boring, and not energetic • Towns in America were busy, and subway was convenient, and American people were

	kind.
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Table 16 Experiential analysis (Stage 1-2)

The table above shows that participant is predominantly “I”, and mental process and relational process are often used to represent Andrea’s thoughts on her own country and the United States. Considering her goal of “sharing her attitude toward culture,” her selection of participant, process, and circumstance, seems to effectively construct the field of this text.

In a similar manner, the rest of the narrative also construes Andrea’s transcultural experiences.

Andrea’s text (stage 3 – stage 6)	Experiential analysis
<p>Stage 3: “高校の時の私” (“Me in high school”)</p> <p>高校のときから韓国と日本のアイドルとバンドの歌をたくさん聞いて、ドラマと映画もよく見たので、東アジアの文化は面白いと思いました。そして韓国語と日本語をよく勉強して、もっと東アジアの文化をしりたかったです。その時の私はアメリカが一番じゃないと分かりました。東アジア人のプライドを感じ始めました。</p> <p>Because (I) listened to Korean and Japanese idols’ and bands’ songs a lot since when high school, (I) thought East Asian culture was interesting. And (I) studied the Korean language and Japanese language well, and wanted to know more about East Asian cultures. I that time understood America was not the best. (I) started to feel a pride of East Asian.</p>	<p>This stage illustrates Andrea’s experiences in her high school.</p> <p>The shift of her interest (from American culture to East Asian cultures) is illustrated in mental process and participant.</p> <p>Examples</p> <ul style="list-style-type: none"> • Because (I) listened to Korean and Japanese idols’ and bands’ songs a lot since when high school, (I) thought East Asian culture was interesting. • ... wanted to know more about East Asian cultures • I that time understood America was not the best. • (I) started to feel a pride of East Asian.
<p>Stage 4: “大学の時の私” (“Me in college”)</p> <p>三ヶ月前に私はアメリカのジョンソン大学に勉強しに来ました。アメリカは全部中国と違いました。綺麗ですが食べ物は美味しくありません。それから、アメリカの交通は中国のより高くして便利じゃないです。アメリカの生活に全然慣れませんでしたから中国の長所に気付きました。たくさん</p>	<p>This stage illustrates her experience in college.</p> <p>Differences between China and US are illustrated by relational process.</p> <p>Examples</p>

<p>中国について話して、本を読んで、歴史を知りました。そして、自分の国の新しい側面を知りました。中国は素晴らしい国だと思いました。</p> <p>Three months ago, I came to study Johnson College in America. America was different from China in terms of everything. (America) is beautiful, but food is not delicious. In addition, American transportation is more expensive than Chinese one, and not convenient. Because (I) did not get used to American life, (I) realized good perspectives of China. (I) talked about China, read books, and knew history. And, I got to know new perspectives of my own country. (I) thought China is a wonderful country.</p>	<ul style="list-style-type: none"> • (America) is beautiful, but food is not delicious • American transportation is more expensive than Chinese one, and not convenient <p>Andrea’s actions are illustrated by a range of process, and those actions signal the development of her national identity as Chinese.</p> <p>Examples</p> <ul style="list-style-type: none"> • (I) talked about China, read books, and knew history. • ... I got to know new perspectives of my own country. • (I) thought China is a wonderful country.
<p>Stage 5: “Italian Culture”</p> <p>今学期、たくさんイタリアの映画を見て、イタリア料理を食べて、ちょっとイタリアの文化を習いました。とても嬉しかったです。イタリアは古くて面白いと思いました。今イタリアも大好きです。フィレンツェに行きたい！</p> <p>This semester, (I) watched a lot of Italian movies, ate Italian food, and learned a little bit of Italian culture. (I) was very happy. (I) thought Italian is old and interesting. Now (I) like Italy very much too. (I) want to go to Florence!</p>	<p>Andrea’s interest in Italy is illustrated by relative participants with a range of process.</p> <p>Examples</p> <ul style="list-style-type: none"> • (I) watched a lot of Italian movies, ate Italian food, and learned a little bit of Italian culture. • (I) thought Italian is old and interesting. • Now (I) like Italy very much too. • (I) want to go to Florence!
<p>Stage 6: “Reflection”</p> <p>だから、私はよく分かりました。文化に良い悪いはなく、異なる文化を持っている世界は素晴らしいですね。</p> <p>So, I well understood. There is no good or bad in culture, and the world, which has different cultures, is wonderful.</p>	<p>This stage reflects Andrea’s understanding of culture. Mental process and relational process is used.</p> <p>Examples</p> <ul style="list-style-type: none"> • So, I well understood. • There is no good or bad in culture, and the world, which has different cultures, is wonderful.

Table 17 Experiential analysis (Stage 3-6)

Overall, Andrea’s transcultural experiences are explicitly instantiated in her selection in participant, process, and circumstance. Since her goal for writing this text is to share her attitude toward culture, her frequent use of mental process and relational process seems effective to achieve the designed goal. The following section will explore how the said transcultural experiences and shift in attitude are construed from the tenor perspective.

6.3.1.2 Interpersonal Meaning

Andrea’s interpersonal meaning is effectively construed according to the genre moves.

As for appraisal, Andrea often construes affect and appreciation over judgment. The following table is the appraisal analysis on the first two stages.

Stage#	Clause#	Appraising items	Appraiser	Affect	Judgment	Appreciation	Appraised
1. Me in childhood	3	大好きでした liked very much	母 mother	+hap			アメリカ America
	4	一番素晴らしい国 the most wonderful country	(母”) (mother”)			+reac	アメリカ America
	6	とても高かった very expensive				-reac	学費 tuition
	7	好きになって get to like		+hap			英語 English
2. Me in middle school	9	いつも～を見ていました always watched		t, +hap			アメリカのドラマ American drama
	10	好きなドラマ favorite drama		+hap			モダンファミリー Modern Family
	12	大好き like very much		+hap			アメリカ America
	12	大嫌い dislike very much		-hap			中国 China
	13	古くて old				-val	中国 China
13	つまらなくて boring				-reac	(中国) (China)	

13	元気じゃない not energetic		neg +comp	(中国) (China)
15	にぎやか lively		+comp	アメリカの町 は American city
15	便利 convenient		+comp	地下鉄 subway
15	親切 kind	+prop		アメリカ人 American people
16	Wi-Fi が全然あ りませんでし た no Wi-Fi at all		t, neg + comp	当時の中国 China at the time
17	Wi-Fi はどこで もありました Wi-Fi everywhere		t, + comp	どこでも(ア メリカ) anywhere
18	大きいショッ クでした big shock		-sec	(アメリカの Wi-Fi) Wi-Fi in America

Table 18 Appraisal analysis (Stage 1-2)

The above analysis indicates that appraisal items in the first stage (Me in childhood, #3-7) are predominantly Andrea and her mother's positive affect and appreciation of the US and English. In the second stage (Me in middle school, #9-18), the US is still positively appreciated (e.g., “city”, “subway”) and positively judged (e.g., “American people”), while China is negatively appreciated (e.g., “old, boring, not energetic”, etc.).

The following table is my appraisal analysis for the rest of the story. The table showcases a shift of what is appraised and how.

Stage#	Clause#	Appraising items	Appraiser	Affect	Judgment	Appreciation	Appraised
3. Me in high school	19	たくさん聞いて listen a lot		t, +hap			韓国と日本の アイドルとバ ンドの歌 Korean and Japanese idol bands' song
	19	よく見た often watched					ドラマと映画 drama and movie
	19	面白い interesting				+reac	東アジアの文 化 East Asian

	21	一番じゃない not the best		neg + val	culture アメリカ America
	22	感じ始めました started feeling		+sec	東アジア人の プライド pride as East Asian
4. Me in College	25	綺麗 clean		+comp	アメリカ America
	25	美味しくない not delicious		neg + reac	(アメリカの) 食べ物 Food
	26	高くて expensive		-comp	アメリカの交 通 transportation
	26	便利じゃない not convenient		neg + comp	(アメリカの 交通) (transportation)
	27	全然慣れません not used to at all	t, neg +sec		アメリカの生 活 life in America
	27	中国の長所 good aspect of China	+sec		中国の長所 good aspect of China
	29	新しい側面を 知りました knew a new aspect	t, +sec		自分の国 my own country
	30	素晴らしい国 wonderful country		+reac	中国 China
5. Italian culture	32	とても嬉しか った very happy	+hap		イタリア(学 習) Italy
	33	古くて old		+val	イタリア Italy
	33	面白い interesting		+reac	(イタリア) (Italy)
	34	大好き like very much	+hap		イタリア Italy
6. Reflection	36	よく分かりま した well understood	t, +sec		(文化) (culture)
	37	良い悪いはな く no bad or good		+val	文化 culture
	37	素晴らしい wonderful		+reac	異なる文化を 持っている世 界 the world which has different

Table 19 Appraisal analysis (Stage 3-6)

The above analysis indicates that the third stage (Me in high school, #19-22) signals that the appraised is mostly East Asian countries. The fourth stage (Me in college, #25-30) negatively appreciates the US (e.g., “not delicious”, “expensive”) and positively appraises China by affect items (i.e., “good aspect of China”, and “knew a new aspect”) and an appreciation item (i.e., “wonderful country”). The fifth stage (Italian culture, #32-34) positively appreciates Italy, and the last stage (Reflection, #36-37) positively appreciates culture in general.

To summarize, Andrea’s appraisal choice represents her multicultural experiences, shift in attitude, and development of her national identity. At the beginning, the United States is positively appraised, while her own country, China, is negatively appraised. As the story unfolds, however, this appraisal is reversed: US is negatively appraised and China is positively appraised. This study found that this appraisal pattern is similar to my text that I facilitated as one of the reading texts in the Deconstruction phase. The facilitated text includes similar transcultural experiences and genre moves: The text includes my national identity, experience in the US, and shift in attitude. To be more specific, my text narrates that one incident (a nuclear plant disaster in Japan in 2011) changed my perspective of my national identity and developed a critical perspective to my own country. This transcultural experience is similar to Andrea’s text in regard to its tenor (appraisal shift) and its field (participant selection). This perspective will be explored in conjunction with interview data shortly.

6.3.1.3 Textual Meaning

Like Mary, Andrea also had frequent omission of subject. However, different from Mary, Andrea’s ellipsis of topical theme is fine, probably because Andrea is the do-er of most of the processes. Analysis of mode is provided in Appendix B.

6.3.2 Interpretation of Andrea's Text

In this section, I will explore Andrea's literacy practice behind her text production. With reference to my textual analysis and ethnographic observation, I will particularly explore 1) Andrea's acute interest in native speakers' language use and 2) rhetorical similarities between Andrea's narrative text and my narrative text.

It is important to note that the data set that I have for Andrea is slightly different from the one that I have for other student participants. As I mentioned earlier, Andrea frequently came to my office and shared her writing process. She is a cheerful person, and we often chatted in my office. In those conversations, I sensed her commitment to learning Japanese, and therefore, my ethnographic observation on Andrea began at the early stage of this research. The interpretation of Andrea's text that I illustrate below comes from such research context.

6.3.2.1 Andrea's Acute Interest in Native Speakers' Language Use

Andrea had a lot of Japanese friends at Johnson College. She said it was because Andrea's Japanese friend, Yukina, introduced Andrea to other Japanese students. Andrea got to know "every Japanese student" at JC (Interview, March, 21, 2018). Yukina was learning Chinese at Johnson College and Andrea was helping with her Chinese homework. Yukina helped Andrea's Japanese in return, and they were creating a collaborative learning environment. In the project, Andrea drew on what Yukina said and often positioned Yukina as a resource in her writing. For example, Andrea said her own choice of vocabulary was not "so correct," and asked Yukina to correct it. Once I asked Andrea if she had ever tried to negotiate or co-construct meaning of Japanese together with Yukina. Andrea said she was sometimes became confused why Yukina corrected some of her words, but Andrea realized it was fine because Yukina is a native speaker and a native speaker has a better sense of language use (Interview, March, 21,

2018). When I further asked Andrea if she wants to write like a native speaker of Japanese, she answered “Yeah, of course.”

Of particular relevance to Andrea’s desire to write like a native speaker is her appropriation of the affordance of learning. One day Andrea came to my office to talk about my feedback on her first draft. Originally, she had the word *omoishiru* as in *Chu-goku no yosa wo omoishirimashita* (“I realized a good aspect of China”). Andrea used the word *omoishiru* to mean “to realize”, but I told her that the actual meaning of *omoishiru* is close to “know something to one’s cost”. The word often includes a negative connotation. After knowing the actual meaning of the word, Andrea showed her frustration and said the dictionary was not sufficient. Because Andrea told me she used an English Japanese dictionary, I asked if she was using any Chinese Japanese dictionaries. Andrea looked surprised for a moment, and said she never thought about that. She asked me if she used a Chinese Japanese dictionary, would she be “more accurate.” From this interaction, I had an impression that accuracy was significant for Andrea.

Andrea was also curious what learning resource other students were using. After the above interaction, Andrea said she read Judie’s personal narrative for a peer response activity. Judie was a Korean American student whose proficiency level was very high, like Andrea. Andrea said Judie’s word choice was native like. She seemed impressed by Judie’s writing, and admired, “How did she do that?” Andrea said it is probably possible because Japanese and Korean were similar in terms of syntax. She also addressed the possibility that Judie was using “better websites.”

Andrea’s curiosity for language use in a native context may have a certain relation with her resourcing practice. In the past, Andrea and I had a conversation about how English

educations in China and Japan were similar in respect to an instructor's emphasis on linguistic structure and formal accuracy. In one of our interviews, I recalled such a conversation and asked Andrea if her English learning experience was informing her Japanese learning in any ways. She said yes, and what she does in both English and Japanese learning was to memorize lines of her favorite dramas. She used to do so because she believed it was an effective way to learn language. She said this strategy was what she learned from her English teacher in China. She used to recite conversations introduced in a textbook, and she believed "it can become your own language." She said, "It's like you recite, you recite it, that you remember so much that it become part of yourself." According to her, "it is the slowest but the most effective way."

This memorization-oriented approach to learning language is salient in Andrea's belief of writing. The following interaction took place when we were talking about a textbook she was using when she learned English in China.

Andrea: It's um English textbook. And for for the New Concept²⁵ is like each lesson and it has um kind of composition and you can use that as the material.

Shinji: As a resource when you write something or?

Andrea: Yeah yeah. (...) composition of each lesson you have some like new vocabularies and how some particular grammar structures that will embedded into the sentences, you just memorize and then you want to use it you just like revise the original sentences. And also some certain expression is just like in the book and it's, because sometime learning languages basically about memorization (laugh).

Shinji: Yeah, sometimes, you know, like, yeah. (slightly signaling disagreement)

²⁵ She was referring to an English textbook she used in China.

Andrea: Yeah, I also feel like it's not, of course, it's not enough. You have to read a lot of like more books to make yourself sounds more native.

Shinji: Sounds more native? (laugh) Okay (laugh).

Andrea: Yes! The ultimate goal is to sounds more native!

Shinji: Mmm.

This excerpt provides an insight why Andrea selects a native speaker as a resource. Because Andrea memorizes language in use, she might prefer the predominant language use. When producing text, “you just revise the original sentences.” She believed such practice would eventually become part of the learner’s repertoire. In fact, this resourcing practice is seen in her intertextual borrowing. In the following section, I illustrate similarities between Andrea’s text and the text I wrote as part of reading texts.

6.3.2.2 Rhetorical Similarities Between Andrea’s Text and My Text

As I illustrated in Chapter 4, in our class, I facilitated three reading texts at the beginning of the project: 1) “Between East and West” written by a student from Myanmar, 2) “What makes me, me” written by a Japanese American student, and 3) “My identity shift” written by me. Andrea said she used my narrative as a resource. When I asked why, she said she did not know in which binder she put the first two reading texts. However, taking into account her resourcing practice of native speaker, it is possible to interpret that Andrea used my narrative text because it was written by the native instructor.

As previously stated, Andrea describes her transcultural experiences in her narrative. The transcultural experiences include her national identity as Chinese, her initial understanding of the US as the powerful country, and her developing positive thought about China. Her text overall narrates that such experiences furthered Andrea’s multicultural awareness. Similarly, my

narrative text has these transcultural experiences and genre moves. The text includes my national identity and experience in the US. One incident (the nuclear plant disaster) changed my perspective on my national identity, and I developed a critical perspective towards my own country. The transcultural experiences in both Andrea's text and my text, construed by the field of the text, is similar in terms of our participant selection (e.g., countries and cultures-related nouns). These two texts are also similar in terms of tenor, particularly, a shift in the writers' evaluative stance. Both Andrea's and my texts include the writers' affective emotion toward one's own cultures, and their positive and/or negative appreciations of such cultures and cultures-related participants, which eventually developed the writers' understanding of their own national identity. When I addressed such similarities during an interview with Andrea, she agreed her narrative was similar to mine. She said "I'm just the opposite as you" (Interview, March 21, 2018). According to her, my narrative is about becoming critical to my own country, while her narrative is about appreciating her own country. When I asked her if such similarity was intentional or not, she said it was not intended.

Although she denied her intention to copy her instructor's appraisal pattern, this study believes it is important to consider this textual similarity as a potential instance of L2 learner's appreciation of certain language use and its sociopolitical relation with powerful discourses (native speaker and course instructor). Being invested in writing like a native speaker, Andrea might have understood that the lexico-grammatical choice, genre moves, and appraisal pattern, all of which are supposedly situated in the target context of culture, would provide a membership in dominant discourses (e.g., native context). Given such perspective, it is possible to interpret that Andrea's meaning-making is, on the one hand, a goal-oriented practice to achieve her purpose of writing (to share her attitude toward culture with her classmates), but on the other

hand, indexical of her alignment with dominant discourses. This perspective will be elaborated in Chapter 8.

6.4 Summary

In this chapter, as part of the first two phases of critical discourse analysis (*description* and *interpretation*), I drew on Mary's and Andrea's personal narrative texts and illustrated their distinct meaning-makings. I illustrated how these students made meanings ideationally, interpersonally, and/or textually, not only for their designed purposes of writing, but also for their perceived benefits.

Mary often appropriated an online dictionary and produced a grammatically complex text. While her narrative text often includes errors and mistakes, she is committed to making ideational meaning more complex. This study interpreted that it was probably because such meaning-making would provide Mary with "a good return" (Norton Peirce, 1995, p. 17); in Mary's case, an enhancement of her learner identity. Given this understanding, this chapter illustrated Mary's meaning-making in her narrative that was, on the one hand, informed by her designed social purpose of genre, but on the other hand, indexical of her pursuit of symbolic consequences.

I illustrated that Andrea's struggle in topic selection and her dissatisfaction with the course textbook led Andrea to utilize outside resources in meaning-making. The textual analysis showed how Andrea's use of learning resources is related to her dedication to represent her developing understanding of multiculturalism. She sincerely strived to represent her complex thought to her classmates. However, this study also illustrated that Andrea's use of learning resources is underpinned by her desire to write like a native speaker of Japanese, and her meaning-making signals her alignment with dominant discourses in L2.

In Chapter 7, as part of the last phase of critical discourse analysis (*explanation*), I will attempt to further those findings in conjunction with Mary's and Andrea's investment, pedagogical intervention, and social contexts. However, before moving onto that, I will illustrate Jean's and Lapis' meaning-making, which is significantly different from that of Mary's and Andreas'.

CHAPTER 7

JEAN'S AND LAPIS' MEANING-MAKING

7.1 Introduction

This chapter will illustrate Jean's and Lapis' meaning-making and their distinct commitment, which are significantly different from the ones I illustrated in the previous chapter. A critical discourse analysis on Jean and Lapis' personal narrative texts and semi-structured interviews with them showcased that they actively negotiated their accessible knowledge in Japanese. Different from the previous students, Jean and Lapis had perceptive understandings of what was already available to them, and actively utilized a classroom material (the course textbook) in their meaning-making.

This study found Jean's and Lapis' meaning-making was partly informed by their enhanced awareness of institutional discourse. That is, while Jean and Lapis used accessible grammar and vocabulary for the reason that they have a sense of ownership, they did so also because they understood that such grammar and vocabulary were endorsed or sanctioned in their writing.

This study also found that such meaning-making is indexical of their resistance against the constructed discourse in our class. Semi-structured interviews with Jean and Lapis revealed that both of them felt uncomfortable in the discourse where advanced proficiency (and further, use outside resources) was legitimated in the classroom. They were struggling probably because their goal was not to become highly advanced but to communicate with people in a foreign language. In consequence, Jean and Lapis interacted with each other because they had similar linguistic proficiency, and created a space for themselves to interact where they do not feel "intimidated". Those findings enable an understanding that Jean's and Lapis' meaning-making

with an accessible resource may be signaling allegiance to such a community. This chapter will explore aforementioned meaning-making in relation to their ideational, interpersonal, and/or textual choices.

7.2 Jean's Text

To begin with, Jean's purpose of studying Japanese was slightly different from Mary's and Andrea's. While Mary and Andrea were particularly taking Japanese for their distinct purposes, Jean decided to take Japanese because she "wanted to take some sort of language." According to her, experiences of learning foreign languages would allow her to communicate with more people (Interview with Jean, March 2nd, 2018). She studied Spanish in middle school and Latin in high school, but because she did not enjoy learning those Romance languages, she wanted to take another foreign language at college. At the time she produced this personal narrative text, she was interested in studying abroad in Japan. Therefore, her goal of learning Japanese was to be able to be as fluent as possible.

The audience of Jean's text were classmates and her goal was to "have them sympathize with difficulty of learning language + pay off." The theme was "difficulty of learning language" and "perseverance"(sic). Jean noted that the connection with learning Japanese was to use certain grammar structures, such as *と言っています* (in/direct quotation "(s/he) is saying"), *と思います* (projection "(I) think"), and te-form to join verbs and adjectives. These grammar structures, particularly te-form of verbs and adjectives, are one of the basic grammar structures that elementary learners need to acquire during the semester. While it was interesting to see Jean wrote such grammar under "connection with learning Japanese", she later told me she did not read the prompt carefully, and by mistake she noted grammar structures she utilized in her text. The following is Jean's final draft of her narrative.

Stage 1: "Language Background"

私は中学校の時スペイン語をべんきょうしていました。スペイン語はむずかしくてたのしくなかったです。だから高校時はラテン語をべんきょうしていました。ラテン語もむずかしくてたのしくなかったです。

When middle school, I studied Spanish. Spanish was difficult and not fun. So, when high school, (I) studied Latin. Latin was also difficult and not fun.

Stage 2: "Decision Making"

私はスペイン語とラテン語がきらいでしたから、ほかの言語をべんきょうしようと思いました。りゅうがくしたからたのしいと思いました。クラスにとろきしました。

Because I disliked Spanish and Latin, (I) thought I study other language. I thought, if study abroad, (it) would be fun. (I) registered for class.

Stage 3: "First Two Classes"

一ばんめのクラスはわるくありませんでした。でも、二ばんめのクラスはたのしくありませんでした。とてもむずかしかったです。なんにんかのクラスメイトは高校の時日本語をべんきょうしました。クラスのまえにきょうかしょを読みませんでした。私はビハインドだと思いました。

The first class was not bad. But, the second class was not fun. (It was) Very difficult. Some of (my) classmates studied Japanese when high school. (I or they?) did not read textbook before class. I thought I am behind.

Stage 4: "Doubt"

クラスご私はへやに母に電話をかけに行きました。とてもかなしかったです。日本語を学びたくないと思いました。先生はやさしかったです、でも日本語がじょうずじゃなかつたと思いました。

After the class, I went to my room to call (my) mother. (I was) Very sad. (I) thought I did not want to learn Japanese. The teachers were kind, but (I or they?) thought (I) was not good at Japanese.

Stage 5: “Mother’s Wisdom”

母はきいて、はなしました。日本語をべんきょうしてくださいと言っていました。二ばんめのクラスはよくながらなくちゃいけない、でもぜったいできると言っていました。父はきつとうまくいくぞと言っていました。

(My) Mother listened (to me), and (we) talked. (She) said “Please study Japanese.” (You) have to work hard in the second class, but (she) was saying (I) can do it definitely. (My) Father said (everything) goes well.

Stage 6: “How Far I’ve Come”

今日本語が好きです。むずかしくておもしろくてたのしいです。クラスメイトと先生が好きです。私は日本語をえらびましたから、うれしいです。

Now, (I) like Japanese. (It is) difficult, interesting, and fun. (I) like (my) classmates and teachers. Because I selected Japanese, (I am) happy.

Table 20 Jean's personal narrative text

7.2.1 Overview

Textual analysis revealed that Jean actively appropriated our textbook and intertextually weaved it into her writing. As I will illustrate shortly, register in her text is well construed in accordance with the genre move. As for ideational meaning, Jean explicitly utilized the semester’s “key” grammar and vocabulary (e.g., past tense adjective conjugation, te-form conjugation, etc.). Although Jean used grammar and vocabulary that the class did not cover, because Jean used such grammar/vocabulary only once in one sentence, the ideational meaning is construed without any significant errors/mistakes. As for interpersonal meaning, Jean often constructs a parallel structure with explicit appraisal items and effectively reinforces her interpersonal meanings through the text. As for textual meaning, the text constructs narrative-

specific thematic progression (constant Theme progression). All the themes are constructed from our textbook.

A semi-structured interview with Jean informed that she had an enhanced understanding of the accumulated nature of final project, and therefore, she made an effort to utilize grammar and vocabulary that the class actually covered during the semester. The interview also found that Jean (and Lapis) was feeling uncomfortable in the discourse where advanced proficiency was legitimated in the classroom. Accordingly, Jean interacted with Lapis, who had a similar linguistic proficiency, and created a safe space for them to interact where they did not have to feel “intimidated”.

Given this finding, this study understands that Jean accommodated herself to the demand made by institutional discourse, while such accommodated semiotic choice also displays an alignment with the safe space. The immediate section below first provides an illustration of Jean’s construction of field, tenor, and mode. Findings will then be explored in conjunction with interview data.

7.2.1.1 Ideational Meaning

The following is an experiential analysis for the first three stages. Those stages describe Jean’s background of learning languages, her decision-making of taking Japanese, and her feeling of being behind in the Japanese classroom.

Jean’s narrative	Experiential analysis
<p>Stage 1: “Language Background”</p> <p>私は中学校の時スペイン語をべんきょうしていました。スペイン語はむずかしくてたのしくなかったです。だから高校時はラテン語をべんきょうしていました。ラテン語もむずかしくてたのしくなかったです。</p>	<p>This stage is constructed by material process and relational process. Through these choices, this stage constructs Jean’s language background.</p> <p>Examples</p>

<p>I, when middle school, studied Spanish. Spanish was difficult and not fun. So, when high school, (I) studied Latin. Latin was also difficult and not fun.</p>	<ul style="list-style-type: none"> • I ... studied Spanish. • Spanish was difficult and not fun. • ... (I) studied Latin. • Latin was also difficult and not fun.
<p>Stage 2: “Decision Making”</p> <p>私はスペイン語とラテン語がきらいでしたから、ほかの言語をべんきょうしようと思いました。りゅうがくしたから(したら)たのしいと思いました。クラスにとうろきしました。</p> <p>Because I disliked Spanish and Latin, (I) thought I study other language. (I) thought, if study abroad, (it) would be fun. (I) registered for class.</p>	<p>This stage is constructed by mental process to illustrate Jean’s decision-making for taking Japanese.</p> <p>Examples</p> <ul style="list-style-type: none"> • Because I disliked Spanish and Latin, (I) thought I study other language. • (I) thought, if study abroad, (it) would be fun. <p>Material process is embedded in projected clauses.</p> <p>Examples</p> <ul style="list-style-type: none"> • (I) thought I study other language • (I) thought, if study abroad, (it) would be fun.
<p>Stage 3: “First Two Classes”</p> <p>一ばんめのクラスはわるくありませんでした。でも、二ばんめのクラスはたのしくありませんでした。とてもむずかしかったです。なににんかのクラスメイトは高校の時日本語をべんきょうしました。クラスのまえにきょうかしよを読みませんでした。私はビハインドだと思いました。</p> <p>The first class was not bad. But, the second class was not fun. (It was) Very difficult. Some of (my) classmates studied Japanese when high school. (I or they?) did not read textbook before class. I thought I am behind.</p>	<p>The first two Japanese classes are illustrated by relational process.</p> <p>Examples</p> <ul style="list-style-type: none"> • The first class was not bad. • But, the second class was not fun. • (It was) Very difficult. <p>The class population in those classes is explained through material process.</p> <ul style="list-style-type: none"> • Some of (my) classmates studied Japanese when high school. <p>Jean’s behavior (which may be against the instructor’s expectation) constructs a sense of “being behind”.</p>

	<p>Examples</p> <ul style="list-style-type: none"> • (I) did not read textbook before class. • I thought I am behind.
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Table 21 Experiential analysis (Stage 1-3)

The above table showcases that Jean effectively deployed processes in accordance with the genre move. For example, in Stage 1, where her language background is illustrated, Jean uses material process (“study”) and represents her attitude toward such experience through relational process (e.g., “was not fun”). Similarly, in Stage 2, where her decision-making is illustrated, Jean uses mental process (e.g., “disliked,” “thought”) and narrates how such mental activities guided her to take physical actions (“study” “register”).

Equally important is the resource she used for such meaning-making. As the above table shows, the first stage and third stage are often constructed by attributes/relational processes. An example is provided below.

1. (βx) ラテン語もむずかしくて

“difficult” + te-form conjugation (“and”)

(α) たのしくなかったです。

“interesting” + polarity: negative + tense: past was

Example 11 The Latin language was also difficult, and not interesting

It is important to note that those structures often appear in a drill practice in our textbook. Since those structures require a memorization of several conjugation patterns, a great deal of instructor attention and classroom practice tends to be given to those forms. It is significant that Jean repeatedly used such grammar to represent her experiences of learning languages.

The following is my experiential analysis for the rest of the story.

<p>Stage 4: “Doubt”</p> <p>クラスご私はへやに母に電話をかけに行きました。とてもかなしかったです。日本語を学びたくないと思いました。先生はやさしかったです、でも日本語がじょうずじゃなかつたと思いました。</p> <p>After the class, I went to my room to call (my) mother. (I was) Very sad. (I) thought (I) did not want to learn Japanese. The teachers were kind, but (I) thought (I) was not good at Japanese.</p>	<p>Jean’s feeling of hesitation is illustrated in this stage.</p> <p>Her reaction to the Japanese course is represented by material process. Here, circumstance shifts the location to her room.</p> <ul style="list-style-type: none"> • I went <i>to my room</i> to call (my) mother. <p>Jean’s thought is illustrated through relational process and mental process.</p> <p>Examples</p> <ul style="list-style-type: none"> • (I was) Very sad. • (I) thought (I) did not want to learn Japanese. • (I) thought (I) was not good at Japanese.
<p>Stage 5: “Mother’s Wisdom”</p> <p>母はきいて、はなしました。日本語をべんきょうしてくださいと言っていました。二ばんめのクラスはよくながんばらなくちゃいけない、でもぜったいできると言っていました。父はきつとうまくいくぞと言っていました。</p> <p>(My) Mother listened, and (she or we) talked. (She) said “Please study Japanese.” (You) have to work hard in the second class, but (she) was saying (I) can do it definitely. (My) Father said (everything) goes well.</p>	<p>Different from the previous stage where the do-er of actions is mostly Jean, her mother and father are construed as the do-er in this stage.</p> <p>Examples</p> <ul style="list-style-type: none"> • (My) Mother listened, and talked. • (She) said “Please study Japanese. • (My) Father said (everything) goes well. <p>Those verbal processes signal that mother’s knowledge is verbally projected over the phone.</p>
<p>Stage 6: “How Far I’ve Come”</p> <p>今日本語が好きです。むずかしくておもしろくてたのしいです。クラスメイトと先生が好きです。私は日本語をえらびましたから、うれしいです。</p> <p>Now, (I) like Japanese. (It is) difficult, interesting, and fun. (I) like</p>	<p>Circumstance shifts the tense into present, and her present attitude and thought are illustrated through mental process and relational process.</p> <p>Examples</p>

(my) classmates and teachers. Because I selected Japanese, (I am) happy.	<ul style="list-style-type: none"> • <i>Now</i>, (I) like Japanese. • (It is) difficult, interesting, and fun. • (I) like (my) classmates and teachers.
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Table 22 Experiential analysis (Stage 4-6)

Similar to the first three stages, the last three stages have appropriate processes in accordance with the genre move (e.g., verbal process for Stage 5 “Mother’s Wisdom”). In the same manner that she did for the first three stages, Jean repeatedly used grammar structures that first year students are required to acquire during the semester: i-adjective past tense conjugation (Example 12) and te-form conjunction (Example 13).

(私は)とてもかなしかったです。

“sad” + tense: past “was”

Example 12 (I) was very sad

(γx) むずかしくて

“difficult” + te-form conjugation (“and”)

(βx) おもしろくて

“interesting” + te-form conjugation (“and”)

(α) たのしいです。

“fun”

Example 13 (Japanese) is difficult, interesting, and fun

In fact, like Mary, Jean used an outside resource and utilized the grammar and vocabulary that we did not learn in class. However, contrastively to Mary, Jean’s non-textbook grammar and vocabulary are more accurately weaved into her text. This is probably because Jean used one verb or one noun in one sentence, whereas Mary put more than one into one sentence. Examples are provided below for comparison. Non-textbook grammar and vocabulary are underlined.

(私は)クラスにとうろきました。

“register” + tense: past -ed

ーばんめのクラスはわるくなかったです。

bad + polarity: negative not + tense: past was

Example 14 (I) registered (Japanese) class. The first class was not bad.

(γx) それから四十分後、海の中のとても小さいいわに立って、

“rock” “stand up” + te-form conjugation (“and”)

(βx) ボートに今か今かと待っていて

“for boat” “impatiently”

(α) 私達を見ました。

Example 15 And then, after forty minutes later, (Katy) standing on a small rock on the sea, waiting for the boat impatiently, and saw us

7.2.1.2 Interpersonal Meaning

The text analysis shows that appraisal items are deployed throughout the stages.

Most of the appraisal items are drawn from the course textbook (20 out of 25 items), and it is fair to say that Jean construes interpersonal meanings mostly from the resource available to her.

What I found particularly interesting is Jean’s construction of a parallel structure with explicit appraisal items. This parallel structure is constructed several times throughout the narrative and intensifies Jean’s attitudinal meanings. The clause #2, 3 and 4 in Stage 1 are reproduced below for an example. Appraisal items are coded in bold.

2. (βx) スペイン語は**むずか**しくて

(α) たの**し**くなかったです。

3. だから高校時は(私は)ラテン語を**べんき**ょうしていました。

4. (βx) ラテン語も**むずか**しくて

(α) たの**し**くなかったです。

- 2 (βx) The Spanish language was **difficult**, and
(α) **not fun**.
- 3 Therefore, I studied Latin when high school.
- 4 (βx) The Latin language was also **difficult**, and
(α) **not fun**.

C/C#	Appraising items	Appraiser	Affect	Judgment	Appreciation	Appraised
2	むずかしくて difficult, and				-comp	スペイン語 Spanish
2	たのしくなかった was not fun				-reac	スペイン語 Spanish
4	むずかしくて difficult, and				-comp	ラテン語 Latin
4	たのしくなかった was not fun				-reac	ラテン語 Latin

Table 23 Appraisal analysis (clause#2 and 4)

The above table shows that the Spanish language and Latin language are respectively evaluated

by her negative appreciation items, such as “difficult” and “not fun”. Particle *mo* (“also”) is used

to connect these two clauses and create cohesiveness.

The following is another example from Stage 3. Like the above example, explicit appreciation items are used in sequence.

8. 一ばんめのクラスはわるくなかったです。
9. でも、二ばんめのクラスはたのしくなかったです。
10. (二ばんめのクラスは)とてもむずかしかったです。
8. The first class was **not bad**.
9. But, the second class was **not fun**.
10. (It was) **very difficult**.

C/C#	Appraising items	Appraiser	Affect	Judgment	Appreciation	Appraised
8	わるくなかった was not bad				neg -reac	一ばんめのク ラス the first class
9	たのしくなかった was not fun				-reac	二ばんめのク ラス the second class
10	とてもむずかしか				-comp	(the second class)

った
was very difficult

Table 24 Appraisal analysis for clause #8, #9 and #10

As the above table shows, the first Japanese class and the second Japanese class are respectively evaluated by negative appreciation items, such as “was not bad” and “was not fun”.

Jean’s negative attitude illustrated above is ultimately reversed in the end (Stage 6).

To be more specific, Jean’s negative appreciation is reversed into her positive affect and appreciation as a result of consultations with her parents. Jean integrates a parallel structure even in this shift in attitudinal meaning. Stage 6 is reproduced below.

22. 今(私は)日本語が好きです。
23. (γx) むずかしくて
(βx) おもしろくて
(α) たのしいです。
24. (私は)クラスメイトと先生が好きです。
25. (1x) 私は日本語をえらびましたから、
(2) うれしいです。
22. Now, (I) like Japanese.
23. (γx) (It is) **difficult**,
(βx) **interesting**, and
(α) **fun**.
24. (I) **like** (my) classmates and teachers.
25. (1x) Because I selected Japanese,
(2) (I am) **happy**.

C/C#	Appraising items	Appraiser	Affect	Judgment	Appreciation	Appraised
22	好き like		+hap			日本語 Japanese
23	むずかしくて difficult				+reac	(日本語) (Japanese)
23	おもしろくて interesting, and				+comp	(日本語) (Japanese)
23	たのしいです				+reac	(日本語)

24	fun 好きです like	+hap	(Japanese) クラスと先生 Class and teacher
25	うれしい happy	+hap	日本語 Japanese

Table 25 Appraisal analysis for Stage 6

All the examples that I illustrated above may provide a convincing data that Jean's appraisal items resonate through her text. That is, the attitudinal meaning intensifies at the beginning with the use of appreciation items, de-intensifies with the consultation with her parents, and re-intensifies at the end through affect and appreciation items. It is significant that Jean repeatedly used "key" grammar structures to intensify such attitudinal meanings through her narrative.

Another interesting finding is Jean's choice in modality. In the Stage 5, when Jean's mother gives advice to Jean, Jean quoted her mother and integrated a voice other than Jean's. In this meaning-making practice, Jean used an outside resource and illustrated her mother's feeling. The mother's saying is projected as modulation and modalization, both of which are not introduced in the first semester²⁶. This is illustrated below (Example 16).

- | | |
|--|-------------------------|
| (1') (1+) (母は)二ばんめのクラスはよくなががんばらなくちゃいけない、 | (modulation: necessity) |
| (2) でもぜったいできる | (modalization: ability) |
| (2) と言っていました。 | |
| (1') (1+) (You) have to work hard in the second class, | (modulation: necessity) |
| (2) but (you) can do it definitely. | (modalization: ability) |
| (2) (Mother) said | |

Example 16 (Mother) said (you) have to work hard, but (you) could definitely do it.

This is the only modal choice in predicate she selected in her narrative. Taken this into account, it is possible to interpret that the meaning of "necessity" and "ability" are essential in Jean's narrative, and she made use of outside resource to construct the stage "Mother's Wisdom".

²⁶ Typically, those grammar structures are introduced in the second semester.

7.2.1.3 Textual Meaning

All the Themes are constructed from the meaning-making resource from the textbook. Overall, the thematic progression is effectively constructed. Like Mary, Jean did have omission of the subject. However, since most of the do-er of process is Jean herself, the experiential meaning (e.g., who does what) and textual meaning (e.g., thematic progression) make sense without a subject. Below, I focus on one thematic progression, which I see contributing in some way to creating cohesion in Jean's text. In order to illustrate this particular flow of Theme Rheme, the table below only reproduces Stage 2 ("Decision Making"), Stage 3 ("First Two Classes"), and the beginning of Stage 4 ("Doubt"). Full Theme Rheme analysis is provided in Appendix B.

Stage	C#	Theme			Rheme
		textual	experiential		
			circumstantial	topical	
2	5.			私は I	スペイン語とラテン語がきらい したから、 Because I disliked Spanish and Latin
					ほかの言語をべんきょうしよう (I) will study other languages
					と思いました。 (I) thought.
	6.				りゅうがくしたから If I study abroad
					たのしい (it would be) interesting
					と思いました。 (I) thought.
	7.				クラスにとろきました。 (I) registered for a class
3	8.			一ばんめのクラス は the first class	わるくありません。 was not bad
	9.	でも、 but		二ばんめのクラス は the second class	たのしくありません。 was not fun.
	10 .				とてもむずかしかったです。 (It) was very difficult.
	11 .			なんにんかのクラ スメイトは some of my classmates	高校の時日本語をべんきょうしま した。 studied Japanese when high school

	12		クラスのまえに before class		きょうかしよを読みませんでした。 (I) did not read textbook.
	13			私は I	ビハインドだ (am) behind
					と思いました。 (I) thought
4	14		クラスご after class	私は I	へやに母に電話をかけに行きました。 Went to my room to call my mother.
	15				とてもかなしかったです。 (It) was very sad.

Table 26 Theme analysis (Stage 2-4)

“I” is the only Theme in Stage 2. At the end of Stage 2 (clause #7), “(Japanese language) class” is first addressed in Rheme (marked in shade for an illustrating purpose). When moving to Stage 3, this Rheme shifts to a topical Theme as in “the first class” (Bloor & Bloor, 2004, p. 89, calls this *linear Theme pattern*). Then, “the second class,” which is lexically coherent with “the first class,” is employed as the sequential topical Theme. After “some of (my) classmates” is employed as the next topical Theme, “class” is moved to a circumstantial Theme position in clause #12, and “I” takes place again as the topical Theme in clause #13. The “class” is still a circumstantial Theme in clause # 14, and moves to Stage 4, where Jean evaluates her performance in the classroom.

During a peer response activity, Lapis, who read Jean’s second draft, complimented this flow:

“I really like the flow of your story. It’s engaging and relatable perfect for your audience” “Your stages are well organized and clear”

(peer response feedback from Lapis)

7.2.2 Interpretation of Jean’s text

I conducted a semi-structured interview with Jean in the middle of March, 2018. Interview questions were mainly about 1) the emerged linguistic patterns (i.e., effective stage

construction, parallel structure, and narrative-specific thematic progression), 2) her active use of “key” grammar, and her thought on those who actively use outside resources, and 3) her interactions with others, including peer response activities.

To begin with, it is important to note that this interview is to a great extent constructed by my researcher agenda. Not only did Jean look a little bit nervous (like some of the other participants), it seems that she over-perceived my intention or assumption behind my questions. Going through the interview, I noticed that she was trying to answer in a way that I wanted, consciously or subconsciously. Most likely, this mindset was constructed when I asked Jean if she had any particular strategies for outlining and staging. Because Jean responded that she did not have particular strategies for outlining and staging, I shared my own interpretation to help elaborate her thought on this topic. At the time I conducted this interview, I had an understanding that her outline and semiotic choice were influenced by her L1 experience, so I asked her if her outline was influenced by her strategy in English. She answered “Yeah, probably.” Since then, Jean often answered to my questions in relation to her L1 experience.

It is also important to reiterate that I conducted this interview one and half years after students’ text production. While most of the participants surprisingly remembered their experiences in the project more or less clearly, Jean often had to retrieve what she remembered from the project. It was obvious that there was a space in which my perspective could easily fill in. My follow-up questions after her lack-of-confidence responses might have guided her thought towards a certain direction. Therefore, I would like to emphasize that our interactions portrayed below should be understood in reference to such circumstances (also see Chapter 4 for my standpoint on this matter).

7.2.2.1 Jean's Stage Construction, Parallel Structure, and Thematic Progression

I asked Jean about her genre move in her text. I first showed her a peer response comment from Lapis (“I really like the flow of your story. It’s engaging and relatable perfect for your audience” “Your stages are well organized and clear”), and asked if she had a particular writing strategy for that. Jean said she did not actually use the outline sheet. According to Jean, she wrote a draft first and then looked up what she used in the draft and filled in the outline sheet. The following interaction took place after such conversation. A copy of Jean’s final draft was in front of her. The copy includes my highlights and notes on the linguistic patterns that I was going to ask to her.

Shinji: Okay. So now, my question is about your final draft. Mm, I noticed as you can see my notes I noticed you often construct parallel structures. For example, this sentence, スペイン語はむずかしくてたのしくなかったです。だから、高校時はラテン語をベんきょうしていました。ラテン語もむずかしくてたのしくなかったです。
 (“Spanish was difficult and not fun. So, when high school, (I) studied Latin. Latin was also difficult and not fun.”) So again, I see a parallel structure here. If you remember can you tell me writing process for this?

Jean: Um, I don’t remember that much. It seems like, it seems like the sort of things that I wouldn’t have necessarily thought incredibly intentionally about, like I would know of, like I don’t think that I approached this from like “Oh I’m going to use parallel structure here.” It just kind of happened. I mean, yeah. My English classes in high school were really good. Like I had some really good English teachers in high school I think taught me to write. I don’t wanna say, I write well, but I think that this is sort of

things that is just kind of been internalized? So it's not necessary sort of thing that I actively think about. I don't know if that's helpful (laugh).

Shinji: I think it's interesting because your skill or your experience in prio-, previous English class in high school.

Jean: Yeah.

Shinji: You think it's informing the way you write sentence in Japanese.

Jean: Yeah, I think, I think, maybe. I don't know. I think it definitely, I think it definitely informed the way that I constructed it as a whole paper, not necessarily in terms of just the grammar but just in terms of like flow that sort of things, and like the way I did linearly and all that. I think that would have been more informed by my high school writing experience. And also like, because I was a first year, I was coming straight out high school English classes to like, that was the writing I had done previously. Butmaybe?

Jean addressed that she did not “necessarily thought incredibly intentionally” about structures, and connected her knowledge and writing skill with her previous high school English classes. In response to my interpretation, “You think it's informing the way you write sentence in Japanese,” Jean first showed her agreement, but eventually rejected it: “Yeah, I think. I think, maybe. I don't know”. Ultimately, she attributed the construction of a whole paper with her previous L1 experience, but not necessarily with grammar.

As mentioned earlier, our interaction is largely guided by my assumption and questions. However, although I acknowledge such aspect, the following excerpt still signals Jean's L2 writing informed by her writing knowledge. The following interaction was about her strategy of amplifying interpersonal meaning.

Shinji: ふーん、わかりました。 (“Mmm, I understand”). My next question is....okay. um, here you says “今日本語が好きです。むずかしくて、おもしろくて、たのしいです” (“Now, (I) like Japanese. (It is) difficult, interesting, and fun.”) Um, I see rhythm, like good rhythm. Um, because you are connecting three adjectives, and did you, do you think, if remember, you did it on purpose?

Jean: I don't think necessarily on purpose. I just wanted to have multiple, like, qualifying words, and once you do more than three, it just gets really clunky.

Shinji: It's gets what?

Jean: Clunky. Like it just like its not, the flow isn't as good. Like then, the sentence gets too long and your reader gets bored and all that. So like two to three was probably what I was going for.

Shinji: Mm. Okay.

The above interaction may not necessarily inform exactly where Jean developed such knowledge about writing. However, no matter where it was, her effort for not “getting clunky” and for not making readers bored are present in L2 writing, and such awareness constructs the parallel structures, and to extend, intensified attitudinal meanings, in the text.

7.2.2.2 Jean's Active Use of “Key” Grammar and Her Thought on Those Who Actively Use Outside Resources

During peer response activities, Jean interacted with Rally (1st draft) and Lapis (2nd draft). Jean provided the following comments to them in the positive feedback box.

Jean's comment to Rally (1st draft)

“good use of vocab + grammar structures we've learned in class”

Jean's comment to Lapis (2nd draft)

“applies a lot of vocab/grammar we learned in class (+more)”

Because I interpreted that both comments signaled Jean’s valuation of using learned grammar and vocabulary, and because I saw that Jean did utilize learned grammar and vocabulary, I asked her if she had any expectations or pressures of utilizing what the class covered.

Shinji: Okay, then my another question is, did you feel like you have, had to use this grammar? Did you have that feeling like, not a pressure, but expectation?

Jean: Mmm. Yeah.

Shinji: that you are supposed to use grammar.

Jean: I definitely, I definitely, I definitely thought there was the expectation that I was supposed to use as many different grammar forms that we have learned. Um, in this paper, I mean those like the final paper of the semester, I had this idea, my head is supposed to be like ...cumulation, accumulation, I don’t know.

Shinji: Okay (laugh).

Jean: Yeah whatever word I’m looking for. Um, like it was supposed to be just like kind of reflection of everything I have learned within the semester. So I had definitely tried to.

Shinji: Okay, you are saying because this project, this writing is part of the final project, you are, you are, you thought there is expectation that.

Jean: Definitely.

Shinji: Utilizing grammar vocabulary that we covered.

Jean: Yes.

Shinji: In the semester, because its accumulative nature?

Jean: Yes.

While my question above (“Did you have that feeling, not a pressure, but expectation?”) admittedly backgrounds my teacher position (because I was the one who taught the course and I was the one who facilitated the final project), Jean agreed that she was indeed aware of certain expectations. She had an enhanced understanding of the accumulated nature of the final project and made an effort to utilize grammar structure and vocabulary that the class actually covered during the semester. In one respect, it can be interpreted that Jean accommodated her semiotic choice to the demand made by institutional discourse.

In fact, Jean’s active use of learned grammar and vocabulary in her writing were addressed several times during this interview. In the following excerpt, she was explaining that she did not carefully read the instruction for “connection with learning Japanese” in the given outline sheet. She misinterpreted and jotted down grammar structures she used in her text under the “connection with learning Japanese.”

Jean: I think I just misinterpreted completely (laugh) like I think I just full autopilot, didn’t read the question.

Shinji: No that’s fine. わかりました (“I understand”). Yeah, I highlighted this part because you, I thought, you are aware of um the grammar structures and vocabularies that you are, you learned in the class. And also, in addition to these grammars in your final draft, um, I also noticed your text, your final draft, includes other like key grammar structures.

Jean: Yeah.

Shinji: Past tense, negation of a sentence. I was wondering if you, um, if you did it, like, intentionally try to use grammar and vocabulary that you actually learned in the class.

Jean: Yeah, I definitely, I definitely did. Like think about what I knew and try to use that effectively, um I like, I, I remember, like, flipping through the textbook mean, like, “Oh, these are grammar points that I know. What can I do with this”.

In response to my attempt of expanding her thought on utilizing learned grammar and vocabulary, Jean later provided the following account:

I think it is also this sort of idea of, once I version (venture?) to the territory of using something that I don't know as well, there is the chance that there's nuance to it that I might not necessarily know. And so, someone who is fluent reading it might pick up the different meaning entirely from what I intended. And I think that is kind of risky like, on, like, I'm working on, I'm writing a draft for my oral presentation next week right now, and I just realize that I have to look up words that I did not know but now I'm looking up in dictionary and there are multiple definitions and kind of, like, I'm not entirely sure if I'm choosing the right one, I'm not entirely sure if I'm choosing the one that has the implications I want it to, just because this is the word I don't know. And so kind of looking at that in terms of this, like, sticking to what I know is better for conveying what I want to convey.

One implication from this excerpt is that Jean's dedication to utilize learned grammar is informed by her sense of ownership—She was hesitant to use grammar and vocabulary unfamiliar to her because someone who is fluent might interpret differently from what she intended. It is significant that her sense of ownership and awareness of readership led her to avoid taking a risk. This risk avoidance makes sense, given her purpose of learning foreign language is “to communicate with many people in the foreign language”. Jean strived for communicating with readers by meaning-making which she had sense of ownership.

As previously stated, Jean's accommodating practice and her awareness of institutional expectations are in direct contrast to those of Mary and Andrea. Mary and Andrea utilized grammar and vocabulary that the class did not cover, regardless of the risks inherent in such meaning-making. Mary and Andrea appropriated learning affordances and took risks for perceived benefits. As for Jean, on the other hand, she accommodated her semiotic choice for her awareness of institutional discourse. Given this comparison, it is possible to interpret that Jean was less invested in using grammar and vocabulary that the class did not cover (because it is risky), but rather, she was more invested in using the ones that she had a sense of ownership over. This decision-making is informed by Jean's purpose of learning a foreign language (i.e., to communicate with many people in a foreign language) and her understanding of the academic discourse (i.e., accumulated nature of final project). This perspective is elaborated below in relation to her active interaction with certain group of people.

7.2.2.3 Interactions with Others, Including Peer Response Activities

As mentioned earlier, Jean exchanged her second draft with Lapis in the Independent Construction phase. Since I knew Jean worked with Lapis also in the Joint Construction phase, I was curious if it was a coincidence or not. As previously stated, I facilitated an activity where students formed a group for group writing (Joint Construction phase) and formed a pair for peer response activities (Independent Construction phase) in accordance with their writing design. It was my pedagogical intention to facilitate a learning environment where students could invest (see Chapter 5 for a detailed explanation). I asked Jean if there were any particular reasons for working with Lapis.

Shinji: Okay, two quick questions. During the second phase, writing together texts phase, you worked with Lapis-san and wrote a narrative text about a puppy, right? Are there any particular reasons, um, that you talked to Lapis-san, or?

Jean: I think that we just from the thing you are standing close to each other in the room.

Shinji: Okay. Ah, similar question. You exchanged your second draft with Lapis-san. Are there any reasons? No?

Jean: I think it just like, you know, saw each other.

Shinji: Okay.

Jean: Read the draft.

Shinji: Okay.

Jean: I also, I think, like, at the time, I saw us being at a similar level in terms of how much Japanese we knew and how fluent we were, and I think there was something intimidating like working with someone, I don't know, like I don't wanna make it sound like, I don't think that, they are good at it but also like there are just people in the class who are *very advanced*, I felt, and I felt working with someone at that level would have been really intimidating just because I didn't perceive myself being very good.

Shinji: Okay. Yeah. There were students who had prior experiences in Japanese.

Jean: Yeah.

Shinji: Okay that makes sense. Talk to classmates who...

Jean: (cutting into) So it's just kind of like, trying to work less, just because I felt I would be letting them down just in terms of they would be able to contribute so much, you know, my capacity to contribute would have been much less than theirs just because my knowledge would have been less, my fluency would have been less.

Shinji: Okay. I understand.

It is significant that Jean's active interaction with Lapis is informed by their fluency. In fact, this was also addressed in an interview with Lapis (I had an interview with Lapis four days before Jean). I had asked the same question to Lapis, if there were any particular reasons why she worked with Jean during the second peer response activity. Lapis first said because she was sitting close to Jean and because she worked together with Jean during the Joint Construction phase. After that, the following exchange occurred:

Shinji: Why you talked Jean during the second phase?

Lapis: I think I saw for the first year I saw her as being a similar level as me in terms of understanding the language because I know I saw people like Crystal who seemed to get really fast and understand better than me and that's a little intimidating. So because Jean seemed to have a similar understanding of the languages I did. It felt easier to talk to her.

Crystal is a student from China who used a significant number of kanji, vocabulary, and grammar structure we never covered in class. Crystal learned Japanese by herself before coming to Johnson College but she was assigned into this elementary Japanese classroom after a placement test. Both Jean and Lapis thought working with very advanced classmates, such as Crystal, as "intimidating". They were hesitant to work with highly proficient students, and therefore, they interacted with classmates who have similar linguistic proficiency. They formed a comfortable learning space, or safe space, where they did not have to feel intimidated.

This formation of safe space can also be explained with reference to Jeans' thought on classroom dynamic. The following interaction took place when I was wrapping up an interview.

Shinji: ... this question is not related to other questions, what kind of, do you have particular image or picture of yourself do you want to project, um, to your Japanese teachers or to your classmates?

Jean: I think it's just that, like, I really, I am doing my best (laugh). Like, I perceive myself as someone who there is no pick up on languages as quickly as a lot of other people especially the other, like my peers in my class. Um, so I think that sometimes it looks like I don't care what, it just, it takes me, I feel, I feel like it takes me longer than other people. So kind of get what is going on especially in terms of like grammar and kanji memorization, ah, no not grammar, in terms of vocab and kanji memorization. Um, I just because like I have, like, there are a lot of people in my classes who are maybe like Eastern Asian language majors or minors or that sort of thing, or planning on going to Japan. So I have, less, I don't wanna say less investment because of that, but it's like not my number one priority, like there are other things in my life, I can't spend five hours every day studying Japanese. So kind of just you know, understanding about that like the constraints of that that I'm trying, I'm genuinely trying, even though if I may not be doing as well as someone else.

Jean narrated that she was trying hard, although she might not pick up as quick as other students, such as East Asian language major/minor students. Majoring statistics and data science, Japanese was not the number one priority for Jean. For this reason, it may be important for Jean to form a safe space where she engaged with students of a similar level (such as Lapis) and pursue finishing the course without feeling intimidated.

Given this overall finding, this study interprets that Jean's meaning-making practice from an accessible resource (textbook) is most likely a sign of a membership for the safe space.

For Jean, it is “risky” to use non-textbook grammar and vocabulary, because someone who is fluent may interpret differently from what she intends. Equally important, it is intimidating for Jean (and Lapis) to work with highly advanced students because she did not perceive herself as very good at Japanese. Chapter 7 will elaborate this insight by drawing on conceptions such as non-participation and resistance (e.g., Canagarajah, 1993; 2004; Norton, 2001; Wenger, 1998).

7.3 Lapis’ Text

Lapis’ personal narrative, entitled *language and identity*, is similar to Jean’s narrative in terms of commitment to use grammar and vocabulary that were taught in class. Lapis’ audience was her peers/classmates, and she designed her goal as “to talk about how language affects my identity especially learning Spanish vs. learning Japanese.” Her theme was “the relationship between language and identity in my life.” The connection with learning Japanese was “Learning Spanish led to me learning Japanese”. The following is her final draft.

Stage 1: Unaware Childhood

子どもの時、スペイン語をしりませんでした。私はコスタリカ人ですが父と母は私にスペイン語をおしえませんでした。とうしょ私はかまいませんでした。私のきょうだいもスペイン語はなしませんでした。小学校でスペイン語がいりませんでした。えい語は十分でした。

When (I was) a child, (I) did not know Spanish. I am Costa Rican but (my) father and mother did not teach me Spanish. That time I did not care about it. My brother did not speak Spanish either. The elementary school did not require Spanish. English was enough.

Stage 2: Realization with Cousin

でも、十一っさいの時、私のいとこは私のうちにすんでいました。私といとこはおなじでした。私たちはアメリカでうまれて、コスタリカ人ですから。でも、いとこはスペイン語をはなしましたが、私ははなしませんでした。ある日、いとこはラピスさんはスペイン語を話すことができないと言っていました。私はスペイン語がべただとしていましたがわるくかんじました。しんのコスタリカ人をかんじませんでした。

But, when (I was) eleven, my cousin was living in my house. I and my cousin were the same. Because we were born in the US, and (we are) Costa Rican. But, (my) cousin spoke Spanish, but I did not speak (Spanish). One day, (my) cousin said Lapis was not able to speak Spanish. I knew (I was) poor at Spanish, but (I) felt bad. (I) did not feel true Costa Rican.

Stage 3: Beginning to Study

私は中学校と高校でスペイン語をはなすことをきめました。子供の時スペイン語を聞きましたから、スペイン語をまなぶことはやさしかったです。私はらんだでした。私はスペイン語のクラスはたんにクラスだと思いました。私はまじめじゃなかったです。

I decided to speak Spanish at middle school and high school. Because (I) heard Spanish when child, learning Spanish was easy. (Not sure what this sentence means). I thought Spanish class is just a class. I was not serious.

Stage 4: Death of Uncle

でも、十六さいの時、コスタリカ人のおじさんはしにました。おじさんはえい語をはなして(話さないで)、私はスペイン語をはなしませんでした。だから、あまりおじさんをしりませんでした。おじさんのしぼうはとてもかなしかったです。私は私のまちがいにきづきました。スペイン語についてまじめになりました。

But, when (I was) sixteen, Costa Rican uncle passed away. (My) uncle did not speak English²⁷ and I did not speak Spanish. So, (I) did not know (my) uncle well. The uncle's death was very sad. I realized my misunderstanding. I became serious about Spanish.

Stage 5: Reflections + Lessons

かぞくにつなきたかったから、私はスペイン語をならいました。スペイン語はクラスだけじゃないです。スペイン語は「はし」で、私のかぞくをつなぎます。スペイン語は私のアイデンティティをかたちづけます。

Because (I) wanted to connect with (my) family, I learned Spanish. Spanish is not only a class.

²⁷ In the Japanese sentence, Lapis actually wrote “(My) uncle *spoke* English” but in an interview, I found what she actually meant was “(My) uncle *did not speak* English.”

Spanish is a “bridge” and connects my family. Spanish shapes my identity.

Stage 6: Looking to Future

そして、今私は日本語とスペイン語をべんきょうします、ことばはせかいをつなぎます。私はせつぞくをみおとしたくないですから、たくさんことばをならいたい。日本語とスペイン語ははじめです。

And, now I study Japanese and Spanish, language connects the world. Because I do not want to miss connection, I want to learn many languages. Japanese and Spanish are the beginning.

Table 27 Lapis' personal narrative text

7.3.1 Overview

Similar to Jean, Lapis' personal narrative text is predominantly constructed by learned grammar and vocabulary. Overall, her final draft includes thirteen vocabulary items that we have not learned. Although those vocabulary items were not taught in class, such choices do not disturb her constructions of meaning, at least in a significant way. More importantly, however, the textual analysis of Lapis' first draft, second draft, and final draft revealed that Lapis had more non-textbook grammar and vocabulary in her earlier drafts, and she re-framed them to the learned ones. It is significant that Lapis particularly simplified her interpersonal meanings in the process of finalizing her text.

A semi-structured interview with Lapis informed that this simplification is informed by multiple constructs (e.g., her awareness of readership, busy schedule, etc.). However, of the utmost significance to my study is her negotiation with identity. Although Lapis was holding complex feelings about her multicultural heritage and accordingly attempted to represent it in her personal narrative text, it was not accessible in her elementary Japanese course.

Certain identity options were not available in the course and Lapis had to accommodate her complex feelings by simplifying interpersonal meanings.

Given this finding, this study understands that Lapis’ meaning-making is a site of struggle. Lapis simplified interpersonal meanings to achieve the designed goal of her personal narrative (i.e., “to talk about how language affects my identity especially learning Spanish vs. learning Japanese”), but at the same time, she had to compromise her complex feelings about her multicultural heritage. This interpretation will be illustrated below through my textual analyses.

7.3.1.1 Ideational Meaning

The following table is a summary of my experiential analysis of Lapis’ final draft.

Lapis’ narrative	Experiential analysis
<p>Stage 1: Unaware Childhood</p> <p>子どもの時、スペイン語をしりませんでした。私はコスタリカ人ですが父と母は私にスペイン語をおしえませんでした。とうしょ私はかまいませんでした。私のきょうだいもスペイン語はなしませんでした。小学校でスペイン語がいませんでした。えい語は十分でした。</p> <p>When (I was) a child, (I) did not know Spanish. I am Costa Rican but (my) father and mother did not teach me Spanish. That time I did not care about it. My brother did not speak Spanish either. The elementary school did not require Spanish. English was enough.</p>	<p>This stage illustrates Lapis’ identity of “unaware childhood”. This identity is constructed by a range of processes, such as mental process, relational process, material process, and verbal process.</p> <p>Examples</p> <ul style="list-style-type: none"> • I did not know Spanish • I am Costa Rican • (my) father and mother did not teach me Spanish. • My brother did not speak Spanish either.
<p>Stage 2: Realization with Cousin</p> <p>でも、十一っさいの時、私のいとこは私のうちにすんでいました。私といとこはおなじでした。私たちはアメリカでうまれて、コスタリカ人ですから。でも、いとこはスペイン語をはなしましたが、私ははなしませんでした。ある日、いとこはラピスさんはスペイン語を話すことができないと言っていました。私はスペイン語がべただとっていましたかわるかんじました。しんのコスタリカ人をおかんじませんでした。</p>	<p>At the beginning of this stage, Lapis’ relationship with her cousin is illustrated by relational process and contrasted by verbal process.</p> <p>Examples</p> <ul style="list-style-type: none"> • I and my cousin were the same • But, (my) cousin spoke Spanish, but I did not speak

<p>But, when (I was) eleven, my cousin was living in my house. I and my cousin were the same. Because we were born in the US, and (we are) Costa Rican. But, (my) cousin spoke Spanish, but I did not speak (Spanish). One day, (my) cousin said Lapis was not able to speak Spanish. I knew (I was) poor at Spanish, but (I) felt bad. (I) did not feel true Costa Rican.</p>	<p>(Spanish).</p> <p>Lapis' cousin's output is then projected through verbal process and Lapis' feeling is realized by mental process.</p> <p>Examples</p> <ul style="list-style-type: none"> • One day, (my) cousin said Lapis was not able to speak Spanish. • I knew (I was) poor at Spanish, but (I) did not feel true Costa Rican.
<p>Stage 3: Beginning to Study</p> <p>私は中学校と高校でスペイン語をはなすことをきめました。子供の時スペイン語を聞きましたから、スペイン語をまなぶことはやさしかったです。私はらんだでした。私はスペイン語のクラスはたんにクラスだと思いました。私はまじめじゃなかったです。</p> <p>I decided to speak Spanish at middle school and high school. Because (I) heard Spanish when child, learning Spanish was easy. (not sure what this sentence means). I thought Spanish class is just a class. I was not serious.</p>	<p>Lapis' decision-making for learning Spanish is constructed mainly by combinations of mental process and verbal process, and mental process and relational process.</p> <p>Examples</p> <p>2 I decided to speak Spanish at middle school and high school.</p> <p>3 because (I) heard Spanish when child, learning Spanish was easy.</p>
<p>Stage 4: Death of Uncle</p> <p>でも、十六さいの時、コスタリカ人のおじさんはしにました。おじさんはえい語をはなして (話さないで)、私はスペイン語をはなしませんでした。だから、あまりおじさんをしりませんでした。おじさんのしぼうはとてまかなしかったです。私は私のまちがいにきづきました。スペイン語についてまじめになりました。</p> <p>But, when (I was) sixteen, Costa Rican uncle passed away. (My) uncle did not speak English and I did not speak Spanish. So, (I) did not know (my) uncle well. The uncle's death was very sad. I realized my misunderstanding. I became serious about Spanish.</p>	<p>Lapis' attitude toward learning Spanish is transformed by her uncle's death. Similar to the first stage where her identity of unaware childhood is constructed, her transformed identity in this stage is constructed by a range of process, such as verbal process, mental process, and relational process.</p> <p>Examples</p> <ul style="list-style-type: none"> • (My) uncle spoke English and I did not speak Spanish • I realized my misunderstanding • I became serious about Spanish.
<p>Stage 5: Reflections + Lessons</p>	<p>Lapis' decision-making is</p>

<p>かぞくにつなきたかったから、私はスペイン語をならいました。スペイン語はクラスだけじゃないです。スペイン語は「はし」で、私のかぞくをつなぎます。スペイン語は私のアイデンティティをかたちづけます。</p> <p>Because (I) wanted to connect with (my) family, I learned Spanish. Spanish is not only a class. Spanish is a “bridge” and connects my family. Spanish shapes my identity.</p>	<p>materialized by her action with past tense.</p> <p>Examples</p> <ul style="list-style-type: none"> • Because (I) wanted to connect with (my) family, I learned Spanish.
<p>Stage 6: Looking to Future</p> <p>そして、今私は日本語とスペイン語をべんきょうします、ことばはせかいをつなぎます。私はせつぞくをみおとしたくないですから、たくさんことばをならいたい。日本語とスペイン語ははじめです。</p> <p>And, now I study Japanese and Spanish, language connects the world. Because I do not want to miss connection, I want to learn many languages. Japanese and Spanish are the beginning.</p>	<p>Circumstance signals a shift in time and Lapis’ commitment is illustrated by her action with present tense.</p> <p>Examples</p> <ul style="list-style-type: none"> • <i>And, now</i> I study Japanese and Spanish, language connects the world. • Because I do not want to miss connection, I want to learn many languages. <p>Japanese is connected with her experience with Spanish.</p> <ul style="list-style-type: none"> • Japanese and Spanish are the beginning.

Table 28 Experiential analysis

The above table shows that processes are appropriately employed in accordance with the genre move. For example, in Stage 1, where Lapis’ unaware childhood is illustrated, she uses negative polarity to represent a lack of awareness: e.g., “I did not know Spanish”, “(my) father and mother did not teach me Spanish”, “At that time, I did not care about it”, “My brother did not speak Spanish either”. As another example, in Stage 4, where the death of Lapis’ uncle is illustrated, she utilizes a range of processes and represents the multiple events that took place at the time: e.g., “Costa Rican uncle passed away”, “The uncle’s death was very sad”, “I realized my misunderstanding”, “I became serious about Spanish”. Although, in terms of content, the very last stage could have been improved probably by her explanation of why she selected

Japanese, this study understands that this text is overall a well-written narrative for an elementary Japanese student.

7.3.1.2 Interpersonal Meaning

What I found particularly interesting is Lapis' revision practice (full analysis of interpersonal meaning is provided in Appendix B). This study found that, although Lapis mostly used learned grammar and vocabulary in her final draft, she originally had more non-textbook grammar and vocabulary in her earlier drafts. It is significant that Lapis re-framed her linguistic choice to the learned ones in the process of finalizing her text. For example, in her final draft, she wrote, "I knew (I was) poor at Spanish, but (I) felt bad." However, originally in her first draft, this sentence was "I knew (I was) pathetic, but (I) felt bad." "Poor at" is introduced as an important grammar structure in the semester, whereas "pathetic" is not introduced in our textbook. The following is a detailed illustration of our interactions that took place around the sentence in question.

The image shows two lines of handwritten Japanese text. The first line is underlined and reads: わたしはわたしのふびんをしていましたか. Below this line is a question mark. The second line is also underlined and reads: わるくわるいをかんじました。しんのコスタリカ人をかんじませんでした。

Example 17 First draft: I knew (I was) pathetic, but (I) felt bad.

Initially, I did not understand exactly what she meant by “pathetic”, so I put a question mark in red under “pathetic” and returned the text to Lapis. The following is what she submitted as her second draft.

できないと言っていました。私はスペイン
語がべたた^いとしていましたが
わるく~~い~~感じました。しんのコスタリカ人
を~~い~~感じました。

Example 18 Second draft: I knew (I was) poor at Spanish, but (I) felt bad.

As the above example shows, Lapis re-framed “pathetic” to “poor at.” Because I found some mistakes in her use of “poor at”, I corrected them and returned the corrected text to Lapis. The following is what she submitted as her final draft.

した^わ 私はスペイン語がべたた^いとしていましたが
わるく感じました。しんのコスタリカ人^{じん}を~~い~~感じ
ました。

Example 19 Final draft: I knew (I was) poor at Spanish, but (I) felt bad.

Of utmost significance throughout this re-framing practice is a change in interpersonal meaning. As can be seen through the examples above, there is a shift from explicit affect (“pathetic”) to implicit judgment (“poor at”). That is, attitudinal meanings are reformulated from inscribed negative happiness to invoked negative capacity.

Another example is provided below to show a similar shift in interpersonal meaning. Her first draft had this sentence: “I needed to become serious on Spanish.”

とてもがなしかつたでも、^{わたし}私は私の
まちがいにきづきました。スペイン語
についてまじめをなるとかいいりました？

Example 20 First draft: I needed to become serious on Spanish.

Most likely, Lapis did literal translation for each word, “needed to,” “become,” and “serious” from English to Japanese and combined them together to make the sentence. All of those words are non-textbook words and Lapis made several errors when combining them together. Because I did not understand what she meant in this sentence, I put a question mark on “needed to become serious,” and returned the text to Lapis. The following is her revised second draft.

^{わたし}私は^{わたし}私のまちがいにきづき
ました。スペイン言語^{について}まじめ
~~を~~^になりました。^に

Example 21 Second draft: I became serious on Spanish.

Lapis changed “needed to become serious” to “became serious.” Although “became” and “serious” are still something that was not covered in class, this re-framing practice showcases that Lapis took out modality (“needed to”) and simplified to non-modal verb (“became”). Modality (obligation/necessity?) was curtailed through this revision process. Since I saw this version still had some mistakes, I corrected them and returned the text to her. The following is her final draft.

た。でも、^{わたし}私は^{わたし}私のまちがいにきづきました。
スペイン語^{について}まじめになりました。

Example 22 Final draft: I became serious on Spanish.

Overall, this textual analysis found that Lapis' re-framing practice changed some of her interpersonal choices. Importantly, the shifts did not occur spontaneously but rather intentionally.

The following is her reflection note after her first draft:

edit some sentences to be more accessible/easier to read + understand
try to use less new vocabularies???

(Lapis' note after submission of first draft)

This reflection note informs that Lapis was aware that she needed to edit some sentences to be more accessible. Although this awareness might not have directly influenced her revision of interpersonal meanings, it is important to highlight that such revision practice ended up simplifying interpersonal meanings in Lapis' text.

Of relevance to the above finding may be Lapis' frequent use of implicit judgment of herself. Although Lapis often restricts her linguistic choice to the learned grammar structures in her final draft, Lapis' interpersonal meaning seems to effectively resonate throughout the text, particularly through the juxtaposition of herself with other characters (e.g., cousin and uncle).

The following is my appraisal analysis for the selected items (Full analysis is in Appendix B).

C/C#	Appraising items	Appraiser	Affect	Judgment	Appreciation	Appraised
10	はなしました spoke			t, +cap		いとこ cousin
10	はなしませんでした did not speak			t, neg +cap		私 I
11	話すことができな い cannot speak	いとこ” cousin		t, neg +cap		私 I
12	べただ poor at	“		t, -cap		私 I
12	わるくかんじまし た felt bad		-hap			いとこ cousin
20	はなして (話さな いで) spoke, and			t, -cap		おじさん uncle
20	はなしませんでした			t, neg +cap		私 I

did not speak
Table 29 Appraisal analysis (selected items)

For example, the implicit judgment of Lapis is construed in the clause# 10. Lapis indirectly positions herself as incapable of speaking Spanish, in contrast to her cousin, who is capable of speaking Spanish:

- | | |
|--------------------------------------|--------------------------------|
| (1+) でも、いとはスペイン語をはなしましたが、 | (implicit positive capability) |
| (2) 私ははなしませんでした | (implicit negative capability) |
| (1+) But, (my) cousin spoke Spanish, | (implicit positive capability) |
| (2) but I did not speak (Spanish). | (implicit negative capability) |

Example 23 Clause 10: But, (my) cousin spoke Spanish, but I did not speak (Spanish).

In the subsequent clause (clause #11), Lapis' incapability is explicitly evaluated by her cousin. Lapis uses verbal process ("said") and projects what her cousin said: "Lapis is not able to speak Spanish". This triggers Lapis' negative feelings (explicit negative happiness):

- | | |
|---|--------------------------------|
| (1') ある日、いとは<<ラピスさんはスペイン語を話すことができない>> | (modalization: ability) |
| (2) と言っていました。 | |
| (1+) (β ⁺) 私はスペイン語がべただ | (implicit negative capability) |
| (α) としっていました | |
| (2) わるくかんじました。 | (explicit negative happiness) |
| (1') One day, (my) cousin <<Lapis was not able to speak Spanish>> | (modalization: ability) |
| (2) said. | |
| (1+) (β ⁺) I am poor at Spanish | (implicit negative capability) |
| (α) I knew, but | |
| (2) I felt bad. | (explicit negative happiness) |

Example 24 Clause #11&12

To note, Lapis utilized an outside resource for describing what her cousin said: “Lapis was not able to speak Spanish” (modalization: ability). This is in the same manner that Jean did for describing what her mother said: “You could definitely do it” (modalization: ability).

In the clause #20, Lapis again positions herself as incapable. This time, she juxtaposes herself with her uncle, who does not speak English:

(βx) おじさんはえい語をはなして (話さないで)、 (implicit negative capability)

(α) 私はスペイン語をはなしませんでした。 (implicit negative capability)

(βx) (My) uncle did not speak English, (implicit negative capability)

(α) and I did not speak Spanish. (implicit negative capability)

Example 25 (My) uncle did not speak English, and I did not speak Spanish.

Taking into account Lapis’ revision practice that I illustrated earlier, it is possible to interpret that Lapis’ juxtaposition with other characters is an instance of her maneuver in making meaning.

That is, whereas Lapis restricted her linguistic choice into an accessible one, she also made an effort to leave readers with a sense of complex interpersonal meaning that is essential to the story.

This understanding will be elaborated in an interview with Lapis shortly.

7.3.1.3 Textual Meaning

Similar to Jean’s case, Lapis’ thematic progression is the constant Theme progression, where one Theme develops by re-iteration of the same Theme (Bloor & Bloor, 2004, p. 86). All the textual Themes are from our textbook with a small range of variety (i.e., repetition of *demo* “but”).

7.3.2 Interpretation of Lapis’ Text

This section will investigate three interrelated constructs that further the textual analysis above: 1) Lapis’ re-framing practice from the un-introduced grammar and vocabulary

into the ones the class formally covered, 2) her commitment to simplify her interpersonal meaning, and 3) her construction of implicit judgment through the textbook grammar.

7.3.2.1 Lapis' Re-framing Practice from the Un-introduced Grammar and Vocabulary into the Ones the Class Formally Covered

As I illustrated in my textual analysis, Lapis originally had a lot of grammar and vocabulary that the course did not cover in her earlier drafts, but re-framed such meaning-making to the textbook grammar during the process of finalizing her text. This shift is in fact indicated by her reflection comment after her first draft (i.e., “edit some sentences to be more accessible/easier to read + understand; try to use less new vocabularies???”). During an interview, I asked about this shift. A copy of this reflection note was in front of us on a desk.

Shinji That's your note, like reflection note. This is what, I think, you produced after first draft, after you receive my feedback and somebody's feedback and then you wrote: “edit some ... some sentences to be more accessible easier to read + understand. try to use less new vocabulary ???” Do you remember what, um, because, let me see. In your first draft, you had more vocabularies and grammars that we have not learned in class, but in final draft, I noticed you kind of reduced such vocabularies and grammars, and in your reflection note, you know, I saw that notes. So I was wondering if, like um, do you ha-, um, can you share your thought on this?

Lapis Yeah. Um so I remember when I was writing it in the first time, the way I tend to write, um, is like, I think of how I wanna express myself in English, and then I try to translate that to Japanese when I write it. Um, especially, when, like, at that point of time, I wasn't as comfortable with the language as I am now. Um, and so I would think, because, in English, I think of like, kind of more complex sentences than I could make

in Japanese at the time, I was like looking at a lot of different grammar to try to, I think it's really important to, like, express exactly. Like, the way you write it is important. Um, and so I was trying to keep it as close to what I was thinking in English at that time. Um, but then, when we exchanged with Jean and Jean read it the whole time just close reading it, she was like, "What is this?" "What does this mean?" "What is this word?" "What does that mean?" and like, I'm, it took her long time to even get through it, because I had to, like, keep explaining what I was trying to say to her. Um, and then, these were her suggestions, I think. I was trying to make it more scaled back and make it more accessible, um, and easier to understand. Um, and I agree cuz I was like, one, we haven't been taught these grammar structures and vocabulary and I'm not even one hundred percent sure that I'm using them correctly. Um, because I just sort of found them on my own. And, two, its, I feel like, even though I want to write that way, it's ultimately better for me to understand what I am writing than trying to have it match what I want to say. Um, because for a lot of it, because I wasn't sure if I understood the grammar, I didn't know if what I was saying actually made sense or the words that I was using were actually the words that I could use or should use in the right context. Um, so I scaled it back because that way I was able to understand it myself better, um and it was more in line with my level of Japanese at the time. And um, it was easier for, um, if other people at my level to read it, like other people in class or people taking Japanese in the future, if they had to read it, it would be easier for them to understand.

Shinji So, you, I think, you selected your audience as classmates, right?

Lapis I think so.

Shinji Oh, so, aware of the audience and then you produced accessible text to them.

Interesting.

This excerpt accounts for her shift from the non-textbook grammar to the textbook grammar. At the early stage of writing, Lapis composed her first draft as in the way she wanted to express herself in English and translated that into Japanese. It was important for Lapis to “express exactly” and she was making an effort to keep her writing as close to what she wrote in English as possible. However, through the interaction with Jean during a peer response activity, Lapis gained an enhanced sense of readership and realized that using grammar and vocabulary that the class did not cover was not an effective way to communicate with readers, especially if they were at the same proficiency level as Lapis. She also realized it was important to understand her own writing. It was a risk for Lapis to use grammar and vocabulary that she didn’t know, whether it made sense or not. This risk reduction might have led Lapis to make meaning from the already available resource.

It is worth drawing attention to a contradiction that I found in regard to Lapis’ interaction with Jean. As previously stated, during the second peer response activity, Lapis received a positive comment written by Jean, “applied a lot of vocab/grammar we learned in class (+more).” I was originally planning to explore Lapis’ thought on this compliment. Interestingly, I found that Jean’s comment, “(+more),” in fact implies that Jean had a hard time understanding Lapis’ text. In short, Jean’s comment was not a positive one. The following is our interaction regarding this topic.

Shinji One more thing. This is what Jean’s comment on your second draft. She says, “applies a lot of vocab/grammar we learned in class (+more)” So she also, as far as I see it, she also noticed you are using a range or a lot of grammar that we learned in that semester,

right? So then this is second draft, so I might, do you think my understanding is correct? You are originally your in the first draft you try to translate from English to Japanese whatever you want to say.

Lapis Mm-hmm.

Shinji But through the writing process, exchanging this, um, peer reading activity, you realize, um, you want to use grammar vocabulary that actually you learned in the class.

Lapis Mm-hmm. Yeah.

Shinji To make the audience understand and accessible to them.

Lapis Yeah. Cuz this “and more” is from like me using all the vocab, the new vocab that wasn’t in Genki. I remember her having trouble with it.

Shinji Mm. Oh, okay, so um you interpret this “plus more” is vocabularies that are not introduced in the Genki?

Lapis Yeah.

Shinji Ah, did she say that, or?

Lapis She told me during the feedback that we were talking each other. Um.

Shinji Oh... Interesting.

This excerpt reveals a contradiction between the written comment and the actual interaction. While Jean’s written comment “(+more)” signals something positive at the surface level (this comment was written in the positive feedback box), it was not really a positive comment. More precisely, it was a sign that she had difficulty reading it. Jean chose not to write down her struggle in the comment sheet but to tell Lapis face-to-face during the peer response activity. Taking into consideration the fact that their instructor would collect this comment sheet after the activity, it is possible to interpret that Jean intentionally did not write down her

difficulty on the sheet. Jean might have done that so that their instructor would not notice that a reader of Lapis' narrative text had a hard time understanding. Instead, Jean provided the following comments in the potential for improvement box:

not a big thing, but including some vocab in the bottom is helpful
make separations between stages more apparent
minor grammar mistakes that 先生 (“teacher”) already pointed out

(Jean's “potential for improvement” comment on Lapis' second draft)

Jean suggests that Lapis include the English equivalent meanings for non-textbook vocabulary items. She makes an introductory remark, “not a big thing,” and softly suggests minor revisions. Although this study is inconclusive concerning the exact reason behind Jean's comments, a contradiction between my data set was notable, especially from a post-structuralist epistemological perspective (see also Chapter 4).

Equally interesting is Lapis' interaction with Crystal. This study found that Lapis' sense of readership was enhanced through the first peer response activity with Crystal. During the first peer response activity, Lapis read Crystal's first draft. Since Crystal had a prior experience of learning Japanese in China, she constructed her narrative with a significant number of kanji, vocabulary, and grammar beyond the course textbook. By reading Crystal's text, Lapis provided the following comments under the potential for improvement section:

Lapis' comment to Crystal (First draft)

please make sure all your kanji have furigana²⁸, most of them do but there's a couple missing

²⁸ Furigana is hiragana written above a kanji to indicate the pronunciation of the kanji.

consider maybe defining new words/words we haven't learned in footnotes or something?

(Lapis' comment on Crystal's narrative)

During the interview, looking back at this comment, Lapis provided the following accounts:

Shinji You read Crystal-san's text.

Lapis Yeah.

Shinji And then, you, this is, you know, um, the highlighted part is the part I'm interested in. You wrote, "please make sure all your kanji have furigana. Most of them do, but there is couple missing and consider maybe defining new words/words we haven't learned in footnote or something" Do you remember..?

Lapis I do, now that I'm reading it, I do remember, um, part of it. I remember the kanji part because, like, Crystal knows more kanji than I do, and so, I was just putting that there because when I was reading her thing, there were often kanji that I couldn't read and I didn't know if there isn't any furigana, so I cannot understand them, um so I just asked, like, make sure those are there because if it is for someone like me, who doesn't have the same level that you have, um, I can still like kind of understand um and then she was also using a lot of words that we hadn't learned through Genki. Um, which is why I put this here, um, and when I read hers and I got feedback from Jean too. Um, like, I already knew reading Crystal's that with a lot of new vocabulary is hard to understand. Um, so, this was another reason why I scaled it back on mine.

Shinji Ahhh.

Lapis But I was asking for, like, cuz there are sometimes, there are like, you have to use necessary, new vocabulary just for the topic they are talking about. So I was like, for

the ones you are including, maybe have a footnote, definition, because we haven't read them and it would make it easier that if I had to, like, have a dictionary out, and while I was reading keep looking through the dictionary trying to find it.

Shinji So you are saying, Crystal's text is kind of informed you to, kind of, this text encouraged you to use grammar structures that you learned from the Genki textbook?

Lapis Yeah. Because, and focus more on vocabulary that was in Genki. Because that way, um, people in our class, we are more likely to be able to understand it than if I was pulling a lot of vocabulary from outside sources.

Shinji Okay. Interesting.

This informs that while Lapis recognized there were indeed essential grammars and vocabulary items that have to come from outside resources, she found it was hard to understand those words. Such literacy experience informed her to "scaled back on mine," for her risk reduction.

The last construct that informed Lapis' re-framing practice is her social identity as college student. Like many other sophomore students, Lapis also was having a tight schedule at Johnson College. During this interview, Lapis and I were talking about her simplification practice. When I was about to go on to the next interview question, Lapis addressed the following perspective.

Shinji Okay I think I'm gonna, I want to move to the the last topic. But before moving to the last topic, do you think, um, is there anything that you would like to say around this topic like um you said simplification process? Do you have something that you want to add or any story related to simplification?

Lapis Umm. I feel like, just take it the whole feelings on the matter, I also simplified so it was easier for me. Um, because it was easier instead of like, coming in to office hours to try

to be like, “What do you mean by the question mark?” “How can I get what I want to say it across?” Um, it was just easier for me to change it.

Shinji (laugh)

Lapis And be simpler (laugh) because, like, busy schedule all that. So this throwing it out there. That also influenced it. It’s not just, you know, I *did* want to make it accessible, um, easier to read for other people, but I also, um, made it easier for myself.

Shinji Yeah yeah yeah. Um, my, my question is, do you do that in other courses, or?

Lapis Yeah.

Shinji You do?

Lapis Yeah. It’s only that kind of stuff, only really applies in foreign languages. Um, because usually I can re-word it. If it’s in English, I can understand, like, why what I’m saying is coming off as confusing and re-word it so that I can say the same thing but have it clear. Um but in foreign languages, just because I’m not fluent, I don’t know all of the grammar and all of the vocabulary, usually when it’s, I’m confused by this sentence, I just re-write the sentence without necessarily trying to preserve the same meaning. I get a similar meaning, like, what I did with this, but not necessarily the same.

To summarize this point, Lapis’ shift from the non-textbook to the textbook grammar/vocabulary was informed by various constructs, such as her awareness of readership which is enhanced by peer response activities, her socialization into language learning, and her economizing practice as a college student. Keeping in mind her attempt to make writing accessible, the following section explores the impact on her semiotic choice and construed interpersonal meanings in depth.

7.3.2.2 Lapis' Commitment to Simplify Her Interpersonal Choices

As illustrated in the text analysis, the shift from the non-textbook to the accessible grammar impacted her interpersonal choices. For example, an attitudinal meaning was reformulated from explicit affect (“pathetic”) to implicit judgment (“poor at”). At the time of conducting this interview, my interpretation centered around the ideology that my question mark in red potentially includes (e.g., a sign of incorrect grammar use provided by a native language instructor). Therefore, the following interaction with Lapis is partly guided by such assumption. While my assumption is not completely wrong, in this excerpt, I see that Lapis' interpersonal choice is informed by, and constrained by, her enhanced sense of readership.

Shinji えーと (“well”)、okay, so, で、えーと (“and then, well”), this is your first draft and I highlighted part 私は私のふびんを知っていましたが、わるいをかんじました。
 (“I knew (I was) pathetic, but (I) felt bad.”) I think you used dictionary for ふびん (“pathetic”).

Lapis I definitely did.

Shinji That means like um meanings like um “pathetic”, “pitiful”, what else, um. Yeah ふびん (“pathetic”) itself and then I put a question mark because I didn't know if that's the word you meant or I was yeah so I put a question mark. Yeah and then...

Lapis And then this part, I don't remember, I know かんじました (“felt”) like, the verb, I also looked up at that time. Now I don't remember what it means.

Shinji Like, “I was feeling”.

Lapis I think, I was trying to say that, um, is this the part about my cousin, maybe?

Shinji So your cousin said, one day, Lapis-san cannot, is not able to speak Spanish.

Lapis Yeah, and I think...

Shinji And I knew

Lapis I was trying to say that made me feel, I suppose probably not pathetic is the right word, but I felt really bad, because, um, it made me feel like less than, um, and made me feel like, because he could speak Spanish he was more Costa Rican than I was. Um, even though we both have the same, like, half Costa Rican heritage. I thought like, I wasn't able to make a claim to that identity because he could speak Spanish and I couldn't. And he could communicate with our Costa Rican family and I could not.

Shinji And then, you know, I, so, I put a question mark, you know, under ふびん (“pathetic”) and then later, this is your second draft and then the same part says 私はスペイン語をのがへただをしていましたがわるくかんじました。 (“I knew (I was) poor at Spanish, but (I) felt bad.”) So in the second draft, you wrote “I’m not good at” or “I’m not good at Spanish, I knew I’m not good at Spanish but I felt bad”. So you changed.

Lapis Yeah.

Shinji Is this because of my question is this because I put a question mark here?

Lapis Its, yes, because I saw that and I could tell that whatever I was trying to say, you didn't understand. And it was one of those words where I didn't fully understand it and how to use it. Um, so I took it out as part of my like, simplifying my language, um, and making it writing in a way that I can understand so that other people can understand what I am writing.

Shinji Okay, that makes sense.

Lapis Because that, like, that's all, the スペイン語がへた (“poor at Spanish”) is all Genki stuff that we had learned.

Shinji I see.

This excerpt is notable for Lapis' struggle in meaning-making. Due to her enhanced awareness of readership, Lapis gave up representing her complex feelings about the language ideology she experienced (fluent speakers have more access to the community). Lapis' enhanced awareness of readership constrained her to juxtapose participants and simply compare their linguistic behaviors.

I then asked the same question about the shift from "I needed to become serious on Spanish" to "I became serious on Spanish" The following is our interaction around this topic. A copy of her first draft, second draft, and final draft was in front of her.

Shinji There is similar question also um this is your first draft and then スペイン語についてまじめをなることかいました。I put a question mark, but I think you are saying "I needed to become serious on Spanish."

Lapis Yes.

Shinji Because you are talking about your uncle's death.

Lapis Hmm-hmm.

Shinji And that make you super sad.

Lapis Hmm-hmm.

Shinji And you noticed your own "mistake"? まちがい.

Lapis Yeah. I think, I'm pretty sure I'm trying to talk about how, like, um, I had been taking Spanish but I wasn't being super serious about it. I was taking it at that time just because you know, that's the language you take. All my siblings took it, it's my turn to take it, and in class, because it was easy, I wasn't trying very hard. And then, when my uncle died, that kind of is what made me realize that, if don't become serious about Spanish, and if I don't try to, um, learn it and become fluent in it, then I'm going to be

losing members of my family that I won't have had a chance to connect to because I can't talk to them cuz they don't speak English.

Shinji Okay. Yeah, so you know, I again, I highlighted and I put a question mark here and then this is your second draft. スペイン語についてまじめになりました。 (“I became serious on Spanish”) You changed to “I became serious on Spanish”

Lapis Hmm-hmm.

Shinji And this is your final draft. It's really similar to the second draft. スペイン語について真面目になりました (“I became serious on Spanish”) Grammatical text production. Um, so do you think this is also the case that you changed to, um, more accessible grammar and vocabulary?

Lapis Yeah. A simplification. Cuz in that, I was trying to be like, “I realize that I needed to become serious”, um, but in this, I'm just like, “I became serious” at this point. Cuz both kind of like, this, the first one sort of has more connotations to it about like my feelings, but ultimately the meaning is the same, and because this one is easier to read and understand. Um, cuz I also used, I'm pretty sure I looked up grammar for this one too. Um, I took it out.

Shinji You took it out.

Lapis Yeah.

Similar to the first example of changing “pathetic” to “poor at,” Lapis' account of “needed to become serious” to “became serious” informs that the representation of her identity struggle was not accessible to her. Lapis had to give up representing the ideological force she experienced (She was obliged to become serious on Spanish. Otherwise, she would lose access to her community). Lapis was constrained to take out modality (“needed to”), although it “has more

connotations.” She was only enabled to represent it as the fact (“became”), which successful interpretation depends on the reader.

Of the utmost importance to this study is her negotiation with identity. Although Lapis was holding complex feelings about her multicultural heritage, it was not accessible in her elementary Japanese course. Certain identity options were not available in our course and Lapis had to accommodate this by simplification. This account showcases that meaning-making was a site of struggle for Lapis. That is, while Lapis made an effort to achieve the designed goal of her personal narrative (i.e., “to talk about how language affects my identity especially learning Spanish vs. learning Japanese”), at the same time, she had to simplify her complex feelings about her identity, ironically, for the sake of achieving the said goal.

7.3.2.3 Lapis’ Construction of Implicit Judgment through the Accessible Resource

Of relevance to the above simplification is the construction of implicit judgment with the accessible resource. As pointed out earlier in my textual analysis, Lapis juxtaposed participants (i.e., Lapis, cousin, and uncle) and construed the implicit meaning of incapability: who can speak Spanish and who cannot. During this interview, I told Lapis that I noticed her attempt to use accessible grammar and vocabulary to describe her feelings. I asked if she remembered any writing processes and how she projected her image of herself by using grammar that we learned.

Lapis I think, I think, I was formatting it as, um, me comparing oneself to other people because that’s how at that time, that’s for a lot of my insecurity with Spanish was coming from. Because like, and it starts with my cousin as kid he can speak Spanish he was fluent in Spanish because he grew up with it. And my family didn’t grow up with it and I couldn’t speak it and it would be, we would go to Costa Rica together, and he

would be able to talk to everybody and I could only talk to the family members who also knew English. And so it made me feel like, you know, insecure about myself and sort of left out, and am I real Costa Rican if I can't speak Spanish. Um, in all of those feelings came out of comparing myself to other people. Um, which is why I wanted to compare myself to other people, like, within the grammar. Because on my own, like, if I wasn't comparing myself to anyone, I wouldn't have had those feeling. I would have felt fine. Um but because I was, because I was, "he can do that and I can't." Um, that's what made me feel insecure.

Shinji Do you think, so, that feeling of insecure and ability, like a linguistic ability, do you think it was hard to describe with grammar structures and vocabularies that we learned?

Lapis Yeah. I know I wanted to communicate it but I know I had trouble using mostly what we've learned to try to, like, that's why it's not very explicitly stated, I suppose. Um, because I couldn't think of all way to say it that I knew, that I knew the grammar for. Um. Yeah. Cuz I remember, like, when I wrote these sentences, like, is it going to come across the way I felt about it, when I'm just sort of stating these facts that "he can speak Spanish and I cannot."

Shinji Yeah. The the the reason why I'm asking this is I see implicit, um, emotion there like just as you explained.

Lapis Hmm-hmm.

Shinji And I was thinking if this is your, um, strategy like um writing strategy.

Lapis I think it was, um, the only way I could communicate how I felt about it at that time.

Shinji In Japanese.

Lapis In Japanese, yeah. Cuz I didn't have any way to be, like, to talk about how, like, I felt inferior because my cousin who was younger than me can communicate with my whole family and I could not. Um, even though at that time wasn't entirely out of my control. I didn't know how to express that in Japanese so that was the only way I could, I was just, you know, he could speak it and I couldn't.

This excerpt signals her negotiations with the available meaning-making resource. Lapis chose to compare characters because her feelings of inferiority came out by comparing herself with her cousin and it is natural to write so in her narrative text. However, at the same time, it is true that this comparison was the only way for Lapis to communicate her feelings in Japanese. She was concerned if those comparison sentences, which just state the facts, would accurately express the way she felt. This study understands that Lapis' juxtaposition for the implicit judgment is an indication of her maneuver in making meaning: the implicit judgment is her agentive negotiation within the environment in which certain linguistic choices are constrained.

7.4 Summary

This chapter illustrated Jean's and Lapis' active appropriation of the textbook and their semiotic maneuver in ideational, interpersonal, and/or textual meaning-makings.

As for Jean, she often utilized the semester's "key" grammar structures and vocabulary items, parallel structures with explicit appraisal items, and narrative-specific thematic progression. Most of those structures are from our textbook. A semi-structured interview with her identified that such meaning-making was partly informed by her knowledge and skill in her L1, which was constructed by English classes in high school. More significantly, the interview found that Jean had an enhanced understanding of the accumulated nature of the final project, and made an effort to utilize grammar and vocabulary that the class actually covered during the

semester. I interpreted that Jean accommodated herself to the demand made by institutional discourse, and her meaning-making from our course textbook is one of the indications of such understanding.

Lapis also constructed her personal narrative text by predominantly using our textbook. However, the textual analysis of Lapis' first draft, second draft, and final draft further revealed that Lapis originally had more non-textbook grammar and vocabulary in earlier drafts. It is significant that Lapis made an effort to make a shift from the non-introduced semiotic choice to the introduced semiotic choice. She particularly simplified her interpersonal choices in the process of finalizing her text, although actual interpersonal meanings that she wanted to create were more complex. She was committed to representing her racial and linguistic identities in her earlier drafts, however, such identity options were not accessible to her. This study interpreted that her simplification process is significant not only in respect to her negotiation with the facilitated writing task, but also in respect to her negotiation with the identity options available to her.

Another important finding in this chapter is that Jean and Lapis were struggling in the discourse where advanced proficiency is normalized in the classroom. They may be struggling because their goal was not to be highly proficient but rather to communicate with people in a foreign language. Accordingly, Jean and Lapis interacted together because they saw themselves at a similar linguistic proficiency level. They attempted to create a learning space for themselves to interact without feeling intimidated. Given this understanding, Jean's and Lapis' meaning-making from our course textbook may be signaling a membership, allegiance, or alignment, to such community.

CHAPTER 8

DISCUSSION

8.1 Introduction

The goal of this chapter is to have in-depth understanding of L2 learners' writing and identity, and situate findings from this dissertation study within the previous literatures. After briefly summarizing all of the previous chapters, this chapter will explain findings with reference to 1) investment and meaning-making, 2) pedagogical reflection, and 3) text and context. This chapter ends with a brief response to my research questions.

8.2 Summary of the Previous Chapters

As mentioned in Chapter 1, this dissertation study began with problematizing the way *writing* is conceptualized in Japanese language education. As indicated by scholars in the field, writing in Japanese language education is often conceptualized as a space for instructors to monitor learners' understanding of orthography, textbook content, and grammar structures (Hirose, 2015; Kumagai & Fukai, 2009; Ramzan & Thomson, 2013). In such discourse of writing, the social understanding of writing—agentive meaning-making based on purpose, goal, and audience—is underexplored, and not explicitly discussed as the necessary constructs for elementary writing. Chapter 1 problematized such discourse of writing and illustrated the potential to conceive elementary language writers as individuals who have little agency in making meaning. In response to this issue, I designed this dissertation study to explore an alternative discourse of writing that positions Japanese language learners as agentive meaning makers.

In Chapter 2, I explored literatures that inform this dissertation study. I explored systemic functional linguistics (SFL), which explicitly situates one's meaning-making and

semiotic choice in social context (Halliday & Hasan, 1989; Martin & Rose, 2008). Along with SFL-informed writing approaches in world language education (e.g., Byrnes, 2001; 2002; 2009; 2011; 2012a; 2012b; Ryshina- Pankova & Byrnes, 2013; Byrnes, Maxim, & Norris, 2010), I also explored SFL-informed *critical* approaches to language and education, such as critical discourse analysis (Fairclough, 1989; 1995), critical language awareness (Clark, Fairclough, Ivanič, Martin-Jones, 1990), institutional context and institutional perspective on second language acquisition (Clark & Ivanič, 1997; Gebhard, 1999; 2004), and critical SFL praxis (Harman, 2013; Harman & Khote, 2017).

In Chapter 3, I illustrated a conceptual framework for my inquiry. I focused on (critical) SFL theories of *text* and *context*, and weaved them together with post-structuralist theories of identity (Norton Peirce, 1995; Norton, 2013) in an attempt to investigate college-level language learners' identities and their writings. For this conceptual framing, I extended the notion of text interpretation and production to interact with *context of culture*, *context of institution*, and *context of imagination*. By *context of culture*, I referred to social and historical processes situated in culture (Halliday & Hasan, 1989). I used such context as the multicultural resources that world language learners bring into their classroom. By *context of institution*, I referred to an institutional discourse where knowledge is politically selected and constructed (Clark & Ivanič, 1997; Gebhard, 1999; 2004; Janks, 2010). I interpreted this within the context where various educational interventions are enacted at multiple levels for a variety of purposes (e.g., instructional materials, classroom practice, curriculum design, etc.). By *context of imagination*, I referred to the blurred platform in which knowledge is constructed, deconstructed, or reconstructed in favor of individuals' desires, perceived benefits, and learning commitments. I built this context of imagination to be theoretically aligned with the post-structuralist assumption

that individual learners negotiate their identity, symbolic capital, and ideology (Norton Peirce, 1995; Norton, 2013). Through these three perspectives of *context*, I argued that *text* is construed intercontextually, and therefore, the individual's understanding of text is not necessarily the same as others' understandings.

In Chapter 4, I illustrated the historical overview of Japanese language education, and in Chapter 5, I illustrated a pedagogy that I conducted in Fall 2016. This pedagogy resides in SFL-oriented literacy practices which enhance learners' awareness of linguistic choice in social context (Rose & Martin, 2012), while it also actively incorporates literacy practices in which individuals can invest their time and effort in negotiation with their desire (Norton Peirce, 1995; Norton 2013). Such literacy practices include: pre-writing tasks in which individuals design their own topics, goals, and audiences based on their goal of learning Japanese; joint-constructing practices with peers who have similar interests and commitments; peer response activities in which individuals co-construct text with their classmates and instructor, and so forth. I utilized this pedagogy to teach a personal narrative genre in a college-level elementary Japanese course in the US. I made three guiding research questions, all of which are related to learners' negotiation with meaning-making, investment, and writing practice (Research questions are reproduced at the end of this chapter).

In Chapter 6 and Chapter 7, by following Fairclough's critical discourse analysis (1989; 1992; 2003), I conducted textual analysis on each participant's personal narrative texts and interpreted the linguistic cues in reference to their negotiations with identities and writing tasks. From this textual analysis, I found that their meaning-making practices are different in accordance with their investment.

8.3 Investment and Meaning-making

This section will delve into how the focal participants' investments inform their meaning-making and how such understanding can relate to the previous literatures. As previously stated, "investment" refers to a post-structuralist concept which offers an explanatory potential to individuals' language learning. It is often understood that an individual's investment in the target language is an investment in his or her own identity (Norton, 2013) (see Chapter 3 for detail). "Meaning-making" refers to the process of making choices to construe particular meanings in particular contexts for particular purposes (see Chapter 2 for detail).

8.3.1 Mary's and Andrea's Investment and Meaning-making

In order to situate Mary's and Andrea's meaning-making and investment in the literature, it is important to understand how L2 learners' meaning-making is generally understood in the SFL literature. Achugar, Schleppegrell, and Oteiza (2007) illustrates L2 learners' meaning-making as follows:

Language users make choices based on their linguistic repertoires and these choices are related to the situations they participate in. Language users are aware of and able to adapt their language use depending on the demands of context. *In the case of second-language users, they may be aware of the need for a different type of language in a particular context, but not have the linguistic resources to respond to it* (p. 12, emphasis mine).

Based on this understanding of L2 learners' resource constraint, SFL educators have been striving to expand L2 learners' meaning-making resource. To date, their successful outcomes have been reported at the levels of classroom, program, and department (e.g., Byrnes, 2009; 2011; 2012a; 2012b; Byrnes, Maxim, & Norris, 2010; Ryshina-Pankova & Byrnes, 2013).

My dissertation study was partly intended to be in line with those studies. I facilitated a writing project with the intention that the project would highlight context-specific language use and expand my students' meaning-making resource. However, what particularly enlarged my understanding of this matter was my students' agentive attempt to go beyond the resource constraint. I found that they had a perceptive understanding of the resource constraint and were eager to go beyond such limitation in favor of their perceived benefits. Mary's and Andrea's meaning-making practices are the concrete examples in this regard. As illustrated in Chapter 5, Mary actively used an online dictionary and complexified her ideational meaning for her enhanced learner identity. Andrea actively interacted with her Japanese friend outside of classroom and attempted to utilize native-like grammar and vocabulary in her writing. Both of them appropriated learning affordances and produced meaningful texts from hitherto unattainable meaning-making resources. This finding points to the fact that L2 learners' meaning-making resources are not necessarily enhanced by facilitated literacy practices per se, but concomitantly enhanced by their investment. This suggests that L2 learners' meaning-making resources have a direct relationship with their agency, investment, and imagined identity.

Equally important, the investigation of Mary's and Andrea's meaning-making encourages a greater recognition that L2 learners' investment can be explored from a semiotic perspective. As I found from my textual analysis, Mary's desire and pursuit of symbolic capital (enhanced learner identity) is represented in her ideational choice. Her investment is instantiated experientially (configuration of events) and logico-semantically (relations between clauses). This provides an insight that ideational choice has a direct relationship with symbolic power for Mary. The same thing can be said of Andrea's meaning-making. I found that Andrea had an acute interest in the target context of culture and she was invested in writing like a native speaker.

Andrea's investment is instantiated in her text, such as a similar appraisal pattern to the native instructor's text. This suggests that the semiotic account of investment may enhance the explanatory potential of understanding individual learners' imagined identity and meaning-making.

8.3.2 Jean's and Lapis' Investment and Meaning-making

What extends above line of thought is Jean's and Lapis' investment and meaning-making. As I illustrated in Chapter 6, Jean and Lapis were aware of "key" grammar structures and weaved them together into their texts for their distinct purposes. Jean constructed parallel structures and intensified her attitudinal meanings toward learning foreign languages. Lapis juxtaposed herself with others and expressed implicit judgment of her incapability. All of those interpersonal meanings are essential to achieve their intended goals of writing, namely, sympathizing with classmates (Jean) and narrating bilingual identity construction (Lapis).

Of particular significance to Jean's meaning-making is her enhanced awareness of institutional discourses. Jean had a perceived understanding that the final project should be accumulative and thus inquired through the knowledge she constructed during the semester. She was less invested in using grammar and vocabulary that the class did not cover (because it is "risky"), and she was more invested in using the ones she had a sense of ownership over. Given this account, I interpreted that Jean adhered to the endorsed meaning-making resources and accommodated herself to the academic discourse. It is worth noting that this accommodating practice echoes the current post-structuralist studies of identity and writing. An example may be McKay and Wong's (1996) case study on five high school ESL students. According to the researchers, one of the students, Jeremy, "focused on his energy on performing writing tasks according to expectations" (McKay & Wong, 1996, p. 595). Jeremy is invested in

accommodating himself to the demands made by school discourse on the ESL student and “conformed as much as possible to his interpretation of what the authority figure wanted” (p. 569). Jeremy strictly followed the instructor’s prompt, and made an effort to keep producing certain rhetorical patterns. McKay and Wong (1996) argued that Jeremy is “not the generally weaker ESL student learner, but rather the better academic performer” for his ability to adhere and maneuver his writing.

The above understanding of L2 writers’ accommodating practice may strengthen the current SFL approach to intertextuality (e.g., Harman, 2013). In regard to intertextuality for language learning, Harman (2013) calls for conceptual and pedagogical integrations of intertextuality (see also Chapter 2). Harman argues that k-12 students borrow rhetorical and linguistic patterns from literature to build meaning in their own academic writing. According to her, such textual interaction is important to heighten students’ awareness of the potential of meaning-making. Although, in my study, what is borrowed is grammar and vocabulary (not necessarily rhetoric level) and such textual borrowing is absolutely necessary for first year world language learners for any kinds of meaning-making in the first place, I believe insights from my study still echoes Harman’s standpoint on intertextuality. In my study, Jean actively appropriated instructional resources and represented her experiences and attitudes in a written text. It is noteworthy that instructional materials such as our course textbook—where oral proficiency-oriented practice is predominant—are transformed into a different mode (i.e., written) for a different purpose. Of utmost significance to this intertextual practice is Jean’s enhanced awareness of institutional discourse. Jean understood that her writing was part of the final project, and accordingly, invested her time and energy in using the endorsed meaning-making resource.

This finding suggests that L2 learners' intertextual resourcing is not a free choice but their negotiated choice under certain constraints.

Andrea's meaning-making is of particular relevance. Andrea actively borrowed discourse-semantic patterns from the native instructor's text and weaved them into her writing. I illustrated that such intertextual borrowing is informed by her desire to write like a native speaker of Japanese, and to extend, her alignment with dominant discourses. The comparison between Jean's and Andrea's cases may provide an important insight to L2 learners' intertextual practice. That is, their intertextual practices are informed by their investments. Jean actively resourced the course textbook with an enhanced awareness of institutional discourse, while Andrea actively resourced the native instructor's text to align herself as a member of dominant discourses. This suggests that a critical exploration of intertextuality requires a critical exploration of individuals' investments. Exploring intertextuality in relation to their investments will provide a complex picture of what enablement and constraint are inherent in intertextuality, which will further strengthen Harman's call for conceptual and pedagogical integration of intertextuality in L2 classroom.

As for Lapis, of particular significance was her struggle under conflicting discourses. A textual analysis of Lapis' first draft, second draft and final draft signals that she negotiated in a conflicting discourse between the meaning-making from outside resources and the meaning-making from the course textbook. As I illustrated in Chapter 6, Lapis simplified certain interpersonal choices through our textual interactions (e.g., from "I needed to become serious on Spanish" to "I became serious on Spanish"). From an SFL-informed language education perspective, Lapis' simplification practice may be understood as a way to achieve the designed goal of her narrative. Her enhanced awareness of audience, purpose, and goal, guided

her to make effective and appropriate semiotic choices in her personal narrative text. Or, more realistically speaking, it is possible to interpret that she simplified her interpersonal meanings to economize her time and effort. As she addressed in an interview, it was easy for Lapis to simplify her writing rather than coming to office hour and discussing with her instructor how she could express her feelings. In a sense, she made her writing manageable, and one may see her as a competent, successful writer. From a post-structuralist perspective, on the other hand, this simplification practice could be understood as a site of struggle. Behind meaning-making lies her struggle in identity. As I illustrated in Chapter 3, post-structural theories understand that learners may paradoxically contribute to their own subjugation through the performance of hegemonic practices (Darvin & Norton, 2015). Individuals may perform counter to their own commitment under certain constrains of ideologies, and such subjugation is often kept unsaid. Given those interpretations, this study understands Lapis was holding complex feelings about her multilingual heritage, but it was not accessible in her elementary Japanese course. Certain identity options were not available in the course, and she accommodated herself by simplifying her interpersonal meaning. To be more specific, Lapis was unable to position herself as “someone who needed to become serious on Spanish,” but she was only enabled to position as “someone who became serious on Spanish,” which does not display the ideological force and identity struggle she experienced at the time. Lapis’ simplification of interpersonal meaning provides an insight that L2 learners’ meaning-making in their language course is goal-oriented, yet, at the same time, it may be counter to their own commitment.

Overall, the above accounts of Mary, Andrea, Jean, and Lapis showcase a complex picture of investment and meaning-making. Their meaning-making is, on the one hand, to achieve the intended goal and purpose of writing, but on the other hand, it is to organize and

reorganize who they are and how they relate to the social world (Norton, 2013, p. 4). This suggests L2 learners' meaning-making is enabled and/or constrained in certain ways, and equally important, contingent on their agency, investment, and imagined identity.

8.4 Pedagogical Reflection

As I illustrated in Chapter 4, I implemented literacy practices in which learners choose their own audience, goal, and purpose, based on their goal of learning Japanese. It was my pedagogic attempt to create an alternative discourse of writing where Japanese language learners are positioned as agentive meaning-makers. I believe this pedagogy afforded opportunities for students to exercise their agency in their writing, presumably more effectively than the one currently predominant in Japanese language education (e.g., cognitive ability focused writing instruction). It is true, however, that such instruction also provided students with struggles and challenges. In order to illustrate such struggles and challenges, in this section, I reflect upon my pedagogical intervention and attempt to explore findings in reference to 1) students' audience selection and imagined identity/community, 2) their established belief of writing, language, and culture, and 3) the formation of a safe space as resistance.

8.4.1 Audience Selection and Imagined Identity

At the early stage of Independent Construction, I observed that many students were having difficulty choosing their audience. Being a first-year Japanese student, most of the students did not know any Japanese speakers except their classmates. Although my intention was to create an environment where individual students have as many choices as possible and to facilitate opportunities for them to connect their writing with their goal of learning Japanese, this facilitation unintentionally brought some discouragements, including a perception that classmates are the only accessible audience. More importantly, I acknowledge that an important

aspect of audience was absent when I implemented the project. While my conception of agentive meaning-makers was attributed to the writer's meaning-making in accordance with their intended audience, goal, and purpose, when I facilitated the project, the gaze of my instruction was primarily given at embracing their *goal/purpose*-oriented meaning-making, but not given at increasing their attention to how such meaning-making should be shaped by their choice of *audience*. Mary's and Andrea's writing are an outcome of such absence of my instructional attention. Mary and Andrea selected their classmates as the audience, but they utilized grammar and vocabulary that their classmates would not understand. Although I interpreted that such meaning-making is a consequence of their investment (see Chapter 6), as indicated by the interviews with Jean and Lapis, their texts were often hard to read for other students. Bunch and Willett (2013) explores these dynamics between audience and meaning-making. Bunch and Willett argue that teacher and teacher education should have an in-depth understanding of audience and purpose of the genre they assign to their students. Sometimes a writing prompt could be inappropriate by expecting students to produce an inauthentic mix of dual audiences. Bunch and Willett's call for instructors' critical understanding of audience and purpose of the genre applies to my study in regard to the absence of an immediate, tangible community (a classroom).

The same thing can be said of their imagined identity/community. I facilitated literacy practices where students design their writing in accordance with their goal of learning Japanese. This facilitation was intended to provide an opportunity for students to think in-depth about what they want to write. However, it also provided a condition for them to encounter their limited linguistic proficiency. To speak of extremes, students designed their writing in accordance with their imagined communities, but they realized they would not be able to write in

the way they designed. Carroll, Motha, and Price (2008) provides constructive insight in this regard. According to their study, L2 learners' imagined communities/identities could be "disillusionment or alienation when our lived experiences do not correspond to the world and the identities we have imagined for ourselves" (p. 174). The researchers ultimately attribute imagined communities/identities with "sources of disappointment". Although I found that all of my participants made agentive negotiation with such challenges, it is important to highlight in this dissertation study that their imagined communities/identities are the potential resource for discouragement.

8.4.2 Individual's Established Belief of Writing, Language Learning, and Culture

Another important construct that I would like to reflect upon is the individual learners' understanding of writing, language learning, and culture. Although I implemented a pedagogy that aims to highlight a pliable configuration of choices through the SFL conception of meaning-making, students had more traditional and static views of writing, language learning, and culture. Language learners at the college level most likely have an already established set of beliefs of what is language and what is language learning, and it is admittedly hard to interfere with new conceptions of language and language learning. In fact, my instruction seemed not to have an impact on learners' writing in this regard. For example, Mary and Jean mentioned they just wrote it, which means they produced a text without even thinking about register or genre. This informs that, while my pedagogy may have propelled L2 learners' awareness of audience, purpose, and goal, it most likely did not give a significant impact on their already established view of language, writing and writing approach.

Furthermore, I am not sure what I could have done with Mary's understanding of language learning and Andrea's acute interest in writing like a native speaker. If Mary produced

complex sentences merely to show off her intelligence and education, what is the consequence in our classroom? If Andrea utilized texts only written by native speakers of Japanese and foregrounded the native speaker ideology, what is the consequence in our classroom? As a novice language instructor and researcher, it was difficult to handle, especially because I was committed to foreground a discourse where my students are positioned as agentic meaning-makers. To speak of extremes, Mary and Andrea could be agentic meaning-makers, but at the same time, they could be bringing undesirable consequences to the class. Whether, or how I, as a teacher, should have attempted to challenge their view of language learning and culture is open to discussion.

It is important to note that Andrea's view of culture is similarly illustrated in Liu and Tannacito's (2013) ethnographic case study on a Taiwanese learner of English. They investigated a college student in the US, named Monica, and her investment in "Writing like a White people". The researchers found that ESL students in the US, such as Monica, sometimes exaggerate the superiority of what they interpret as white American culture, and are "dissatisfied with their writing classes because their teachers did not meet their need to join the academy in the way they imagined it to be" (p. 365). As a result, Monica resisted non-white American culture, including non-academic writing tasks, and "used her own means to fulfill her desires" (p. 365). This particular commitment is salient in Monica's attempt to produce "more sentence patterns" or "beautiful" sentences, which she believes, is more "American" writing (p. 366). Liu and Tannacito (2013) explores Monica's investment in relation to race, native-speaker ideology, and devaluation of L1 heritage, and ultimately redefines language learning from a sociopolitical perspective.

Mary's view of language is similarly illustrated in Carroll, Motha, and Price's study (2008). The researchers illustrate one immigrant woman's language use and her pursuit of symbolic capital. This 54 years old woman, Lara, immigrated from the Soviet Union to the United States in the late 1970s. When Lara and her family applied for emigration, they had "the symbolic erasure of their identities as educated professionals" (p. 178). After the immigration to the US, Lara was often frustrated to work with "uneducated" people. She had a particular desire to be recognized as an educated woman, belonging to a community of intellectuals (p. 178). As the researchers put it, Lara is aware that "her success in communicating in English depends not only on her language proficiency but how she is regarded (and how she perceives she is regarded) by her interlocutor, how she is positioned by this person" (p. 179).

While my study is inconclusive in regard to my critical approach to Mary and Andrea, what this study can suggest is that writing is a sociopolitical site. Andrea's case showcased that facilitated reading texts have the potential to be transformed into the legitimized meaning-making resource. In this regard, my instructional materials are complicit in reproducing the ideological assumption of native speakerism. Mary's case displayed that one's meaning-making could highlight her symbolic capital. Language is not just a tool for exchanging information nor meaning-making potential, but it is a sign for one's knowledge, intelligence, and ability. This study suggests that a writing instructor should have an in-depth understanding of sociopolitical aspect of writing. It is problematic if the instructor celebrates learners' agentive meaning-making practice unconditionally. That is, individuals' agentive meaning-making should be also open to change and question. This insight will be explored further below, particularly from Jean's and Lapis' perspectives.

8.4.3 Formation of Safe Space as Resistance

During peer response activities, I saw that some students did not understand their classmates' personal narrative texts because those texts included grammar and vocabulary beyond our textbook. While most of those texts included an English equivalent word in a footnote, it still gave readers a hard time (as addressed in the interviews with Jean and Lapis). This is significant because certain learners' attempts to go beyond the textbook could position other classmates as "incapable" readers who do not understand what is written. That is to say, while, on the one hand, one's investment may provide the writer with a desirable consequence (e.g., Mary's desire to enhance learner identity, Andrea's desire to write like a native speaker, etc.), on the other hand, it may provide others with an undesirable consequence (e.g., incapable reader, etc.). The investment may increase one's symbolic capital, but it may divest others' in turn.

In fact, as Jean and Lapis addressed during the interviews, it was "intimidating" for them to interact with highly proficient classmates. In order not to feel intimidated, they interacted with each other in the Joint Construction phase and Independent Construction phase. Given this observation, it may be fair to say that Jean and Lapis positioned highly proficient classmates not as a resource, but as a threat.²⁹ Jean and Lapis created a safe space to protect themselves from others' abuse of their symbolic power.

One possible interpretation of this case is that Jean and Lapis rejected being positioned as "a subject *to* the discourse" (Norton, 2013). They resisted being positioned in the lower status, and instead, created another space where they have the right to speak (Norton Peirce, 1995). One of the informative concepts here may be critical language awareness (e.g.,

²⁹ This phrase, *they positioned highly proficient students not as a resource but as a threat*, is suggested by my friend colleague, Charles Estus, during our online study group.

Clark et al, 1990; 1991; Ivanič, 1994). Ivanič (1994) argues the potential of critical language awareness as follows (see also Chapter 2):

Critical Language Awareness can liberate writers from the grips of socially privileged discourse, helping them to recognize that they do not have to accommodate to them. Learners are encouraged to make choices as they write which will align them with social values and beliefs to which they are committed, if necessary opposing the privileged conventions for the genre, thereby contributing to discursal, and thus, social, change (Ivanič, 1994, p. 13).

From this perspective, it is possible to describe that Jean and Lapis were aware of the privileged discourse in our classroom (i.e., actively using grammar and vocabulary beyond our textbook) and decided not to participate in such discourse.

Equally informative concept here may be Wenger's (1998) notion of "non-participation". In Wenger's view, non-participation is not necessarily a rejection of full participation in learning, but an enabling factor of participation. This view of non-participation is illustrated as follows in conjunction with his view of identity:

We not only produce our identities through the practices we engage in, but we also define ourselves through the practices we do not engage in. Our identities are constituted not only by what we are but also by what we are not. To the extent that we can come in contact with other ways of being, what we are not can even become a larger part of how we define ourselves (Wenger, 1998, p. 159).

An implication of this view is that individuals' relations to certain communities (e.g., community of practice) "involves both participation and non-participation, and that our identities are shaped by combinations of the two" (Norton, 2001, p. 161). Norton (2001) also explains that non-

participation “exemplifies learner agency in action” (p. 160). In this view, non-participation is explained in reference to learners’ acts of preserving the integrity of their symbolic capital.

Through these explanatory perspectives of critical language awareness (Ivanič, 1994) and non-participation (Norton, 2001), Jean’s and Lapis’ active interactions could be interpreted as their non-participation in an undesirable community, in which advanced proficiency is valued, risks are high, and a sense of ownership is of secondary importance. More precisely, their active interactions could be interpreted as their full participation in a desirable community, in which their cultural capital and right to speak is protected from the thread.

In this line of thought, it is also possible to interpret that Jean’s and Lapis’ active use of learned grammar is a resistance toward my instruction. Similar to the way Monica (Liu & Tannacito, 2013) resisted her teacher’s pedagogy (because it would not provide access to her imagined community), Jean’s and Lapis’ maneuvers in writing could be indexical of their resistance to my pedagogy. As I illustrated in the pedagogical approach section (Chapter 4), I encouraged my students to actively use grammar and vocabulary beyond our course textbook. I often embraced such agentic moments and acknowledged such practice in the classroom. Jean’s and Lapis’ active use of textbook grammar and vocabulary may signal their act of creating counter-discourse that challenges the classroom discourse constructed by their instructor.

To note, Jean’s resistance to my instruction could be also found in the contradiction between their written interaction and oral interaction. As illustrated in Chapter 7, Jean wrote, “applied a lot of vocab/grammar we learned in class (+more)” in the positive feedback box. However, during an interview with Lapis, I found that Jean was in fact having difficulty understanding Lapis’ personal narrative text. Jean chose not to write down her struggle in the comment sheet but to tell Lapis face-to-face during the peer response activity. In the box of the

potential for improvement, Jean noted “not a big thing” and softly suggested that Lapis include the English equivalent meanings for non-textbook vocabulary items. Given these interactions, I interpreted that Jean did so because their instructor would collect the comment after the peer response activity. Jean might have avoided highlighting a bad grade potential in Lapis’ text. This contradictory between their written interaction and oral interaction signals a formation of their exclusive community, and further, Jean’s resistance toward the discourse behind my instruction.

The above understanding of Jean’s and Lapis’ resistance can be complexified with reference to Canagarajah (1993). In Canagarajah (1993), he illustrates a mixture of oppositional and accommodative tendencies that he observed in his English class in a Sri Lankan university. To put it succinctly, he found that his students prefer a decontextualized, grammar-oriented textbook, instruction, and language activities. Canagarajah found such learner attitude enables them “to preserve the cultural integrity” (p. 622) (e.g., resisting to internalize alien discourses and Western culture introduced in the textbook), while it also enables students “to accommodate the institutional requirement of having to pass English and thus bid for the socioeconomic advantages associated with the language” (p. 622). Canagarajah argues that such learner attitude influences them to accept “limitations uncritically and give in to social reproduction” (p. 624). He calls this resistance *opposition*, which ironically accommodates to their reproductive forces (in contrast to radical *resistance*, which is ideologically committed to action for social transformation). Drawing on Canagarajah’s (1993) perspective, it is possible for this dissertation study to interpret that Jean’s and Lapis’ resistance is similar to what Canagarajah illustrates as opposition. Jean and Lapis might have resisted participation in the predominant classroom discourse and ironically accommodated themselves into the institutional demand by utilizing their course textbook.

Overall, this study is inconclusive in regard to Jean's and Lapis' active interactions in the Joint Construction phase and Independent Construction phase. It is not clear whether their distinguishment from certain community is their full participation of desirable community (which can be illustrated through *critical language awareness* and *non-participation*) or their ironical accommodating practice into the reproductive force (which can be illustrated through *opposition*). However, one indication is that exploring language learning in relation to L2 learners' agency complicates teachers'/researchers' understanding of writing—Individual L2 learners may exercise their agencies to reject to be a subject *to* discourse, while such agencies may be shaped by other discourses. As Canagarajah argues in another study (2004), “We mustn't be misled by their outward conformity to think that students are simply passive and complacent” (p. 131). It is individuals' agencies that inform their decision-making. This dissertation study understands that the extended pedagogical approach needs to address an inclusive understanding of investing in language learning, and needs to acknowledge that a pedagogy has a potential to be enabling on the one hand and constraining on the other hand.

8.5 Text and Context

This section will explore findings with reference to my conceptual framework. Visual representation of my conceptual framework is reproduced below.

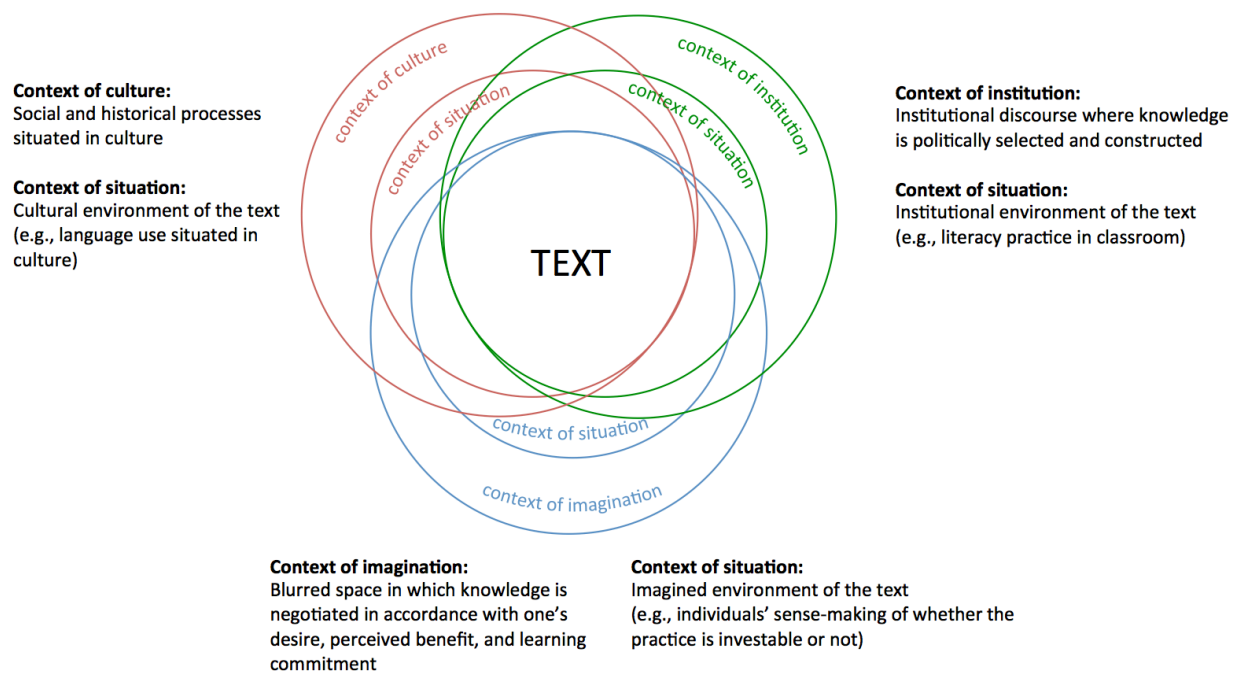


Figure 6 (Reproduced): A Framework of text and context in world language education

This study brought to light the complexity of L2 learners' writing. Findings suggest that collegiate L2 learners' semiotic choices are an indication that they negotiate with various contexts, in various ways, and at various degrees. For example, Mary's view of language (longer, more complex sentences have more potential), which I found constructed in her high school Spanish courses, was legitimated in our Japanese courses. She produced longer, more complex sentences with the understanding that such dedication would provide her with an unattainable symbolic resource, which is, in her case, an enhanced learner identity. In addition, her frequent subject ellipsis, which is a "holdover" from her high school Japanese class, was found informing thematic progression in her text. Such understanding and knowledge, constructed in both cultural and institutional contexts, was drawn on her writing in favor of her perceived benefit. As for Andrea, while she had developed her multicultural understanding at Johnson College, she had an acute interest in the target context of culture. She strived to write like a native speaker of

Japanese so that she could align herself with a member of dominant discourses. Andrea's investment is instantiated in her resourcing practices of lexico-grammatical choice, genre moves, and appraisal pattern, which could be readily (mis)perceived as situated in the target context of culture. While Mary and Andrea primarily used outside resources for their symbolic consequences, Lapis, on the other hand, made an effort to utilize an endorsed semiotic resource in her text. Although she had to represent complex feelings like Andrea, Lapis simplified her interpersonal meaning in her writing process, and accommodated herself into academic discourse. As for Jean, she drew on her L1 knowledge in writing. Jean did not take a risk but secured her meaning-making for her enhanced awareness of institutional context.

The aforementioned L2 learners' distinct negotiations with social context are depicted similarly in the identity and writing literature. Haneda (2005), for example, illustrates one Japanese language learner in Canada, Jim. Born to Japanese parents who immigrated to Canada, Jim had a good range of informal style repertoire. Because he was already fluent in Japanese at the time he entered college, Jim was directly placed into a fourth-year Japanese course. In the course, his hybridity of Japanese enabled him to sound like a native speaker (e.g., conversation strategies and pronunciation). However, when it came to writing, especially expository writing, he suffered a lot from his lack of vocabulary. According to the researcher, although he had an accomplished writer identity in English and wanted to keep up such high standard in his writing in Japanese, "he was at a loss when composing in Japanese" (p. 279). Of particular relevance to my dissertation study is Jim's struggle and its contradiction to his classmates. His classmates, who exclusively learned Japanese as a foreign language, "took a more pragmatic approach to Japanese composition: for them, it was a language exercise, no more and no less" (Haneda, 2005, pp. 279-280). Referring to my conceptual framework above

(Figure 6), it could be interpreted that Jim's classmates, who understood writing as a language exercise, might be highly aware of, or in favor of, the context of institution for their envisioned future. In contrast, Jim, the focal student, who strived to utilize his knowledge in English, seems to be intrigued by the context of culture. Although he was confident in the cultural shaping of text (both in English and Japanese), he was not enabled to fully express his thought due to his limited meaning-making resource for the provided task (i.e., expository writing). Probably, Jim's commitment to maintaining his Japanese heritage and becoming a fuller member of his local Japanese community (Haneda, 2005, p. 285) did not allow him to conceptualize writing as a mere language exercise. Given this finding, Haneda (2005) indicates that there is a wider range of learning context for adult L2 learners. She argues that adult L2 learners "were learning through a formal course of instruction, but their participation was voluntary, and in the interest of some personal goal beyond that of obtaining a good grade" (p. 284).

The investigation on Mary's, Andrea's, Jean's, and Lapis' meaning-making, as well as Haneda's (2005) account on Jim, may provide an empirical account for my conceptual framework: L2 learners' text is not realized by distinctive context per se, but it is informed by the surrounding social contexts, namely, context of culture, context of institution, and context of imagination. Therefore, it is possible that L2 learners' meaning-making is, on the one hand, informed by the total cultural background—effectively constructed genre move and register in accordance with the social purpose—but on the other hand, it is concomitantly informed by the individuals' negotiations with ones' identity, commitment, and possibilities for the future. For this reason, one's meaning-making in world language classroom is not necessarily predictable or appropriate. While L2 learners' meaning-making may be goal-oriented, what signals may be very much situated in individuals' identity negotiation.

8.6 Research Questions Revisited

I revisit my research questions and briefly summarize my discussions above. My research questions are reproduced below:

1. What linguistic choices did learners make in the facilitated writing project?
2. What linguistic choices are enabled and/or constrained, and how are such negotiated choices associated not only with the facilitated genre, but also with the learner's identity, desire, and commitment?
3. How do the identified linguistic choices shape, and how are they shaped by, the learners' understandings of culture, institutional discourse, and/or identities?

8.6.1 Responding to Research Question 1

Overall, all the participants produced their personal narrative texts with typical register and genre move. Mary, whose goal is to narrate a scary but funny story, provided a clear setting and background of the story, unexpected problems and resolutions, and her relief at the end. Andrea, whose goal is to narrate her transcultural experiences, provided a clear background of the story, schooling experiences, and her developing understanding of multiculturalism. Mary and Andrea actively used learning affordances (e.g., an online dictionary and Japanese friend) and achieved their intended writing goals respectively. Jean, whose goal is to sympathize with classmates, provided her language background, her attitudes toward previous foreign language courses, her attitude toward current Japanese course, and her mother's advice and her transformed attitude toward the Japanese course. Lapis, whose goal is to narrate her bilingual identity construction, provided a bilingual background, her thought on herself, her cousin, and uncle, and her transformed attitude toward learning Spanish. In contrast to Mary and Andrea,

who actively used learning affordances, Jean and Lapis actively used the course textbook to achieve their intended writing goals respectively.

8.6.2 Responding to Research Question 2

While L2 learners' semiotic choices are made to achieve their designed social purposes (Research Question #1 above), this study also found that their semiotic choice is made to align themselves to, or distinguish themselves from, certain communities. Mary, while writing a scary but funny story, complexified the ideational meaning in favor of her enhanced learner identity. Andrea, while narrating her developing understanding of multiculturalism, actively borrowed native-like grammar and vocabulary and aligned herself with dominant discourses. I argued that their meaning-making is informed by their pursuits of symbolic value. Jean actively used learned grammar and vocabulary with her enhanced awareness of institutional discourse. Lapis simplified her interpersonal choices because certain identity options were not available to her linguistically. As for Jean's and Lapis' meaning-making, I argued that their active use of available resource signals their non-participation in an undesirable community, in which advanced proficiency is valued, risks are high, and sense of ownership is of secondary importance. I argued that such resistance (or opposition) was instantiated through their maneuvers in writing, such as Jean's parallel structures with appraisal items and Lapis' juxtaposition with other characters for implicit judgment.

8.6.3 Responding to Research Question 3

This study found that some students were more aware of the context of culture, while some students were more aware of the context of institution. For example, Mary's text was partly informed by her socialization into previous Spanish and Japanese courses. Andrea's text was partly informed by her English education experience in China. Jean's text was partly informed

by her understanding of the final project, as well as her L1 knowledge of writing that she constructed in high school English class. Lapis' text was partly constructed by her subjugation practice. This enables an understanding that L2 learners' text is not realized by distinctive context per se but rather informed by multiple contexts.

CHAPTER 9

IMPLICATION

9.1 Introduction

In this last chapter, I will showcase implications that were informed by this study. This chapter illustrates implications in light of 1) an alternative view of writing, 2) empirical accounts of the designed pedagogy, and 3) research-methodological suggestions.

9.2 An Alternative view of writing

This dissertation study brought greater consciousness to the multiple aspects of writing and identity negotiation in an elementary world language classroom. Findings suggest that there are multiple, conflicting discourses simultaneously shaping learners' agency: the discourse that I, as their instructor, intended to create in our classroom through my pedagogical approach (meaning-making from outside resource), and the discourse that students, such as Jean and Lapis, ultimately decided to participate in through their enhanced awareness of readership or institutional setting (meaning-making from the course textbook). Through this empirical account, this study understands that writing can be a sociopolitical site. Such a view of writing may invite further empirical studies which delve into such complexity in world language education.

The alternative view of writing above may also offer a detailed account to the Clark and Ivanič's (1997) call for the complexity of context of situation. As I illustrated in Chapter 3, Clark and Ivanič (1997) argues that "...there are so many aspects of context of situation, and writers have to weigh up all these aspects simultaneously" (p. 66). Findings from this study indicate that L2 learners negotiated with the *cultural* environment of the text (e.g., language use situated in culture), *institutional* environment of the text (e.g., literacy practice in classroom), and *imaginative* environment of the text (e.g., individuals' sense-making of whether the practice is

worth investing or not). Although those are all “immediate environment of the text” (Halliday & Hasan, 1986, p. 6), the current study suggests that L2 learners negotiated with various contexts, in various ways, and at various degrees, and accordingly, they all may have different understandings of *text*. Tackling such complexity of text and context will strengthen the call for deconstructing the view of writing as decontextualized, isolated practice (Clark & Ivanič, 1997, p. 58), which is prevalent in world language education.

What would propel the above insight may be an exploration of learners’ agentic meaning-making practices (e.g., complexification, simplification, native-like writing, and maneuvering) in relation to choices in *hiragana*, *katakana*, and *kanji*. For example, Mary’s (over)use of *kanji* is most likely attributable to her investment. Her acute interest in *kanji* and her ability to control it can be conceived as symbolic capital in our classroom, as *kanji* is often challenging for elementary Japanese language learners. Mary’s investment, or commitment to enhancing her learner identity, could be explored in conjunction with her use of *kanji*. While this dissertation study did not focus on such an aspect, a critical exploration of learners’ choice-making in *hiragana*, *katakana*, and *kanji* may provide an in-depth understanding of individual language learners’ investment, as it is particularly situated in Japanese language education. In a similar vein, Mary’s conception of *kanji* should be understood differently from Andrea’s conception of *kanji*, because, in most cases, *kanji* is less challenging for Chinese language speakers. For certain students such as Mary, *kanji* may be conceived of as a membership into hitherto inaccessible communities, while, for certain students such as Andrea, *kanji* may be an already accessible meaning-making resource. Exploring their meaning-making in a language-specific way will provide more complex views of writing and identity negotiation.

9.3 Empirical Accounts of the Designed Pedagogy

This study suggests that it is essential for instructors to have an in-depth understanding of L2 learners' imagined communities, imagined identities, and investments. Not acknowledging their imagined communities would guide instructors to contribute to their students' non-participation (Arkoudis & Love, 2008; Norton, 2001). As illustrated earlier, this study portrayed Jean's and Lapis' formation of a safe space as their non-participation and resistance (or opposition). If I had an enhanced understanding of their non-participation, I, as their instructor, could have attempted to balance or juxtapose the symbolic power in the classroom. While such practical actions might be challenging and may not be answered straightforwardly in this study, acknowledging learners' imagined communities, imagined identities, and investments, may be an important first step for instructors to facilitate learning opportunities where students make meaning.

One of the possible pedagogical attempts may be to facilitate dialogue which lights up the shape of their imagined community. Especially for freshmen, it is good to explore their imagined communities because that is when they socialize into various communities as newcomers. Asking and questioning their envisioned future may be an important first step to thinking about their imagined communities and investments. In this practice, I believe the instructor's critical stance would be of particular importance. As Norton (2001) emphasizes, "while we may acknowledge a learner's imagined community, it may be problematic to celebrate this community unconditionally" (pp. 170-171). Norton argues that teachers should encourage their students to "interrogate why they desire what they do, and whether such desires are consistent with a vision of future possibility" (Norton, 2001, pp. 170-171). This echoes the argument in Liu and Tannacito's case study on Monica (the ESL student who had a desire to

write like White people) as well as my concern for Mary's view of language learning and Andrea's view of native speakers. Those accounts suggest that learners' desires and investments have the potential to legitimize unquestioned, normalized ideological assumptions in a language classroom. By explicitly asking what their imagined communities are, and by sharing them in class or in a small group, it may create the opportunity for them to interrogate, challenge, or support their envisioned futures, and discuss possible issues and consequences to their language classroom (and to extend, society).

Another possible pedagogical attempt may be to encourage students to explicitly talk about how their investment can be instantiated in their writing practice. Through the dialogue, learners can enhance their awareness not only socially, culturally appropriate semiotic choice, but also they can negotiate in what way their investment should be instantiated and/or not instantiated in their writing. This study understands that such dialogue has the potential to increase their critical language awareness. Such dialogue also enables the instructor to give feedback on the students' meaning-making not only from a genre perspective, but also from an investment perspective. For example, as illustrated in Chapter 6, Mary attempted to complexify her text by lexical insertion. However, as she moves toward more advanced Japanese courses, she will learn other ways to do so (e.g., nominalization, or *grammatical metaphor*). By encouraging learners to explicitly talk about how one's investment should be instantiated (and should not be instantiated) in meaning-making, I believe that their imagined context of situation (e.g., individuals' sense-making of whether the practice is worth investing or not), could be rich, heterogenetic, and individualized.

One last practical implication may be the need for a re-construction practice after their text production. As this study illustrated in reference to Mary's narrative text, L2 learners' active

use of learning affordances (such as online dictionary) has the potential not to orchestrate meanings in the text. Although the project provided peer response activities, instructor's assessments, and instructor's feedbacks, the re-construction practices which specifically draw attention to the meaning which does not orchestrate should be considered and facilitated as part of the Independent Construction phase.

9.4 Research-Methodological Consideration

In light of the research methodology, findings from this study inform that it is critical to conduct textual analysis not only with the focus on register and genre move, but also with the focus on the writer's learning commitment, positioning, and perceived benefit. A writer's investment may be signaled in a text, for example, in the form of lexical insertion, simplification, semiotic maneuver, or intertextuality. This study understands that such an exploration of L2 learners' meaning-making has a great deal of potential in theoretically advancing researchers' textual analysis and enriching a post-structural layer of SFL-informed research. Exploring questions such as how the writer's investment is instantiated ideationally, interpersonally, and/or textually, and how such investment is related to logogenesis (development within a text) and ontogenesis (individual development), may further the development of intersected area of SFL and post-structuralist theories.

In regard to the areas of intersection between SFL and post-structuralist theories, I would like to make a note about incommensurability. There are certain numbers of scholars who draw on both lines of work (e.g., Clark & Ivanič, 1997; Ivanič, 1998; Janks, 2010; Kamler, 2001, see also Chapter 2). They have distinct ways of synthesizing the two paradigms for their different research orientations. As for my dissertation study, I particularly used the post-structural understanding of language learners' identity and investment (e.g., Norton, 2013) and made an

effort to incorporate it with SFL-informed genre approach. While this study does not argue that all SFL theories and post-structural theories are commensurable, this study does contend that there should be some insights (potentials) that can be productively generated by synthesizing the two perspectives. As for this dissertation study, findings such as complexification, simplification, maneuver, and interpretations of those negotiations in relation to language learners' identities are believed to be the consequences of such collaboration.

Lastly, what remains unexamined in this study is the multi-directionality of writing knowledge. As I illustrated in Chapter 6, Mary draws on her writing knowledge (her conception of language) from her previous Spanish courses. Although this study conceived of learners' L1 knowledge as a resource for learning Japanese, some multi-directionalities should be considered.

One may ask questions such as, How does her writing in Japanese influence her writing repertoire in general? How does her commitment to Japanese language writing inform her writing in other courses? Or, how does Lapis' simplification practice or her resistance with Jean against the semester project inform her writing in other courses? Exploring these questions may provide further insights and expand the potential to discuss agentive meaning-makers in world language education.

APPENDICES

A. CONSENT FORM

Consent Form for Participation in a Research Study
(Name of the college)
University of Massachusetts Amherst

Researcher: Shinji Kawamitsu
Teaching Assistant, (Name of the Department), (Name of the College)
Doctoral Student, College of Education, University of Massachusetts
Amherst

Study Title: Language Learners as Active Meaning Makers (provisional title)

1. WHAT IS THIS FORM?

This form is called a Consent Form. It will give you information about the study so you can make an informed decision about participating in this research.

This consent form will give you the information you will need to understand why this study is being done and why you are being invited to participate. I encourage you to take some time to think this over and ask questions, now or during the study as needed. If you decide to participate, you will be asked to sign this form, and will be given a copy for your records.

2. WHO IS ELIGIBLE TO PARTICIPATE?

You are eligible to participate as learners currently enrolled in JPN220, and/or who took JPN110 and JPN111 last academic year (Fall 2016 and Spring 2017) at (name of the college).

3. WHAT IS THE PURPOSE OF THIS STUDY?

The primary purpose of this study is to document the process of writing in a foreign language classroom. The goal of this study to consider how teachers and researchers of elementary Japanese can enhance their understanding of writing and facilitate better opportunities for learners to write in a foreign language.

4. WHERE WILL THE STUDY TAKE PLACE AND HOW LONG WILL IT LAST?

The study will take place at (name of the college) from the end of Fall 2017 to the end of Spring 2018. The researcher may communicate with you on online (e.g., Skype, Facetime, email) if you are currently studying abroad. I will adjust to your time in order to conduct interviews. In either case, your participation is voluntary.

5. WHAT WILL YOU BE ASKED TO DO?

If you agree to take part in this study, you give me the following permissions:

- To analyze your texts. Texts include materials from the semester project (Fall 2016 and Spring 2017), including: your reading memos, your drafts of personal

narrative/explanatory constructed as a group, your notes about your conversations with your partners, your drafts of personal narrative/explanatory, and your oral presentation materials. Texts also include the following materials from JPN220: three writing outlines and three drafts of explanatory.

- To conduct interviews. I will be asking about your writing and how it represents you. I will record these interviews and may ask you to confirm my understanding. A single interview will take approximately one hour, and I may ask for two to three follow-up interviews. Additional interview data collection may be conducted as necessary. You have the right to not answer any single question, as well as to withdraw completely from the interview at any point during the process; additionally, you have the right to request that the interviewer not use any of your interview material.

7. WHAT ARE THE BENEFITS OF BEING IN THIS STUDY?

You may not directly benefit from this study; however, I hope participation in the study increase your awareness of writing as a tool for presenting your views, values, and your world. If you are interested in a copy of the findings of this study, you may request one. Please contact me within 6 months of the end of this study.

8. WHAT ARE THE RISKS OF BEING IN THIS STUDY?

I will keep the collected data set in a secure location. Although I have detailed procedures to protect the confidentiality of study records (please see Section 9 below), the possibility that people can see such data by accident cannot be defined.

9. HOW WILL YOUR PERSONAL INFORMATION BE PROTECTED?

The following procedures will be used to protect the confidentiality of your study records.

- I will maintain all study records, including audio files, in a secure location (with a double-locked building). I will label these records with a code to make your participation confidential. I will maintain a coding sheet that links names and codes in a separate and secure location. The recorded audio will be erased ten years after the completion of this project.
- I will protect all electronic files (i.e., Microsoft Word, Excel, Power Point, and NVivo) containing identifiable information with a password. Any computer hosting such files will be password protected for my exclusive use. Only I will have access to the passwords to prevent access by unauthorized users.
- I will use the results of this study in papers submitted for publication or presented at professional academic conferences in addition to my doctoral dissertation. You will not be identified in any publication or presentation.
- I will not use your name in order to protect you from being identified personally in any way or at any time. You will have the right to review any material related to your participation in this study.

10. WHAT IF YOU HAVE QUESTIONS?

I will be happy to answer any questions you have about this study. If you have further questions about this project or if you have a concern, you may contact the researcher Shinji Kawamitsu at

(413) 801-3399, (my email address here), or skawamit@educ.umass.edu. You may also contact the researcher's supervisor and committee chair, Dr. Theresa Austin, at taustin@educ.umass.edu. If you have any problems or concerns that occur as a result of your participation, you can report them to University of Massachusetts Amherst Human Research Protection Office (HRPO) at (413) 545-3428, or humansubjects@ora.umass.edu.

11. CAN YOU STOP BEING IN THE STUDY?

You have the right to end your participation in this study at any time. There are no penalties nor foreseeable negative consequences of any kind should you decide that you do not want to participate or withdraw your assent to participate later. The decision to participate, refusal to participate, or withdrawal from the study will in no way affect your success in the course or the final evaluation of the course.

12. PARTICIPANT STATEMENT OF VOLUNTARY CONSENT

- I acknowledge that the focus of this research project has been explained to me.
- I have had the chance to ask questions regarding the study, and have received satisfactory answers.
- I have the right to review materials related to my participation in this study.
- There are no foreseeable risks associated with participation, refusal to participate in, or withdrawal from this study.
- I understand that I can withdraw at any time without penalty.

_____ I agree to participate in this project for the purposes described above.

Yes, I agree to be audio-recorded during interviews.

No, I do not agree to be audio-recorded during interviews.

_____ I do not want to participate in this project.

If you check "I agree to participate ..." above, please complete the following.

Signature: _____

Name (printed): _____

Date: _____

By signing below, I indicate that the participant has read and, to the best of my knowledge, understands the details contained in this document and has been given a copy.

Investigator's Signature: _____

Name (printed): _____

Date: _____

B. SAMPLE TEXT ANALYSIS

Mary's interpersonal meaning

C/C#	Appraising items	Appraiser	Affect	Judgment	Appreciation	Appraised
2	好き	両親”	+hap			島に住んでいる
2	大好き	両親”	+hap			海とボート
6	大好きです		+hap			家族
9	きれい				+reac	島
10	好きです					セイリシュの海
10	好きです	ケイティ	+hap			ボート
11	好き	(ケイテ イ)	+hap			ボート、海、水 泳
12	好き	(ケイテ イ)	+hap			飛び降り
16	おかしい	“		+cap		ケイティ
16	都合めいわく	“		-cap		ケイティ
20	氷のようにかんじ ました		t, -sec			
22	死にました	“	t, -hap			ケイティ
23	とてもかなしかっ た		-hap			ケイティ
24	今か今かと	(ケイテ イ)	-sec			
25	とてもうれしかっ た		+hap			ケイティ
30	おおかみだ	(別な人”)			t, -comp	ケイティ
33	おおかみだ	(別な人”)			t, -comp	ケイティ
34	こわかった		-sec			
35	死ぬか	t, -hap				ケイティ
37	下手です			t, -cap		ケイティ

Andrea's textual meaning

C#	Theme			Rheme
	textual	experiential		
		circumstantial	topical	
38.			私は	中国人です。
39.		中国の南で		生まれて、
		中国に		18年間住んでいます。
40.			母は	アメリカが大好きでした。
41.			<<アメリカは	一番素晴らしい国だ>>
				と言っていました。
42.	そして、		私は	三歳から英語を勉強しました。
43.			学費は	とても高かったけれど
		いつも		勉強していました。
44.	だから、		私は	だんだん英語を好きになって
				アメリカの文化がわかるようになりまし た。
45.		中学校の時、		英語の勉強を終えました。
46.	でも、		私は	いつもアメリカのドラマを見ていました。

47.			いちばん好きなドラマは	モダンファミリーでした。
48.		このドラマから		いろいろアメリカ人の慣習を習いました。
49.			あの時の私は	アメリカが大好きで
				中国が大嫌いでした。
50.			中国は	古くて
				つまらなくて
				元気じゃない国だ
				と思いました。
51.		一年生の時	私は	アメリカに行きました。
52.			アメリカの町は	にぎやかで
			地下鉄は	便利で
			アメリカ人は	親切でした。
53.	それに、	当時の中国に	Wi-Fi が	全然ありませんでした、
54.	でも		アメリカ人は	よく Wi-Fi を使ったので
			Wi-Fi は	どこでもありました。
55.				大きいショックでした。
56.		高校のときから		韓国と日本のアイドルとバンドの歌をたくさん聞いて、
				ドラマと映画もよく見たので、
			東アジアの文化は	面白い
				と思いました。
57.	そして			韓国語と日本語をよく勉強して、
				もっと東アジアの文化をしりたかったです。
58.			その時の私は	アメリカが一番じゃない
				と分かりました。
59.				東アジア人のプライドを感じ始めました。
60.	三ヶ月前に		私は	アメリカのスマス大学に勉強しに来ました。
61.			アメリカは	全部中国と違いました。
62.				綺麗ですが
			食べ物は	美味しくないです。
63.	それから、		アメリカの交通は	中国のより高くて
				便利じゃないです。
64.		アメリカの生活に		全然慣れませんでしたから
				中国の長所に気がきました。
65.				たくさん中国について話して、
				本を読んで、
				歴史を知りました。
66.	そして、			自分の国の新しい側面を知りました。
67.				中国は素晴らしい国だ
				と思いました。
68.		今学期		たくさんイタリアの映画を見て、
				イタリア料理を食べて、
				ちょっとイタリアの文化を習いました。

69.				とても嬉しかったです。
70.			イタリアは	古くて
				面白い
				と思いました。
71.	今			イタリアも大好きです。
72.				フィレンツェに行きたい！
73.	だから、		私は	よく分かりました。
74.			文化に良い悪いは	なく、
			異なる文化を持っている世界は	素晴らしいですね。

Jean's textual meaning

C#	Theme		Rheme	
	textual	experiential		
		circumstantial	topical	
75.			私は	中学校の時スペイン語をべんきょうしていました。
76.			スペイン語は	むずかしくて たのしくなかったです。
77.	だから	高校時は		ラテン語をべんきょうしていました。
78.			ラテン語も	むずかしくて たのしくなかったです。
79.			私は	スペイン語とラテン語がきらいでしたから、 ほかの言語をべんきょうしよう と思いました。
80.				りゅうがくしたから たのしい と思いました。
81.				クラスにとろきました。
82.			一ばんめのクラス は	わるくありませんでした。
83.	でも、		二ばんめのクラス は	たのしくありませんでした。
84.				とてもむずかしかったです。
85.			なんにんかのクラ スメイトは	高校の時日本語をべんきょうしました。
86.		クラスのまえに		きょうかしよを読みませんでした。
87.			私は	ビハインドだ と思いました。
88.	クラスご		私は	へやに母に電話をかけに行きました。
89.				とてもかなしかったです。
90.				<<日本語を学びたくない>> と思いました。
91.			先生は	やさしかったです、
	でも			日本語がじょうずじゃなかつた と思いました。
92.			母は	きいて、

				はなしました。
93.				<<日本語をべんきょうしてください>> と言っていました。
94.			<<二ばんめのクラスは	よくながばらなくちゃいけない、
	でも			ぜったいできる>> と言っていました。
95.			父は	<<きつとうまくいくぞ>> と言っていました。
96.	今			日本語が好きです。
97.				むずかしくて おもしろくて たのしいです。
98.				クラスメイトと先生が好きです。
99.			私は	日本語をえらびましたから、 うれしいです。

Lapis' interpersonal meaning

C/C#	Appraising items	Appraiser	Affect	Judgment	Appreciation	Appraised
3	かまいませんでした	t, +sec				(スペイン語を話さないこと)
10	スペイン語をはなしました			t, +cap		いとこ
10	はなしませんでした			t, neg +cap		私
11	話すことができない	いとこ”		t, neg +cap		私
12	べただ	“		t, -cap		私
12	わるくかんじました		-hap			いとこ
13	かんじませんでした		t, neg +sec			(私)
15	やさしかったです				+comp	スペイン語
17	たんにクラス				-reac	スペイン語クラス
18	まじめじゃなかったです			t, neg +cap		私
20	はなして			t, +cap		おじさん
20	はなしませんでした			t, neg +cap		私
22	とてもかなしかった		-hap			おじさんのしぼ
24	まじめになりました			t, +cap		う (私)
25	つなきたかった		+des			かぞく
26	クラスだけじゃない				t, neg -comp	スペイン語
27	「はし」				t, +val	スペイン語

Lapis' textual meaning

C#	Theme			Rheme
	textual	experiential		
		circumstantial	topical	
1.		子どもの時、		スペイン語をしりませんでした。
2.			私は	コスタリカ人ですが
			父と母は	私にスペイン語をおしえませんでした。
3.		とうしょ	私は	かまいませんでした。
4.			私のきょうだいも	スペイン語はなしませんでした。
5.		小学校で		スペイン語がいりませんでした。
6.			えい語は	十分でした。
7.	でも、	十一っさいの時、	私のいところは	私のうちにすんでいました。
8.			私といところは	おなじでした。
9.			私たちは	アメリカでうまれて、
				コスタリカ人ですから。
10.	でも		いところは	スペイン語をはなしましたが、
			私は	はなしませんでした。
11.		ある日、		いところは<<リサさんはスペイン語を話すことができない>>
				とっていました。
12.			私は	スペイン語がべただ
				としっていました
				わるくかんじました。
13.				しんのコスタリカ人をおかんじませんでした。
14.			私は	中学校と高校でスペイン語をはなすことをきめました。
15.		子供の時		スペイン語を聞きましたから、
			スペイン語をまなぶことは	やさしかったです。
16.			私は	らんだでした。
17.			私は	<<スペイン語のクラスはたんにクラスだ>>
				と思いました。
18.			私は	まじめじゃなかったです。
19.	でも、	十六さいの時、	コスタリカ人のおじさんは	しにました。
20.			おじさんは	えい語をはなして、
			私は	スペイン語をはなしませんでした。
21.	だから、			あまりおじさんをしりませんでした。
22.			おじさんのしぼうは	とてもかなしかったです。
23.			私は	私のまちがいにきづきました。
24.			スペイン語について	まじめになりました。
25.				かぞくにつなきたかったから、
			私は	スペイン語をならいました。
26.			スペイン語は	クラスだけじゃないです。

27.			スペイン語は	「はし」で、 私のかぞくをつなぎます。
28.			スペイン語は	私のアイデンティティをかたちづけます。
29.	そして、	今	私は	日本語とスペイン語をべんきょうします、
			ことばは	せかいをつなぎます。
30.			私は	せつぞくをみおとしたくないですから、
		たくさん		ことばをならいたい。
31.			日本語とスペイン語は	はじめです。

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