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교육학박사학위논문

A Case Study of Three Korean EFL High
School Students' L2 Writing Development
in Genre-based Writing Instruction

장르 기반 글쓰기 수업에서 영어를 외국어로
학습하는 세 명의 한국인 고등학생들의 제2 언어
쓰기 발달에 관한 사례 연구

2022년 8월

서울대학교 대학원

외국어교육과 영어전공

이진영

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by
Jin-Young Lee

A Dissertation Submitted to
the Department of Foreign Language Education
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Philosophy
in English Language Education

At the
Graduate School of Seoul National University

August 2022

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ABSTRACT

A Case Study of Three Korean EFL High School Students' L2 Writing Development in Genre-based Writing Instruction

Second language (L2) writing has been neglected in the instruction of Korean English as a foreign language (EFL) context. L2 Writing development in secondary education supports L2 development and provides the foundation of academic literacy for tertiary education. However, L2 writing instruction has been scarcely offered to secondary school students, and writing performance tests required by the Korean national curriculum have raised the issue of validity.

In this context, the present case study explored L2 writing development, learner autonomy in L2 writing, and genre awareness of the three novice EFL Korean high school students through genre-based writing instruction based on Systemic Functional Linguistics (SFL).

Genre-based writing instruction has facilitated the three participants to develop L2 argument writing based on the expansion of meaning-making resources, gain more control of L2 writing and raise genre awareness. Explicit attention to the rhetorical and linguistic features of argument genre and repetition of writing tasks have assisted them in noticing the gaps and developing repertoires for L2 argument writing. They have shown the expansion of ideational, interpersonal, and textual meaning-making resources in their writing, as shown in the use of expanded noun groups, hypotactic and embedded clauses, interpersonal resources and thematic development, leading to the enhancement of a persuasive argument over time. The instructor's scaffolding successfully guided the novice writers in noticing the genre-specific features of L2 writing, developing metacognitive genre awareness based on their L1 (Korean) literacy, and taking the

initiative in their L2 writing.

The three participants have shown diverse developmental trajectories depending on their learning backgrounds. First, SeeEun who has a low level of L2 confidence despite the study-abroad experience has shown development of her autonomy in L2 writing through repeated completion of writing tasks beyond her grammar-and comprehension-oriented L2 study.

Secondly, JeeHyung who is a confident L2 speaker from her learning experience in the English-immersion kindergarten in Korea has developed more extended discourse over time, exercising metacognitive strategies such as textual borrowing and conscious attention to the genre-specific features of the genre exemplar.

Thirdly, an experienced L1 writer, SooYoung has shown a considerable improvement in her argument writing with expanded metafunctional meaning-making resources and greater autonomy in L2 writing. Her metacognitive genre awareness has affected her L2 academic literacy development and her dialogic style of writing that engages the audience.

Although the use of language in the spoken register, the confusion of genre features, and limited use of grammatical metaphor revealed their L2 writing in the early stages of the developmental continuum, explicit attention to genre-specific features through the use of metalanguage encouraged the three novice writers to develop their L2 argument writing, gain more control of their L2 writing, and raise their genre awareness in the Zone of Proximal Development.

Key Words: Genre-based writing instruction, second language writing development, learner autonomy, genre awareness, Systemic Functional Linguistics

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CHAPTER 1

INTRODUCTION

Chapter 1 explores the background and purpose of the present study. Section 1.1 discusses the necessity of L2 writing instruction in the Korean EFL context, suggesting genre-based instruction as a significant pedagogical approach. Section 1.2 maintains the purpose of the study and introduces the research questions of the present study. Lastly, Section 1.3 identifies the organization of the dissertation.

1.1. Background of the Study

The principal purpose of foreign language education is to develop communicative competence in a foreign language. Foreign language learners learn how to mean in the target language, expanding their meaning-making resources (Matthiessen, 2006). For this purpose, it is essential to improve all areas of language in a balanced way: speaking, listening, reading, and writing. Thus, the revised National English Curriculum of Korea (Ministry of Education, Science, and Technology, 2009) explicitly underscores integrative language teaching and learning in primary and secondary education, including both receptive and productive skills in the spoken and written mode. However, English instruction in the Korean English as a Foreign Language (EFL) context has predominantly

focused on receptive skills, listening and reading, while instruction on productive skills has been rarely implemented in secondary schools (Kim, 2007; Yang & Sohn, 2009).

In particular, little instruction time was allotted to teaching writing in secondary education, compared to other skills (Kim, 2007; Kim, 2014; Jeong, 2013; Yang & Sohn, 2009). Such neglected attention to English writing instruction was attested in surveys on English teachers, where 70 percent of the respondents answered they allotted less than 5 percent of total instruction time to teach writing (Yang & Sohn, 2009), and less than 1.3 percent of the respondents replied to attend to writing in their class (Shim, 2009). The scarcity of English writing instruction in secondary schools is reported to be attributed to a negative washback effect of CSAT (College Scholastic Ability Test) (Kim, 2014; Kwon, Yoshida, Watanabe, Negishi, & Naganuma, 2004; Yang & Sohn, 2009; Lee, Shin, et al, 2011). As English exams in CSAT evaluate the listening and reading competence of Korean EFL students and indirectly assume their speaking and writing competence, scant attention has been paid to the productive L2 skill curriculum in secondary education.

In the Korean EFL secondary education context, students had little opportunity to improve their L2 writing (Lee, 2007). As a result, they exhibited a low level of confidence in writing in English, although they were motivated in English writing

(Kim, 2006; Kim, 2014). They perceived their speaking and writing proficiency to be relatively lower than listening and reading competence (Jeon, Lee, & Kim, 2011). English writing competence of Korean students is reported markedly lower than that of Chinese and Japanese, and Korean students feel a high level of anxiety about writing in English (Kim, 2014; Kwon, Yoshida, Watanabe, Negishi, & Naganuma, 2004).

Moreover, writing performance tests, required to be implemented in secondary schools by the national curriculum, have posited the issue of the validity of writing assessment. According to a survey conducted by Korea Institute for Curriculum and Evaluation (KICE) (Park, Min, & Kim, 2014), 81 percent of the teachers responded that they implemented English writing performance tests, while 45.2 percent of them replied that they offered their students writing instruction. The percentage of instruction responded by students in the general high school was even lower at 38.4 percent, excluding responses by students in special-purpose and specialized high schools. Although teachers and students recognized the importance of writing instruction in secondary schools, issues of instructional validity (McClung, 1978) have been raised regarding whether the test is consistent with what they have been taught.

In this context, there has been a growing demand for writing instructions in the Korean secondary school context to foster integrative English language

development (Lee, Shin, et al., 2011; Park, et al., 2014). Moreover, accumulative research in second language acquisition (SLA) has shown that the significance of writing cannot be overlooked in FL learning (Byrnes, 2011; Manchón, 2012; Manchón & Roca de Larios, 2011). Studies have found the centrality of literacy development in the foreign language learning context, where additional language learning is triggered “more through literacy activities than through interaction” (Weissberg, 2008, p.35). Furthermore, L2 writing provides the foundation of academic literacy for tertiary education.

Theoretical and empirical evidence has also attested to the potential role that written output practice plays in second/foreign language learning (Byrnes, 2011; Cumming, 1990; Manchón, 2012; Manchón & Roca de Larios, 2012; Swain & Lapkin, 1995). Based on the Output Hypothesis (Swain, 1995), studies have revealed that gradual development of a target language was facilitated when L2 writers noticed gaps in their linguistic knowledge during the writing and processing of the feedback, which was found to be highly dependent on explicit instructional intervention and their agency (Manchón & Roca de Larios, 2012).

Foreign language (FL) writing involves a complex cognitive process where a multitude of factors, including FL linguistic knowledge, FL writing proficiency, and L1 writing proficiency, intricately interact with each other (Hinkel, 2011; Rinnert & Kobayashi, 2009; Sasaki & Hirose, 1996; Schoonen et al., 2009). FL

writers face double challenges of learning a foreign language and learning FL writing simultaneously. Therefore, learning and teaching FL writing aims at the dual purpose of learning-to-write (LW) and writing-to-learn the target language (WLL) (Manchón, 2011; Ortega, 2011). In other words, FL writers learn writing in FL itself and engage in writing as a tool for the target language learning, and the development of FL writing expertise and linguistic knowledge is reciprocally supportive of each other (Norris & Manchón, 2012). In this vein, how to foster both learning-to-write (LW) and writing-to-learn linguistic knowledge (WLL) has become a central aim of foreign language writing in the EFL context, while learning-to-write (LW) and learning-to-disciplinary content (WLC) were the main concerns in English as a Second Language (ESL) context (Leki, 2011). These two perspectives on writing and language learning are inseparable for ontological, theoretical, and empirical reasons considering the language-based nature of knowledge building and language as social semiotic and meaning-making resources (Byrnes, 2011).

To address these inextricable interconnections in instruction, Systemic Functional Linguistics (SFL) provides a solid foundation for foreign language teaching and learning (Byrnes, Maxim, & Norris, 2010; Yasuda, 2011, 2015, 2017). The multifunctional model of language offers a comprehensive perspective of language as a resource for meaning-making in a specific context (Halliday & Matthiessen, 2014). SFL posits that meaning potential and linguistic choices as

inseparable in the social context and the ideational, interpersonal, and textual multifunctions of language use construct different kinds of genres (Schleppegrell, 2004).

For several decades, SFL scholars have developed a pedagogical approach, called “genre pedagogy,” based on the synthesis of SFL as a linguistic framework and Sociocultural theory (SCT) as a psychological framework (Christie & Martin, 1997; Christie & Derewianka, 2008; Rose & Martin, 2012). The SCT perspective maintains that scaffolding in the social interaction with a more capable expert leads to cognitive development (internalization), with language mediating shaping and reshaping the higher mental activity (Vygotsky, 1978, Wertsch, 1998). Upon the compatibility and complementarity of SFL and SCT in the sociocultural foundation of language development (Byrnes, 2006; Gebhard, Shin, & Seger, 2011; Hasan, 1992; Lantolf, 2011; Wells, 1994), SFL-informed genre pedagogy has provided a pedagogical model of Teaching-Learning Cycle (TLC) (Feez, 2002; Rose & Martin, 2012; Rothery, 1996; Rothery & Stenglin, 1997). The three phases of TLC – deconstruction, joint construction, and independent construction – have provided learners with repetition of writing practice under the teacher’s guidance in interaction. The assistance facilitates them to move away from reliance on the teacher (other-regulation) to greater independence (self-regulation), expanding their autonomy in L2 writing within the zone of proximal development (Aljaafreh & Lantolf, 1994; Hyland, 2008).

Genre pedagogy provides a close association between the communication purpose and the discourse features of text (Johns, 1997). Genre-based writing instruction, with its emphasis on explicit attention to genres, often referred to as “visible pedagogy” (Hyland, 2007, p. 11), has become an increasingly important pedagogical approach, particularly in ESL/EFL L2 writing (Tardy, 2012). By incorporating noticing, practice, and tailor-made form-focused instruction during textual meaning-making, genre-based writing instruction enhances learners’ language learning potential (Manchón & Roca de Larios, 2012). SFL-informed genre pedagogy set forth a well-specified curriculum for English Language Learners (ELLs) to support their L2 writing and language development (Byrnes, 2011).

A growing body of empirical studies has shown that SFL-informed genre pedagogy is established as an effective writing instruction both in the ESL context (Achugar, Schleppegrell, & Oteiza, 2007; Aguirre-Muñoz, Park, Amabisca, & Boscardin, 2009; Brisk, 2015; Brisk, Hodgson-Drysdale & O’Conner., 2011; Brisk & Zisselsberger, 2010; Gebhard & Harman, 2011; Harman, 2013; Humphrey & Macnaught, 2011, 2016; Spycher, 2008; Reppen, 2002) and EFL context (Bacha, 2010; Bae, 2012; Henry & Roseberry, 1998, 1999; Lee, 2005, 2006; Lee & Lee, 2014; Mitchell & Pessoa, 2017; Park, 2007; Park, 2012, 2015; Pessoa, Mitchell, & Miller, 2018; Yasuda, 2011, 2012, 2015, 2017 ; Yoon & Lee, 2016).

Research has found that SFL-informed genre-based instruction leveraged second/foreign language learners to understand and produce genre-specific texts in various genres (Bacha, 2010; Brisk et al., 2011; Brisk & Zisselsberger, 2010; de Oliveira & Lan, 2014; Henry & Roseberry, 1998; O'Hallaron, 2014; Park, 2007; Wang, 2013). In addition, case studies have addressed how the strategic use of metalanguage affects academic language learning in ESL primary schools (Achugar, et al., 2007; Gebhard, et al., 2011; Moore & Schleppegrell, 2014; Moore, Schleppegrell & Palincsar, 2018; Schleppegrell, 2013; Palincsar & Schleppegrell, 2014) and secondary schools (Caplan & Farlin, 2017; Hammond & Gibbons, 2005; Humphrey & Macnaught, 2011, 2016). Explicit attention to language in genre pedagogy also enabled English language learners to develop more complex and technical writing skills (Achugar & Carpenter, 2014; Aguirre-Muñoz, Chang, & Sanders, 2015; Gebhard, Chen, & Britton, 2014; Gebhard, et al., 2011; Spycher, 2007; Harman, 2013), where development in complexity was measured in the meaning-making resources of ideational, interpersonal and textual metafunctions, namely noted by grammatical metaphor.

With a large body of literature attested to its significance in L2 writing development, some studies have attempted to provide SFL-informed genre pedagogy in a foreign language (FL) learning context. Empirical studies supported its positive learning potential on foreign language learners at the tertiary education (Achugar & Columbi, 2008; Byrnes, 2009; Byrnes & Sinicrope, 2008; Byrnes,

2014a, 2014b; Byrnes, et al., 2010; Maxim, 2021; Mitchell & Pessoa, 2017; Pessoa et al., 2018; Ryshina-Pankova, 2010, 2011; Yasuda, 2011, 2015, 2017). Genre pedagogy enabled them to develop L2 competence, making genre-specific linguistic and rhetorical choices and raising genre awareness.

Up to now, however, scant attention has been paid to the instructional effect of genre-based writing instruction on the L2 writing development of novice-level EFL secondary students. Despite its significance to bridge L2 academic literacy development from secondary to tertiary education, a few previous studies have been conducted on EFL secondary education (Bae, 2012; Cheung, 2014; Lee, 2005; Lee, 2006; Lee & Lee, 2014; Park, 2007; Park, 2015; Yoon & Lee, 2016). Moreover, the studies have examined their improvement in a short-time intervention ranging from 4 to 8 weeks in a pre-and post-test design. Such short-term studies do not necessarily show changes in the complex development of L2 writing. Furthermore, addressing L2 writing development, most studies have focused on the macro-level genre features such as stages (Bae, 2012; 1999; Park, 2007; Park, 2012; Kwon & Jung, 2013), not on the micro-level language use (Park, 2015; Yoon & Lee, 2016). Hence, the intricate interrelation between L2 and L2 writing raises the issue of how L2 writing development was supported by L2 development, and how their changes in genre awareness mediated L2 writing development.

Furthermore, there has been no in-depth investigation of the L2 writing development of EFL secondary students. Most studies have revealed pedagogical

gains in quantitative measures (Bae, 2012; Cheung, 2014; Lee, 2005; Lee, 2006; Lee & Lee, 2014; Park, 2007; Park, 2015; Yoon & Lee, 2016). However, to understand the complex phenomenon of L2 writing development, a comprehensive approach in both quantitative and qualitative aspects is a prerequisite. Moreover, there has been little discussion about individual developmental trajectories across students. Since L2 writing is mediated by a range of individual factors such as L1 writing proficiency, L1 genre knowledge, L2 proficiency, and L2 affective factors, a case study would offer a detailed investigation of the L2 development of EFL secondary students. Despite a few studies on the mediating effect of L2 proficiency on L2 writing development in genre pedagogy (Pessoa et al., 2018; Yasuda, 2011), there remains a paucity of in-depth case studies to explore the complicated phenomenon of L2 writing development in novice-level secondary student writers with a variety of individual and contextual factors considered.

Moreover, there is a dearth of studies on how scaffolding in genre-based instruction affected learners' capacity for independent writing over time. Despite extensive research on the effect of metalanguage use on academic language and literacy development (Achugar et al., 2007; Achugar & Carpenter, 2014; Aguirre-Muñoz et al., 2015; Gebhard, et al., 2011; Gebhard et al., 2014; Klingelhofer & Schleppegrell, 2016; Moore & Schleppegrell, 2014; Moore, 2019; Moore, et al., 2018; Palincsar & Schleppegrell, 2014; Schleppegrell, 2013), previous studies have not shown how learners develop their autonomy in L2 writing, moving away

from a high reliance on the teacher's assistance. Reduced teacher involvement and a reciprocal increase in learner independence in L2 writing show their development in L2 writing from the SCT perspective (Aljaafreh & Lantolf, 1994; Hyland, 2008; Lantolf, Kurtz, & Kisselev, 2017). The development of writing autonomy particularly has significance in the study of novice L2 learners who require high support for the completion of writing tasks.

Therefore, the present study adopted a case study approach to explore the L2 argument writing development of Korean EFL secondary students in association with their L2 development, learner autonomy in L2 argument writing, and genre awareness. The argument genre was selected as the objective of the course based on its significance in both academic and real-life contexts (Hyland, 1990). This study fills the gap in the literature by demonstrating how L2 writing expertise and L2 development would be mediated by SFL-informed genre-based writing instruction over time.

1.2. Purpose of the Study

The purpose of the present study is to incorporate SFL-informed genre-based writing instruction into the Korean EFL high school context and to address how the three novice writers develop their L2 argument writing, autonomy in writing, and genre awareness through the intervention over time. SFL-informed genre

pedagogy would offer novice-level Korean EFL secondary students a rich description of “how target texts are structured” (Hyland, 2007, p. 151), and “which patterns of language work for the shaping of meanings” (Christie, 1987, p.45). Since L2 learners need to learn not only how to compose a text as a whole but also how to choose a situated meaning-making linguistic resource in the composition, genre-based instruction can provide them with opportunities to engage in meaningful textual meaning-making.

Since there is a dearth of case studies on the L2 development of EFL secondary students in genre pedagogy, this case study aims to provide a comprehensive understanding of their L2 writing development in association with language development, autonomy in L2 writing, and genre awareness through genre-based writing instruction. To this end, the following research questions are addressed:

1. How do the three Korean EFL high school students develop their L2 argument writing in genre-based writing instruction in terms of SFL meaning-making resources?
2. How do they develop their autonomy in their L2 argument writing in genre-based writing instruction?
3. How does their genre awareness change over time through genre-based writing instruction?

Based upon the theoretical foundations of genre pedagogy, two research

questions are posited to explore L2 writing development. The first research question seeks to investigate multidimensional development in the writing expertise of Korean EFL high school students in terms of SFL meaning-making resources. An in-depth analysis of the lexico-grammatical and discourse semantic features was conducted to track their development in ideational, interpersonal, and textual metafunctions over time. Secondly, the present study aims to explore how they developed their autonomy in their L2 argument writing in genre-based writing instruction, based on the SCT perspective. It attempts to show how the extent to which learners rely on the “borrowed consciousness” (Hyland, 2007, p.158) from the teacher in the joint construction stage has changed over time, with a reciprocal increase in self-regulation. Lastly, this study seeks to investigate EFL students’ change in genre awareness through genre-based writing instruction to understand how their increased genre awareness mediated the L2 writing development of individual students.

1.3. Organization of the Dissertation

The dissertation is organized as follows. Chapter 1 introduces the background and purpose of the present study. Chapter 2 reviews the literature on L2 writing development through genre pedagogy. With systemic functional linguistics and sociocultural theory as the theoretical framework for genre pedagogy, studies on L2

writing development in genre-based instruction were reviewed in three aspects: genre-specific text production, academic language and literacy development, and genre awareness. Chapter 3 discusses the methodology of the study. From chapters 4 to 6, the developmental trajectories of each participant were discussed in terms of their language learning background, their L2 writing development in association with SFL linguistic resources, the development of their autonomy in L2 writing, and their genre awareness development. Lastly, chapter 7 discusses the common features and individual variables of the participants' developmental trajectory and concludes with pedagogical implications and suggestions for further research.

CHAPTER 2

LITERATURE REVIEW

Chapter 2 reviews previous studies associated with this study and provides the rationale for the present study. Section 2.1 introduces the theoretical framework of this study in sociocultural concepts of L2 development. Drawing from Systemic Functional Linguistics (SFL) in linguistics and Sociocultural Theory (SCT) in psychology, this section discusses the fundamentals of genre pedagogy in L2 writing instruction. Section 2.2 demonstrates the incorporation of SFL-informed genre-based curriculum into ESL and EFL context, and its impact on L2 writing development in three aspects: (i) genre-specific text production, (ii) academic language and literacy development, and (iii) genre awareness and critical language awareness. Based on the prior research findings, section 2.3 posits the limitations of previous studies and presents research questions guiding the present study.

2.1. Theoretical Framework

2.1.1. Systemic Functional Linguistics

Following the functionalist approach to language as a social semiotic system (Firth, 1957), SFL posits language in terms of the association between the meanings in a particular context of culture (genres) and situation (register) and the

linguistic resources, evolved to manifest the meanings. The close relationship between context and language in SFL is presented in Figure 2.1. Based upon Halliday’s multifunctional model of language (Halliday & Matthiessen, 2014), the process of making meaning is considered to be multifunctional in every language (Matthiessen, 2006). It comprises *constructing* our experience or knowledge (the *ideational* metafunction), *enacting* our social relations (the *interpersonal* metafunction), and *presenting* the meanings construed as coherent information (the *textual* metafunction) (Halliday & Matthiessen, 2014; Matthiessen, 2007). The three metafunctions of language resonate with three contextual variables of *field*, *tenor*, and *mode*. They are realized as functional linguistic varieties within the context, “registers,” from a configuration of *field* (subject matter or content), *tenor* (social roles and relationships), and *mode* (flow of information either in oral or written text) respectively.

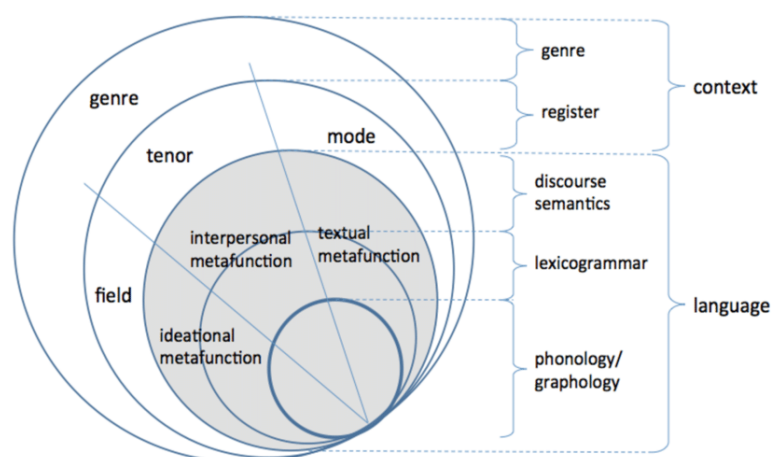


Figure 2.1 *Stratification and Metafunctions in the Systemic Functional Linguistic Framework*
(Hao, 2018, p.9)

C O N T E X T	CONTEXT OF CULTURE Genres as social processes for achieving purposes within the culture.		
	CONTEXT OF SITUATION Registers as particular configurations of the field, tenor and mode.		
	<i>FIELD</i> (subject matter or topic)	<i>TENOR</i> (roles and relationships)	<i>MODE</i> (along a continuum from 'most spoken' to 'most written')
	↑	↑	↑
L A N G U A G E	IDEATIONAL METAFUNCTION	INTERPERSONAL METAFUNCTION	TEXTUAL METAFUNCTION
	Clause level <i>Experiential metafunction:</i> The types of <i>processes</i> involved in the activity, the <i>participants</i> in those processes and the surrounding <i>circumstances</i> . Beyond the clause <i>Logical metafunction:</i> The <i>logical relationships</i> between events (e.g. where? when? how? why?)	Clause level Resources for interaction (e.g. the MOOD system: questions, statements, commands, offers). Beyond the clause Resources for creating patterns of evaluation and engagement with the audience.	Clause level Theme and Rheme (the 'beginning' and 'end' of the clause). Beyond the clause Cohesive devices to form text.

Figure 2.2 *A Functional Interpretation of Grammar*
(Christie & Derewianka, 2008, p.8)

SFL postulates language is hierarchically stratified into three major strata: phonology/graphology for the expression, lexicogrammar, and semantics for the content (Halliday & & Matthiessen, 2014). The three metafunctions of language are realized through the use of language in the stratification, as provided in a functional model of language in Figure 2.2. Lexico-grammar, a combination of lexicon and grammar, takes a central role in a meaning-making system of language.

First, language users represent their experience or ideas through experiential metafunction at the clause level and logical metafunction between clauses. Experiential metafunction posits the basic units of meaning construction constructed within clauses, by the *transitivity process*. It consists of the *process*

(realized in a verb), the *participants* (realized in nouns), and the surrounding *circumstances* (realized in prepositional phrases and adverbials) involved in the activity represented by language. Logical metafunction expands or projects the creation of meaning beyond the clause level and provides the logical relationships between events by linking clauses with conjunctions, subordinate conjunctions, and relative or embedding clauses.

Secondly, interactional metafunction is realized by the *mood* system (questions, statements, commands, offers) and *modality* (in terms of probability and obligation of a proposition). Language use reflects users' evaluation of events and engagement with the audience as specified by *appraisal theory* (Martin & White, 2005) – engagement, graduation, and attitudes such as emotional reaction (affect), appreciation, and judgment.

Third, textual metafunction serves to organize clauses as a message through thematic development and cohesive devices. In English, the beginning of the clause often signals the topic of discourse, the (experiential or topical) *Theme*, and the rest of the clause provides new information, the *Rheme*, foregrounding the information of interest to the writers. The thematic development reflects the progress of topical themes across texts with regard to *new information* and *given information*. Cohesive devices such as personal and relative pronouns, determiner uses, and comparative and demonstrative serve as a *reference* to refer back to the items once

introduced and reinterpret them in building a coherent text.

2.1.1.1. Grammatical Metaphor

In the SFL-oriented genre approach, grammatical metaphor (GM) has been theorized as an important construct to indicate the complexity of advanced L2 writing (Byrnes, 2009, 2014b; Derewianka, 2003; Halliday & Matthiessen, 1999; Ryshina-Pankova, 2015; Yasuda, 2017). Grammatical metaphor is an incongruent representation of meaning-making resources (Halliday & Matthiessen, 2014), which emerges around adolescence (Derewianka, 2003) or upper primary years (Christie, 2012) in L1, and is considered a sign of advanced capacity in both L1 and L2 (Ryshina-Pankova, 2015).

Ideational grammatical metaphor tends to be realized by nominalization (Christie & Derewianka, 2008) and contributes to creating coherent texts in academic writing (Ravelli, 2003). It contributes to the thematic development of the text by (i) the potential to refer and (ii) the potential to expand (Halliday, 1998). By compacting the experience of the process, quality, and logical relation into a nominal group, GM creates chains of reasoning in the information flow, increasing cohesion between sentences (Ryshina-Pankova, 2015).

In addition, interpersonal grammatical metaphor refers to a mismatch between

mood and modality meanings and meaning-making resources. Examples include mismatch of demands and declarative in indirect speech acts and experientialized modality in explicit subjective modality as in “*I think~*”. GM is regarded as one of the constructs of advanced genre knowledge between the two strata, semantics and lexicogrammar, of language development.

2.1.2. Sociocultural Theory

Based on Vygotsky (1978)’s theory of mind, Sociocultural theory (SCT) maintains that cognitive development arises in the interactions, which the symbolic tools in the specific culture, particularly language, mediate. One of the fundamental constructs in SCT is the role of mediation. Rooted in a psychological perspective, SCT suggests that learning occurs through external mediation in social interaction, “scaffolding,” and internal mediation by inner speech (Wertsch, 1985). In other words, a novice develops their cognitive capacity including language learning through social interaction with a more knowledgeable person in the zone of proximal development (ZPD), “the distance between the actual developmental level by which a learner can solve a problem independently and the potential developmental level by which he can under the guidance of an adult or in collaboration with more capable peers (Vygotsky, 1978, p.86).” Internalization is the key to human cognition development, where knowledge is initially developed

at interpersonal meaning-making (on the social plane) and subsequently appropriated at the intrapersonal level (on the psychological plane) (Vygotsky, 1978). The transformation, or “appropriation”, occurs when people not only participate in the social interaction but also ascribe different interpretations to these social activities (Wertsch, 1998).

A strand of researchers in second language acquisition research has shown the mediating role of the semantic system of the native language in L2 development (Lantolf & Thorne, 2006) and posited that L2 instruction functions as mediating tool for “learning-leading-development” (Duun & Lantolf, 1998, p. 420). They explored how mediated instruction through scaffolding brings about the gradual development of second language acquisition (Donato, 2000; Lantolf, 2005; Strauss, Feiz, Xiang, & Ivanova, 2006; Swain, 2005). For example, language output in social interaction, collaborative dialogue, mediated the internalization of language learning, offering L2 learners the opportunity to notice gaps in their linguistic knowledge (Swain, 2005). Moreover, the dialogic co-construction of meaning over model texts in collaboration functioned as a mediating tool for college-level L2 writers to recognize discursive patterns and appropriate them in their writing, leading to internalization (Strauss et al., 2006).

Despite its strengths in conceptual development, some researchers have posited gaps in Vygotsky’s framework for second language acquisition (SLA)

(Hasan, 1992; Lantolf & Thorne, 2006; Wells, 1994). From the psychological orientation for understanding higher mental activity, it fails to address how valued forms of semiotic mediation, particularly language, develop systematically. Although the SCT perspective attends to individual cognitive development through participation in linguistically mediated social interaction, scant attention has been paid to language use as social behavior.

In this context, research in SLA explored the integration of SCT and SFL into second language classrooms, based on the compatibility and complementary contribution of SCT and SFL (Byrnes, 2006; Gebhard, et al., 2011; Hasan, 1992; Lantolf, 2011; Wells, 1994). SCT framework was considered to be highly compatible with SFL, based upon the social and contextual understanding of language, language acquisition, and pedagogical practice. First, both SCT and SFL adopt a genetic approach to language and consider the development of human cognition to have both biological and social foundations, as an ontogenetic and phylogenetic phenomenon. Second, language is a powerful semiotic tool in social activity, and learning language means appropriating culture in both theories. The use of language in interaction establishes the co-construction of meaning whereby the culture is enacted and transmitted to the next generations. Third, both theories contend the centrality of schooling through social interaction either towards conceptual development of words in SCT (from everyday concepts to scientific concepts) or expansion of semiotic repertoires in SFL (reconstruction of meaning

from commonsense to educated knowledge).

Furthermore, SFL scholars have shown that the synthesis of Systemic functional linguistics and Vygotsky's theory of mediation and appropriation contributed to academic language curriculum development in schools, termed "genre pedagogy" (Christie & Martin, 1997; Christie & Derewianka, 2008; Rose & Martin, 2012). SFL successfully complemented the lacunae in SCT based on the language-based theory of learning (Halliday, 1993). From a cognitive linguistics perspective, a Hallidayan perspective considers language as multifunctional semiotic choices in the process of meaning-making (Halliday & Matthiessen, 2014). It primarily focuses on language as social behavior itself in the social context, which reflects learners' desire to construct knowledge, construe social relationships and control the flow of discourse. The insufficient attention to interpersonal and textual metafunctions of the language in the Vygotskian perspective was effectively complemented by the multifunctional perspective on the language of SFL. Coupling SFL and SCT, genre pedagogy established successful language learning potential for L2 learners to expand their meaning-making repertoires with the psychological foundation of cognitive development through mediation. Hence, the integration of SCT and SFL provided a unified and effective pedagogy for language learning with SCT providing the psychological framework for development and SFL the linguistic framework to be learned (Lantolf, 2011; Lantolf & Thorne, 2006).

2.1.2.1. Learner Autonomy

Autonomy is defined as the “capacity to control one’s own learning” (Benson, 2011, p.58), building on the definition as “the ability to take charge of one’s own learning” (Holec, 1981, p.3). In the definition, “capacity” refers to the overlapping construct of ability, desire, and freedom, and “control” is enacted in the three dimensions of cognitive process, learning management, and learning content (Huang & Benson, 2013). In second language learning, it is often related to metacognitive and metalinguistic knowledge in the cognitive process of noticing and attending to language input.

Drawing upon the ZPD (Vygotsky, 1978), learner autonomy is specifically defined as taking initiative in control, making choices and taking responsibility in second language learning (Feryok, 2013; van Lier, 2008). It includes independence in learning, “the exercise of responsibility within the social context” (Kohonen, 1992, p.19). It is closely related to self-regulated activity in Vygotsky’s developmental theory (van Lier, 2008). The development of the psychological process through social interaction leads learners to autonomous performances (Lantolf & Thorne, 2006), where self- and other-regulated activity is intricately associated with their development in the ZPD (van Lier, 2008). As Vygotsky (1986) distinguished “conscious imitation” from “automatic copying” (p.188), transformative imitation requires the learner’s agency (Lantolf, 2003), and

autonomy is viewed as both condition for and outcome of the transformative imitation (Feryok, 2013). In this sense, autonomy appears not only when learners consciously attend to language choices in the interaction, but also when they develop their language use through intelligent imitation individually.

To be specific, attention to autonomy in genre pedagogy is closely associated with scaffolding (Hyland, 2007, 2008). Learner progress was considered as the regression of other-mediation in the teaching-learning cycle as shown in Figure 2.3. Reduced teacher involvement and increased learner independence in genre writing display their development of autonomy in genre writing (Hyland, 2008). In other words, as the teacher gradually withdraws her support and learners gain greater control over their writing process over time, their increased autonomy supports them to develop their writing competence within the zone of proximal development (Hyland, 2007).

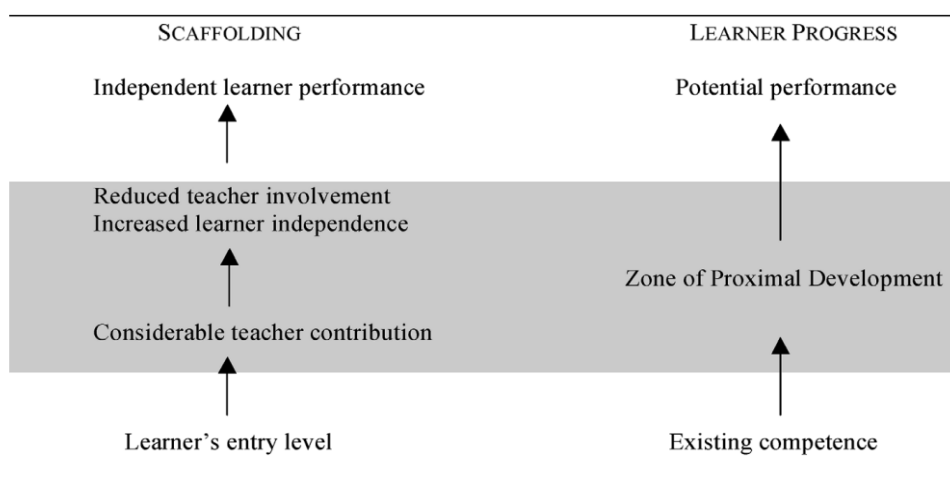


Figure 2.3 *Scaffolding in the Teaching-Learning Cycle*
(Hyland, 2008, p. 559)

2.1.3. Genre Pedagogy

Genre refers to “abstract, socially recognized ways of using language” (Hyland, 2007, p. 149). It is both a cognitive and social concept, in that it is a part of our schemata (cognitive) developed from experiences with texts and their cultural context (social) (Johns, 1997). Departing from the process writing approach, genre-based writing instruction has become “one of the most important and influential concepts in language education” (Hyland, 2007, p. 5).

Three broad overlapping approaches to the genre have received wide acceptance (Hyon, 1996): Systemic Functional Linguistics (SFL), English for Specific Purposes (ESP), and the New Rhetoric (NR). While the New Rhetoricians considered genre as social action with a dynamic quality, mostly in the L1 university composition education context, SFL and ESP have become increasingly influential parts of second/foreign language education. ESP and SFL both concentrate on the analysis of discourse structure, “stages” in SFL and “moves” in ESP, and genre-specific features. However, they are different from three perspectives (Hyland, 2007). First, while ESP identifies genres with the specific discourse communities, such as academic disciplines or particular professions, SFL holds a solid foundation in the functional theory of language, integrating studies of SFL, Communicative Language Teaching (CLT), and Pragmatics (Halliday & Matthiessen, 2004). Second, SFL is more language-focused, and meaning-oriented, while ESP is of pragmatic, acculturation-motivated approach (Yasuda, 2012). SFL

concerns meaning-making choices of lexico-grammatical resources into coherent textual features, whereas ESP focuses on rhetorical consciousness and generic structure within a discourse community. Third, ESP/EAP curricular is mostly designed for post-secondary, advanced-level language learners (Johns, 2003), whereas SFL offers a framework for genre use at all educational levels from primary school students (Rothery, 1996; Brisk, 2015), secondary school students (Christie & Derewianka, 2008; Christie, 2012), foreign language collegiate students (Byrnes, 2009, 2011, 2012, 2013) to adult immigrant language learners (Feez, 2002). Considering the present study aims to provide instruction to enhance EFL Korean high school students' writing proficiency for communicative functions, SFL has been chosen as the linguistic framework for instruction.

2.1.3.1. SFL-informed Genre Pedagogy

SFL-informed genre pedagogy was designed to provide students with a guide to writing the genres of schooling with explicit attention to language (Christie & Martin, 1997; Christie & Derewianka, 2008; Rose & Martin, 2012). It was initially proposed to offer access to education for marginalized groups such as immigrants in Australia by the Sydney School, based on the educational sociology of Bernstein (1990). With the democratic perspective of the education system, the centrality of evaluation in schools, as in the Korean education system, made the scholars of the

Sydney School provide effective preparation for the learning tasks in schooling. As learners are “learning *through* language and learning *about* language” (Halliday, 1993, p.113) in a foreign/second language learning, explicit literacy teaching, attending to a new knowledge of a language (KAL) explicitly, was considered to support and complement language learning (Matthiessen, 2006; Rose & Martin, 2012).

Operating SFL into practice, scholars have mentioned complementarity between SFL and Sociocultural theory (SCT) (Hassan, 1992; Martin, 1999; Wells, 1994). Based on the perspective of scaffolding in SCT (Lantolf, 2000), genre pedagogy has established an explicit methodological model of teacher-supported learning, the Teaching-Learning Cycle (TLC) (Rothery, 1996; Rothery & Stenglin, 1997; Feez, 2002; Rose & Martin, 2012). First implemented by the Sydney school, TLC aims to scaffold learners so that they have appropriate genre writing knowledge and complete the genre writing independently. TLC consists of three main phases: *Deconstruction*, *Joint construction*, and *Independent construction* in Figure 2.4.

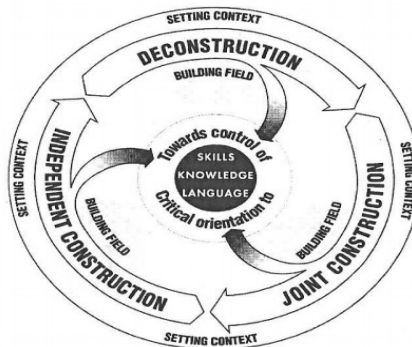


Figure 2.4 Teaching Learning Cycle Model
(Rose & Martin, 2012, p.66)

First, deconstruction includes joint reading and analysis of a model text in the target genre. The instructor directs students to the rhetorical and formal features of the text, called “prepare for reading” (Rose & Martin, 2021, p. 147), and guides them to analyze, compare and manipulate the genre exemplar to attend to the genre-specific features, called “detailed reading” (Rose & Martin, 2012, p. 154). Rose and Martin (2012) suggested three discourse moves during detailed reading: *focus*, *identify*, and *affirm*, which is similar to the initiation-response-evaluation (IRE) sequence (Sinclair & Coulthard, 1975), or the initiation-response-follow-up (IRF) sequence (Wells, 1993), a common pattern of teacher-student interaction in the whole-class instruction. The teacher attends to the rhetorical and lexicogrammatical features of the genre by asking a Wh-question (*focus*). Students then identify the points (*identify*), which leads to confirmation of the answer (*affirm*) or elaboration of the textual, meaning-making nature of writing (*elaborate*).

In the second phase of TLC, the instructor and students select a new topic of the target genre and construct the text together. The teacher’s support and guidance

serve as a scaffolding to appropriate genre writing “through interaction in the context of shared experience,” (Martin & Rose, 2005, p.252) often providing “an authoritative guide for language choices” (Rose & Martin, 2012, p.162). While the teacher utilizes the discursive actions of focus, affirm, and elaborate to guide writing, students often provide their ideas and wordings (*propose*) to construct the joint composition.

In the independent construction stage, students are required to write the text independently. The teacher encourages students to relate what they have learned to their composition, showing greater autonomy. The last phase of TLC includes drafting and conferencing, and the teacher serves as “an authoritative mentoring role” (Rose & Martin, 2012, p. 63) to guide learners’ meaning-making choices during the consultative process, though the nature of the conferencing evolves as the learner develops their knowledge.

The key construct in the cycle is that repeated practice under teacher guidance ensures learners’ opportunities to engage in activities reflecting on their learning and to act on these through writing and evaluating their performance (Hyland, 2007). The stages of the cycle are systematically and recursively related and foster “shared consciousness” among peers and “borrowed consciousness” from the teacher (Hyland, 2007, p. 158). The mediation of the teacher shifts from explicit to implicit knowledge throughout the guided repetition of writing practice, and the graduated mediation resonates with the emergent autonomy of L2 learners

(Aljaafreh & Lantolf, 1994). The teaching-learning cycle facilitates learners to move away from other-regulation (reliance on the teacher) to greater independent self-regulated performance (reliance on the self) (Aljaafreh & Lantolf, 1994; Hyland, 2008). The scaffolded assistance and mediation in TLC support learners to reach their potential performance in the ZPD (Donato, 2000).

In addition, feedback plays an essential role in language development in genre pedagogy (Hyland, 2007). Beyond the focus on correction on the clause level in the second language acquisition (Ellis, 2009), feedback centers on various levels of language, including graphology, lexicogrammar, register, and genre. While SCT draws learners' attention to language in the dialogic process, genre pedagogy posits that explicit attention to language, especially in the form of metalanguage, "a language for talking about language" (Schwarz & Hamman-Oritz, 2020, p. 6), enhances their language development. In TLC, written feedback also provides learners with both corrective and supportive feedback, serving as mediation or scaffolding in the ZPD (Devrim, 2013). The teacher's evaluation of the learners' ZPD determines the extent to which the written feedback is more explicit or implicit (Devrim, 2014). The instructor needs to adapt their feedback to the learners' proximal development level if implicit feedback does not bring about the uptake in the following draft. This approach is in line with the proposition by Aljaafreh and Lantolf (1994) which states that scaffolding should be graduated and contingent, leading the learners to self-regulated performances.

In an attempt to explore L2 writing development in genre-based instruction, the study incorporates the teaching/learning cycle into the genre-based tasks as the main pedagogical approach (Byrnes, 2014a, 2014b; Byrnes et al., 2010; Yasuda, 2011, 2015, 2017).

2.1.3.2. Genre in Systemic Functional Linguistics

Genre in SFL is defined as “a staged, goal-oriented social process” (Martin, 1992, p. 505), and language serves as “a meaning-making system” in a particular social context (Martin, 2009, p.11). Genre, the social purpose of a text, lies beyond the register. It shapes how the text was constructed to construe meaning, with the three dimensions of social context *field*, *tenor*, and *mood* interwoven together.

Based upon a solid foundation in the functional theory of language (Halliday & Matthiessen, 2014), SFL accounts for meaning-making choices of lexico-grammatical resources into coherent textual features and offers a framework across genres. Genre comprises the rhetorical structures, “stages,” fundamental to various communicative functions, and the linguistic resources associated with the purposeful meaning-making in a culture (Hyland, 2007). For example, retelling an experience makes a recount, presenting factual information makes a report, and giving arguments for a proposition makes an exposition as shown in Table 2.1.

Table 2.1
The Classification of Genres

	Genre	Social Purposes	Stages
Stories	Recount	To reconstruct past experiences by retelling events in the original sequence	Orientation ^ Record of events ^ (Reorientation)
	Narrative	To entertain and instruct via reflection on experience	Orientation ^ (Complication) ^ (Evaluation) ^ Resolution
Factual texts	Description	To give an account of imagined or factual events	Identification ^ Aspect ⁿ ^ (Conclusion)
	Procedure	To show how something is done	Goal ^ Steps 1-n ^ (Results)
	Report	To present factual information, usually by classifying things and then describing their characteristics	Problem ^ reason ⁿ ^ (Conclusion) ^ Recommendations
	Explanation	To give reasons for a state of affairs or a judgment	Phenomenon ^ Explanation ⁿ
Arguments	Exposition	To give arguments for why a thesis has been proposed	(Background) ^ Thesis ^ Argument ⁿ ^ (Counterarguments) ^ (Concession) ^ Reiteration
	Discussion	To argue the case for two or more points of view about an issue	(Background) ^ Issue ^ Point of view ⁿ ^ (Conclusion)

Note. Adapted from Hyland (2007, p. 29 & 33) and Byrnes et al. (2010, p. 67)

On a range of genre classifications, previous studies have established that development in genre knowledge advances across different genres as each genre imposes different cognitive and linguistic demands on learners. The progress occurs gradually from the personal/recoding genres, factual/explaining genres, to analytic/arguing genres (Coffin, 2006; Schleppegrell, 2004).

Argumentative writing is a particularly prominent school genre, which aims to convince readers of the writer's central position (Hyland, 1990). The ability to write a persuasive essay is the key to success in both academic and real-life

contexts, so persuasive writing is one of the most common genres in the high school and undergraduate curriculum (Schneer, 2014). High-stake exams in L1 (e.g., SAT) and L2 (e.g., TOEFL, IELTS) also regularly assess students' argumentative essays within a limited time (Uccelli, Dobbs, & Scott, 2013). Despite its prominence, Korean EFL students have been provided few opportunities for argumentative writing and find it more difficult than other genres (Park, 2015). Hence, this study attempts to offer instruction on argumentative writing to Korean EFL high school students and explore their L2 writing development throughout the process.

2.1.3.3. Rhetorical and Linguistic Features of Argument Genre

Toulmin (1958) pointed out that an argument is comprised of the *claim*, *grounds*, and *warrant*. The claim, the main point of the essay, is supported by the grounds or evidence, which is connected by the inference or general assumption (*warrant*) taken for granted in the context. Based on Toulmin's logic, studies have analyzed the structure of the argument as shown in Table 2.2.

One strand of studies has shown the obligatory and optional stages of argument for pedagogical aims : (i) *Thesis* ^ *Argument* ^ *Argument Claim (reason)* ^ *Argument Support* ^ *Consolidation* (Hyland, 1990), (ii) *Statement of position (thesis statement)* ^ *Argument* ^ *Summing up the position (reinforcement of position)* (Derewianka, 1990), and (iii) *(Background information)* ^ *Thesis statement* ^

Reason/Argument^m ^ Evidenceⁿ ^ Reinforcement of thesis (Brisk, 2015).

On the other hand, there are approaches to argumentation that state refutation as the primary element of the genre (Knapp & Watkins, 2005; Reid, 2000). Written arguments are considered to consist of two main types: exposition and discussion (Knapp & Watkins, 2005). While exposition is to present the point of view of the writer with elaboration supporting it, discussion is a more sophisticated argument considering the central proposition from several perspectives, including statements for and against. “Counter-argument,” the arguments of the opposition, suggests the writer’s awareness of multiple viewpoints and strengthens his proposition by refutation or concession of them, weakening “counter-arguments,” to consolidate his argument. The “Concede-counter” move takes a range of structures, usually with the transition markers such as *although* (Reid, 2000).

Table 2.2
Rhetorical structure of argument genre

Hyland (1990)	Brisk (2015)	Derewianka (1990)	Byrnes et al. (2010)	Reid (2000)
Thesis (Gambit)^(Information)^(Proposition)^(Evaluation)^(marker) Argument Marker^(restatement)^(Claim)^(Support) Conclusion (Marker)^(Consolidation)^(affirmation)^(close)	(Background information)^(Thesis statement)^(Reason/Argument ⁿ ^ Evidence ⁿ ^ Reinforcement of thesis.	Statement of position (thesis statement)^(Argument)^(Summing up the position (reinforcement of position)	(Background)^(Thesis)^(Argument)^(Counterarguments)^(Concession)^(Reiteration)	Introduction with thesis statement^(background paragraph)^(Argument ^m)^(Counterargument)^(Refutation of counterargument)^(conclusion)

Based on the analysis of genre texts, previous studies have found genre-specific linguistic features of argumentative essays (Derewianka, 1990; Knapp & Watkins, 2005; Uccelli et al., 2013; Byrnes, et al., 2010). Derewianka (1990) listed generalized participants (often abstract nouns), a variety of verbs (action, relational, verbal, and mental verbs), timeless present tense, nominalization, modal '*should*', and emotive words, and frequent use of passives and pronoun choice for voice. Knapp and Watkins (2005) illustrated that linguistic features in an argument are organized to produce logical, coherent texts, and to position both the writer and reader. First, appropriate uses of a variety of connectives (temporal, causal-conditional, comparative, and additive connectives), reference, and theme/new information contribute to the cohesion of the text. Second, modality, voice, and nominalization assist writers to address readers in a more objective argument. Byrnes and her colleagues (2010) mentioned key language features of argument as follows: nonhuman and abstract participants, quotes and reports, technical lexis, move from more to less modal proposition, and continuous evaluation of arguments and evidence. In the academic persuasive essays, Uccelli et al. (2013) mentioned factors correlating with argument quality and described two-discourse dimensions of argumentative academic writing: organizational markers and evaluative stance markers. Discourse organizational markers signal the organization of the text explicitly and stance markers state the writer's judgmental viewpoint (deontic markers) and degree of certainty toward the assertion

(epistemic markers). Furthermore, Schleppegrell's (2004) description of academic language, developed from the SFL perspective, is also considered one of the features of language use in the argument genre as a reference point. Appendix 1 summarizes the linguistic features of the argument genre in the previous studies which were adapted by the researcher in terms of three metafunction frameworks. Nominalization, a range of modality expressions, and a variety of cohesive devices are general linguistic features of the argument genre.

2.2. L2 Writing Development in SFL-informed Genre-based Instruction

Based on the theoretical framework, this section reviews empirical studies on the incorporation of SFL-informed genre-based curriculum into second/foreign language learning and discusses the impact of genre-based instruction on English language learners' L2 writing development in previous studies relate to the present study.

2.2.1. SFL-informed Genre-based Curriculum

SFL-informed genre-based instruction has been extensively developed into Genre-based Curriculum in (i) K-12 school contexts in Australia (Christie & Derewianka, 2008; Christie, 2012; Christie & Martin, 2007; Humphrey &

MacNaught, 2011, 2016), and (ii) primary schools in the United States of America (Achugar, et al., 2007; Aguirre-Muñoz, et al., 2009; Brisk, 2015; Brisk, Hodgson-Drysdale, & Connor, 2011; Gebhard & Harman, 2011; Harman, 2013), and (iii) foreign language collegiate program (Byrnes, 2009; Byrnes & Sinicrope, 2008; Byrnes, 2014a, 2014b; Byrnes, et al., 2010; Yasuda, 2011, 2015, 2017).

Adopting the SFL framework (Halliday & Matthiessen, 2014) from the Sydney School, initiatives for language and literacy development in primary and secondary schools were developed in Australia (Christe, 2012; Christie & Derewiank, 2008; Humphrey & MacNaught, 2011, 2016; Rose & Martin, 2012). Since the 1990s, the initiatives were set out centering around New South Wales (NSW) to address language and literacy across the Key Learning Areas (KLAs) (Sharpe, 2017). Professional development project for secondary teachers such as *Write it Right* and *Metalanguage for embedding literacies in the Key Learning Areas (MELK)* was provided. Christie and Derewianka (2008) and Christie (2012) offered a comprehensive guide to enhancing school discourse from childhood, adolescence, to adulthood. They developed a staged genre-based writing course on the subject of English, history, and science. They documented four developmental phases in learning to write: (i) early childhood, (ii) late childhood to adolescence, (iii) mid-adolescence, and (iv) late adolescence and afterward, depending on the congruent and incongruent meaning-making resources. GM was said to emerge in phase 2 and established in phase 4, with a high proportion of abstraction,

generalization, and value judgment (Christie & Derewianka, 2008). The developmental trajectory was based on the major linguistic changes emerging throughout the writing development in terms of ideational, interpersonal, and textual metafunctions. A summary of the linguistic changes is provided in Appendix 2, as a condensed version from Christie and Derewianka (2008, p. 219-237). The detailed description of the linguistic changes is used as a benchmark point for the L2 writing development of Korean EFL students.

Table 2.3

4x4 Metalinguistic Framework for Analytic Expositions

Text unit meaning	Whole text (structure related to context)	text related	Paragraph (phase)	Sentence (clause/clause complex)	Word and expression
Language to express ideas (field)	Discipline ideas unfold as stages to achieve persuasive purpose	ideas text	Ideas for PEEL phases relevant to subject (i.e., point, elaboration, evidence, link)	Expanded groups relating groups and classify	noun and verb describe appropriate tense
Language to develop ideas (field)	Multiple ideas developed to form analytical framework	ideas form	Ideas expand as logical sequences to compare, contrast, show cause and consequence	Well-structured simple and complex sentences expand ideas logically	Causal and contrastive conjunctions and text connectives link ideas
Language to interact with others (tenor)	Proposition reinforced, justified, defended persuade the audience that a position is valid	and to the	Claims supported and rebutted to open and close space for other views	Concessive clauses, modality, and evaluative expressions express and negotiate opinions objectively	Modality through modal verbs, adverbs, and adjectives; clause subject and verb agree in number and person
Language to structure and organize text (mode)	Layout, text, and paragraph openers signal organization	text	Paragraphs form waves from abstract packed topic sentences to concrete unpacked sentences	Sentence openers, text connectives, active and passive voice, focus attention on the topic and argument	Abstract nouns and referring words track ideas; spelling and punctuation assist in meaning

Note. From Humphrey & Macnaught (2016, p. 815-816)

Furthermore, the effort to embed academic language and literacy into the curriculum in the ELK research design resulted in a metalinguistic framework, called a *4x4 literacy toolkit* (Humphrey, 2015), in collaboration with curriculum teachers. The framework was to offer a clear description of key linguistic resources at different strata of metafunctions. Since the 4x4 metalinguistic framework provides a rich description of meaning-making resources, the framework for analytic expositions (Humphrey & Macnaught, 2016, p.815-816), presented in Table 2.3, served as the guidelines for the curriculum of the present study.

SFL-informed pedagogy in association with teacher education has established long-term, large-scale projects in the U.S. elementary contexts based on strong research-practice partnerships (Gebhard, 2010; Schwarz & Hamman-Ortiz, 2020). Under the *No Child Left Behind* legislation in the United States of America, the growing linguistic demands on English Language Learners (ELLs) led to three strands of pedagogic approach with the incorporation of teacher training programs.

First, the Design-based SFL Professional Development research project, following the California History Project (CHP) was conducted by Schleppegrell and her colleagues in Michigan (Achugar et al., 2007; Aguirre-Muñoz et al., 2008; Klingelhofer & Schleppegrell, 2016; Moore, 2019; Moore, et al., 2018; O'Hallaron, 2014; Schleppegrell, 2013, Schleppegrell & Moore, 2018). In the three-year designed-based research, around twenty teachers were provided with SFL analytic methods to examine history texts. The professional development of the teachers

aided a large population of Arabic-speaking ELLs to develop academic literacy. The use of metalanguage and its affordances in assisting the literacy development of ELLs have been extensively discussed.

Second, the Access to Critical Content and English Language Acquisition (ACCELA) Alliance was set out at the University of Massachusetts-Amherst to assist the literacy learning of ELLs since 2002 (Accurso, Gebhard, & Selden, 2016; Gebhard, 2010; Gebhard, et al., 2011; Gebhard, et al., 2014; Gebhard & Harman, 2011; Harman, 2013). Studies have shown that teachers' participation in the SFL-informed professional development led them to design literacy instruction suitable for the disciplines and support ELL's academic literacy development.

Third, Brisk and her colleagues have made consistent attempts to link SFL-based genre-based instruction to Common Core State Standards (CCSS) for K-5 elementary school classrooms with a large population of Latinx ELLs in Massachusetts (Brisk, 2010; Brisk, 2012; Brisk et al., 2011; Brisk & Ossa-Parra, 2018; Brisk, Tian & Ballard, 2021; Brisk & Zisselsberger, 2011). "The genre of writing" project suggested sequenced lessons to prepare K 1- 5 students to learn to write various genres: procedure, recounts, reports, explanations, arguments, and fictional narratives. A range of practical activities for course design was provided in her book in lesson plan format, with rubrics for analysis of student work in purpose and language, and graphic organizers (Brisk, 2015). The SFL-informed professional development has been reported to leverage primary school bilingual

students to write genre-specific texts.

As SFL-oriented genre-based instruction has been successfully implemented in the primary and secondary schools in the English as a Second Language (ESL) context, an attempt to incorporate this approach into the foreign language curriculum has been made. Byrnes and her colleagues have developed an advanced L2 German literacy curriculum, a four-year genre-based task curriculum integrating content and language learning at Georgetown University's German Department (GUGD) (Byrnes, 2009; Byrnes & Sinicrope, 2008; Byrnes, 2014a, 2014b; Byrnes, et al., 2010; Maxim, 2021; Ryshina-Pankova, 2010, 2011). Based on the SFL perspectives, they offered a principled proposal for fostering writing development from novice to advance over the five curricular levels through the integration of four skills across narrative, recount, report, and academic essays. Each curricular level specified attainable learning goals with writing tasks appropriate for the level as a prototypical performance writing task (PPT) taken at the end of the curriculum. The detailed description of curriculum development assisted in planning the genre-based instruction of this study.

In summary, the long-term, large-scale projects based on the strong research-practice partnership have provided a rich description of the genre-based curriculum development, class enactment, and students' academic development. The present study attempts to take an eclectic approach to apply the findings in the previous

studies to the specific Korean EFL context.

2.2.2. L2 Writing Development in Genre-based Instruction

A large body of literature has investigated the impact of genre-based instruction on ELLs' literacy development in various contexts: primary, secondary, and tertiary levels, either in a second language or in a foreign language context. A recent systematic literature review has revealed that genre-based writing instruction leveraged ELLs (i) to produce genre-specific texts, (ii) to enhance academic language and literacy development, and (iii) to raise genre awareness and critical language awareness (Gebhard, 2010; Schwarz & Hamman-Ortiz, 2020).

2.2.2.1. L2 Development in Genre-specific Text Production

Empirical studies have shown that genre-based instruction supported L2 learners in comprehending and producing various academic genres. In the Korean EFL context, researchers attempted to teach various genres to secondary school students through genre-based instruction: recounts/diary (Bae, 2012; Park, 2007), argumentative writing (Lee, 2005; Kim, 2017; Park, 2007; Park, 2015), application letter (Lee, 2006), and staged instruction of various genres (Yoon & Lee, 2016).

Genre-based instruction helped middle school students to develop diary writing competence in terms of content, organization, and language, and to enhance self-confidence in L2 writing (Bae, 2012). Staged genre instruction on middle and high school students was found to be effective in the thematic development and fluency of their writings (Yoon & Lee, 2016). In addition, high school students improved their rhetorical structures and genre-specific linguistic features after genre-based instruction (Lee, 2005, 2006; Park, 2007; Park, 2015). To illustrate, second-grade high school students produced diaries and arguments with enhanced general writing quality in terms of content, organization, language, connection, and stages of development after 8 sessions of genre instruction (Park, 2007). Genre-based instruction also contributed to text fluency, structure, and the use of linguistic features such as connectives and modal auxiliaries, particularly for higher-level students (Park, 2015).

In the tertiary EFL education context, studies have suggested that genre-based instruction had beneficial effects on the genre writing competence of undergraduates, though the criteria for learner proficiency level seemed to be different for each research (Bacha, 2010; Henry & Roseberry, 1988, 1999; Kwon & Jung, 2013; Park, 2012; Wang, 2013; Yasuda, 2011, 2015). Quantitative analysis of the first-year college students' writing found that genre-based instruction enhanced the rhetorical structure of tourist information texts (Henry & Roseberry, 1998), the introduction of expository texts (Henry & Roseberry, 1999), and

argumentative writing (Park, 2012), while qualitative analysis of argumentative writing also showed its positive effects on the thematic development of Arabic-speaking ELLs (Bacha, 2010). Moreover, explicit instruction on the stages of argument, with a refutation of counter-arguments, had affected Korean EFL college students' argument development (Kwon & Jung, 2013), and leveraged Chinese college EFLs to raise genre awareness and enhance holistic writing quality and lexical diversity, but fluency was found to be not significant (Wang, 2013).

Some studies explored that genre-based instruction affected both rhetorical structure and lexico-grammatical choices of the specific genre (Park, 2012; Yasuda, 2011, 2015). For example, Korean college students improved text fluency, text structure and development, and use of grammatical devices (Park, 2012). Japanese sophomore students were reported to enhance genre knowledge, writing competence, and genre awareness through genre-based instruction (Yasuda, 2011, 2015). However, the proficiency level of learners seemed to be a controversial issue over whether genre instruction had a more significant effect on the lower-proficiency level learners (Park, 2012) or higher-level learners (Yasuda, 2015).

In the ESL context, there has been an increasing amount of literature on how professional development of teachers on the SFL-informed genre instruction leveraged ELLs to understand and compose specific academic genres: reports (Brisk et al., 2011), fictional narratives (Brisk & Zisselsberger, 2011), procedural

recounts (de Oliveira & Lan, 2014), biographies (Brisk & Ossa-Parra, 2018; Gebhard, et al., 2014), autobiographies (Brisk, et al., 2021), explanations (Accurso, et al., 2016; Gebhard, et al., 2014), and arguments (Moore, 2019; O’Hallaron, 2014). The case studies revealed that explicit focus on the genre-specific features during instruction has successfully supported ELLs in producing texts attending to the purpose, stages, and lexico-grammatical features of the target genre.

For example, de Oliveira and Lan (2014) illustrated how a teacher incorporated SFL-informed genre-based instruction into her fourth-grade science classroom, and how it contributed to a procedural recount of a focal ELL. The teacher had identified the text structure of a procedural recount clearly and explicitly attended to temporal connectors and field-specific vocabulary use in the deconstruction stage. Comparison of pre-and post-instruction texts of the student showed that his colloquial, non-specific vocabulary use for reference of participant (e.g. “the soap thingy”) had been changed into technical vocabulary (e.g. “dishwasher soap”), with a considerable range of temporal connectors in the final writing.

Similarly, O’Hallaron (2014) described how a teacher’s professional development affected the argumentative writing of fifth-grade ELL students. Classroom dialog data illustrated his intentional talk of stage-level and text-level features of argumentative writing. The final student writings revealed that the majority of students successfully addressed the reasons for their argument either

partially or completely, and they tended to modify the explicitly taught structures in their writing, rather than applying them in a rote manner, which was consistent with Lunsford (2002) and Yeh (1998).

On the other hand, some empirical studies have shown mixed elements of genres in student products (Brisk et al., 2011; Brisk & Zisselsberger, 2011). For example, Brisk and her colleagues (Brisk et al., 2011) have reported that SFL-informed instruction helped students from pre-kindergarten to fifth grade to understand the purpose of reports and raise awareness of audience and voice. However, clustering topics in a logical way was challenging for the early grade students, confusing a report with a procedure. Nevertheless, sustained training in SFL genre instruction supports ELLs in successfully composing academic genres over time (Gebhard, et al., 2011; Moore, et al., 2018).

2.2.2.2. L2 Development in Academic Language and Literacy

A large and growing body of literature has investigated that genre-based instruction contributed to ELLs' academic language and literacy development. First of all, SFL-informed genre-based instruction has been widely implemented in the elementary and secondary school context, based on the analysis of school discourse or the language of schooling (Christie, 2002; Christie & Derewianka,

2008; Coffin, 2006; Martin, 2002; Martin & White, 2005; Schleppegrell, 2001, 2004). The professional development of teachers and explicit attention to the genre features in genre-based instruction through the use of SFL metalanguage brought about L2 literacy development of ELLs, demonstrating more complex and technical writing skills.

Meaningful use of metalanguage, language about language, or “grammatics,” in the teaching/learning cycle helps teachers and students to recognize patterns of language for meaning-making and explicitly attend to language and its variation (Macken-Horarik, 2006; Schleppegrell, 2013). Contrary to the explicit language teaching in a separate unit, metalanguage embedded in content learning serves as “a pedagogical tool for learning *about* language that supports learning *through* language” (Halliday, 1980, as cited in Schleppegrell, 2013, p. 166). In the same vein, a foreign language learner learns *about* language *through* language (Mattheissen, 2006). Therefore, SFL metalanguage stimulates noticing and consciousness-raising of language use, expands meaning-making resources across texts, and assists teachers in tracking learner development in SL and FL classrooms (Macken-Horarik, 2008).

Several case studies have investigated the strategic use of metalanguage and its impact on academic language learning of ELLs in US primary schools (Achugar et al., 2007; Gebhard, et al., 2011; Moore & Schleppegrell, 2014; Moore, et al., 2018; Schleppegrell, 2013; Palincsar & Schleppegrell, 2014). Schleppegrell (2013)

presented how a teacher supported second-graders to notice that the choice of grammatical mood (e.g., interrogative) contributes to different speech functions (e.g., questions and command) from a story. Metalanguage use enabled the teacher and students to engage in discussion about language and learn about register variation.

In addition, several studies have shown that the use of metalanguage guided ELLs understanding of character development in literary texts (Klingelhofer & Schleppegrell, 2016; Moore, 2019; Moore & Schleppegrell, 2014; Moore, et al., 2018; Schleppegrell, 2013). First, talking about process types of transitivity helped ELLs interpret and evaluate characters in a story (Schleppegrell, 2013). Explicit discussion on processes of different types (doing, saying, sensing, and being) supported second-grade students in understanding the story events literally and making inferences about the reactions and motivations of the characters. Moreover, the SFL metalanguage of the appraisal framework (Martin & White, 2005) enabled ELLs to understand authors' nuanced attitudes in literary texts (Klingelhofer & Schleppegrell, 2016; Moore, 2019; Moore et al., 2018; Moore & Schleppegrell, 2014). In these studies, teachers led primary school ELLs to evaluate the polarity of attitudes (negative, neutral, and positive) and the force of those attitudes (turned up or turned down). For instance, Moore (2019) has shown how teachers guided the fourth and fifth-grade students in discussing stages of character analysis with a classroom artifact "Attitude line" to represent the polarity continuum. Student

writings revealed that explicit attention to the genre-specific features helped them to successfully analyze characters and write an argument in response to narrative texts, providing nuanced claims with varied evidence.

SFL metalanguage also helped ELLs to evaluate evidence in science texts (Palincsar & Schleppegrell, 2014). Teachers guided the fourth-grade students in attending to the concept of likelihood and categorizing linguistic features (modal verbs, modal adjuncts, adjectives, and nouns (e.g., “*may, possibly, potential, a possibility*”)) into a likelihood scale (low, middle, and high). They also practiced adjusting the strengths of their argument through oral rehearsal for writing about the evidence.

Furthermore, SFL-informed scaffolding pedagogy was qualitatively studied in supporting ELLs in Australia from the perspective of dialogic teaching and cumulative learning (Caplan & Farlin, 2017; Hammond & Gibbons, 2005; Humphrey & Macnaught, 2011, 2016). First, Hammond and Gibbons (2005) offered two levels of scaffolding – macro scaffolding (designed-in moves) and micro scaffolding (interactional contingent moves). In the first, teachers plan and design tasks to engage in dialogic discussion. Then, they build their interaction with students contingently to support language development, using strategies such as *appropriating, recasting, and cued elicitation*. Following their studies, research has found that teacher guidance in the deconstruction stage (Humphrey & Macnaught, 2016) and joint construction stage (Caplan & Farlin, 2017; Humphrey

& Macnaught, 2011) encouraged students to engage in the task and to develop their writing in terms of content, rhetorical, linguistic, and strategic knowledge. To illustrate, a case study revealed that a teacher's consistent use of *bridging* metalanguage (e.g., "opening and closing the door" for concessive clauses for rebutting arguments) led the seventh and ninth-grade middle school students to recognize the interpersonal resource and develop their persuasive writing in internal- and external-curriculum assessment (Humphrey and Macnaught, 2016).

Studies concerning the dynamics in the joint-construction stages also showed that "guidance through interaction in the context of shared experience" (Martin, 2009, p.15) led ELLs to successfully compose genre-specific texts (Caplan & Farlin, 2017; Humphrey & Macnaught, 2011). Analyzing interaction between a teacher and students in tertiary education, Humphrey & Macnaught (2011) described scaffoldings were provided to open solicitation and mediate their responses in a sequenced manner – (i) bridging, (ii) text negotiation, and (iii) review, and guided interaction led EAP undergraduates to produce effective genre writings (Caplan& Farlin, 2017). Although Hermansson and his colleagues (Hermansson, Jonsson, Levlin, Lindhe, Lundergren, & Shaswar, 2018) mentioned its ineffectiveness in writing development, the nature of scaffolding and the dynamics of learning in the pedagogic tasks remain central to the genre-based writing instruction.

A considerable amount of literature has found that SFL-informed pedagogies stimulated ELLs to develop more complex and technical writing skills (Achugar & Carpenter, 2014; Aguirre-Muñoz, et al., 2015; Gebhard et al., 2011; Gebhard, et al., 2014; Spycher, 2007; Harman, 2013). For instance, Achugar and Carpenter (2014) found that genre-based instruction on argument in history texts supported high school students in their meaning-making capacities, demonstrated in the improvement of lexical density, expanded range of clause complexes, and authoritative voice (e.g., more endophoric reference).

Mixed-method longitudinal case studies revealed that genre-based instruction contributed to the writing quality development of elementary school ELLs (Aguirre-Muñoz et al., 2015; Gebhard et al., 2014). For example, Gebhard and her colleagues (2014) addressed how a teacher's metalanguage use guided three Spanish-speaking ELLs in comprehending and producing extended explanation discourses over a year. Explicit attention to genre moves and linguistic features such as transitivity, theme/rheme development, and nominalization in the deconstruction stage benefited them to improve the reading and writing proficiency scores of all three students. To illustrate, she used a "zig-zag" pattern (Eggins, 2004, p.324) to explain linear topic development and how it contributed to textual cohesion. Student writings of two participants demonstrated steady progress in the length of writing; a student showed dramatic progress in the use of conventional punctuation and complex clauses such as embedding, and the other showed

development in the use of cohesive connectives in the revision (e.g., revision for the excessive use of “and”). In addition, Aguirre-Muñoz and her colleagues (2015) reported that the fourth-grade ELLs developed linguistic resources in their descriptive writings to use the more expanded noun and verb groups, embedded clauses (relative clauses), and adverbials for a detailed description.

Moreover, qualitative case studies revealed how genre-based instruction supported focal students to produce more complex genre texts (Gebhard, et al., 2011; Spycher, 2007; Harman, 2013). Spycher (2007) showed that a Spanish-speaking ELL developed the use of authoritative stance, conjunction, and reference in news report writing, and Gebhard, Shin, and Seger (2011) found that a second-grade EL showed more complex clauses and tenses through a blog-mediated genre-writing. In addition, Harman (2013) addressed how two focal language minority students borrowed lexical patterns of the literary genre in their literary narratives. Through an ethnographic analysis, the study revealed that a teacher’s explicit attention to the language in the literature assisted them in developing *intertextuality*, an SFL tool to analyze and borrow linguistic features from mentor texts, and building lexical cohesion. The different dynamics of the two learners’ intertextual process showed the two learners as “agentive text makers (p.137)” of academic literacy.

In the EFL context, genre-informed pedagogy supported English development

in genre-specific text production of L1-Chinese (Cheung, 2014), multilingual (mostly Arabic) (Mitchell & Pessoa, 2017; Pessoa, et al., 2018), Japanese (Yasuda, 2011, 2012, 2015, 2017) and Dutch (Kuiper, Smit, DeWachter & Elen, 2017) speaking students, most of which conducted in tertiary education. For example, Yasuda incorporated SFL-informed genre-based instruction into Japanese EFL undergraduates' genre-writing instruction of email writing (2011) and summary writing (2015, 2017). It offered the students opportunities to engage in genre-analysis tasks, which contributed to enhancement in genre awareness and genre-appropriate lexicogrammatical choices. In addition, the in-depth qualitative analysis showed that notable changes were found in the meaning-making choices (e.g., grammatical metaphor) of the higher proficiency learners than the lower proficiency learners. She assumed that the transfer of genre awareness into use requires a certain threshold of L2 proficiency.

In a similar vein, SFL-based genre instruction fostered EAP undergraduates to develop ideational, interpersonal, and textual functions of essay in history argument at an English-medium university in the Middle East (Mitchell & Pessoa, 2017; Pessoa et al., 2018). Based on the metalinguistic framework, Pessoa and her colleagues (2018) developed a 14-week curriculum to attend to linguistic features for ideational, interpersonal, and textual variables. A quantitative analysis reported that students at different levels all incorporated the target linguistic features in their writing, despite a few inconsistent developments as shown in Sommers (2008) and

Verspoor, Schmid, and Xu (2012). They found that explicit attention to genre-specific features brought about a positive effect on narrowing the gap between novice and experienced students. On the other hand, their pedagogical gains were qualitatively diverse depending on prior education experiences and their L2 linguistic resources (De La Paz, Malkus, Monte-Sano, & Montanaro, 2011; Larsen-Freeman, 2006). Qualitative analysis of the pre-and post-instruction writings of a novice and an experienced writer illustrated that the experienced successfully incorporated concede-counter moves in his writing, while the novice showed some regression in her control of textual resources. The novice writer's biggest gain was that she became more critically aware of language uses in the reading prompt, weighing and evaluating evidence.

Although there has been a dearth of studies on the L2 writing development of novice EFL writers, a few case studies shed light on the complex process (Cheung, 2014; Mitchell & Pessoa, 2017). In the same research data mentioned above, Mitchell and Pessoa (2017) qualitatively investigated how two focal novice L2 English writers developed their argument through instruction, and how their developmental trajectory was different. While their first arguments did not comprise features of argument, their second and third writings demonstrated progress in offering clear arguments with consistent stages with valued interpersonal resources, consciously attending to metalanguage. Different patterns of development were found; while an L1-Korean speaking student mostly focused

on textual development, with less attention to interpersonal metafunction due to his difficulties with critical reading, an L1-Arabic speaking student showed setback in deploying the challenging concept of concede-counter moves. Moreover, Cheung (2014) examined how scaffolding in the argument genre instruction supported novice EFL secondary students in composing genre texts and raising genre awareness with *high support*. However, quantitative analysis of the writings of a large number of students (n=105) may not represent the intricate development trajectory of L2 writing competency.

Based on the considerable amount of research in the ESL/EFL context, SFL-informed genre pedagogy was incorporated into Spanish (Achugar & Columbi, 2008) and German (Byrnes, 2009; Byrnes & Sinicrope, 2008; Byrnes, 2014a, 2014b; Byrnes, et al., 2010; Maxim, 2021; Ryshina-Pankova, 2010, 2011) foreign language writing instruction in tertiary education. In a four-year SFL-informed genre-based curriculum, L1 English-speaking undergraduates were provided a series of sequenced pedagogic tasks in narration, explanation, and argument. Byrnes (2009) tracked two L2 writers' development in the quantitative measures (lexical density and syntactic intricacy) and qualitative measures (grammatical metaphor) and found considerable individual variability. A series of longitudinal case studies investigated L2 writing development across curriculum levels in terms of grammatical metaphor (Byrnes, 2009; Byrnes, 2014a, 2014b; Ryshina-Pankova, 2010, 2011), and the use of relative clauses (Byrnes & Sinicrope, 2008). In a recent

study, Maxim (2021) conducted a case study of three focal students to see how developmental trajectory showed similarities and differences among the participants based on a triangulated analysis of L2 writing performances in both traditional syntactic complexity and SFL-informed measures and individual interviews. The mixed-method analysis showed that their literacy development was attributed to both explicit L2 instruction and L1 literacy. While they often showed a close correlation between pedagogical focus and writing product, all three learners also indicated that they were guided by L1 literacy and thinking process in their L2 writing. For example, they reported that their cognitive competence to conceptualize processes as nouns were transferred to the increased grammatical metaphor in their third writing, which demonstrates a significant effect of advanced L1 literacy on L2 writing.

2.2.2.3. Development in Genre Awareness and Critical Language Awareness

The literature has investigated how genre-based instruction affected L2 learners' genre awareness and critical language awareness. On the one hand, some studies explored genre knowledge and genre awareness in the tertiary education context (Hyon, 2002; Tardy, 2004, 2006, 2012; Yasuda, 2011, 2015, 2017). Contrary to "genre acquisition" (Russel & Fisher, 2009), "genre awareness" is

concerned with “rhetorical flexibility necessary for adapting their socio-cognitive genre knowledge to ever-evolving contexts” (Johns, 2008, p.238). Yasuda (2011, 2015, 2017) addressed how EFL Japanese undergraduates develop their genre awareness, the ability to acknowledge the genre-specific features and discuss them, based on pre-and post-questionnaires. The studies revealed that SFL-informed genre-based writing instruction facilitated students to enhance their consciousness of the genre-specific features. Over time, they expanded their attention from a limited ideational aspect (content) to linguistic and textual metafunctions and became more conscious of readership (interpersonal metafunction). Consistent engagement in genre-analysis tasks led them to heighten their awareness of language choices and audience and gain confidence in the target genre writing – email and summary. In addition, she found that the novice FL writers attempted to compensate for their deficits in L2 by recalling their genre knowledge in L1, searching for similarities across languages. In addition, the transfer of genre knowledge was bidirectional (Iru, 2010); they became more conscious of language choices in L1 email writing according to the recipient. She claimed that Cook’s (2003) notion of multicompetence, the reciprocal capacities across multilingual’s languages, explained this unexpected finding in accordance with previous studies (Kang & Oh, 2011; Kobayashi & Rinnert, 2002, 2012; Roca de Larios, Manchón, & Murphy, 2006).

Similarly, the impact of transferability was studied in the genre awareness

development of adult international students at graduate school, suggesting the effect of their prior experience and exposure to genres (Hyon, 2002; Kessler, 2021; Tardy, 2006). Moreover, a longitudinal multiple-case study on focal multilingual writers exemplified that genre-based instruction fostered the writers to integrate their knowledge of form, processes, rhetoric, and content of genres into a sophisticated and automatic one, where individual, community, and task operate as the major parameters in the developmental process (Tardy, 2004, 2012). In brief, the qualitative studies have shown changes in learners' language learning behavior over time and suggested the individual difference in writing development according to the learner agency.

Some studies addressed how genre-analysis tasks supported EFL writing in terms of metacognitive genre awareness (Negretti & Kuteeva, 2011; Kessler, 2021; Kuteeva, 2013; Kim, 2014). Metacognition is considered to comprise two sub-components: metacognitive knowledge as one's declarative (what), procedural (how), and conditional (why) knowledge, and metacognitive regulation as their control or regulation over planning, monitoring, and evaluating processes (Kessler, 2021). For example, pre-service English teachers in Sweden developed declarative, procedural, and conditional knowledge of research articles, while evaluating the texts from different genres in the discipline (Negretti & Kuteeva, 2011), and their pedagogical gains varied depending on the individual capacity and learning objectives (Kuteeva, 2013). A similar result was found in a study on Korean ESP

nursing students, but the quantitative analysis on questionnaires posits issues of validity of her argument (Kim, 2014). The longitudinal study on the metacognitive genre awareness also attested that L2 writers in a legal ESP context showed non-linear and varied developmental trajectories both in metacognitive knowledge and metacognitive regulation (Kessler, 2021).

Furthermore, a series of case studies demonstrated that a Chinese graduate student attended to the underlying rhetorical parameters of reader, writer, and purpose, as well as the generic features, and increasingly evaluated the genre-specific features of the text (Cheng, 2006, 2007, 2008, 2015). The genre-analysis task facilitated his active engagement with target genre exemplars, fostering “writerly reading (Hirvela, 2004, p. 121),” and the transfer of the generic features gained in the analysis in his writing (Cheng, 2008), recontextualizing his genre awareness (Cheng, 2007). Genre-analysis tasks also supported secondary bilingual learners to notice genre parameters in their discussion and develop genre awareness (Johns, 2015). The need to educate novice academic writers to enhance their genre awareness was emphasized rather than train them to acquire specific genre knowledge in the long run (Johns, 2008).

On the other hand, a range of studies indicated the potential of genre pedagogy in raising ELL’s critical language awareness as a first step toward more equitable schooling (Brisk & Ossa-Parra, 2018; Gebhard et al., 2014; O’Hallaron, Palincsar,

& Schleppegrell, 2015; Schleppegrell & Moore, 2018). Critical language awareness is defined as “the ability to recognize that text is an object that can be analyzed, that authors make choices in the language they use, and that authors have points of view that can be considered, engaged with, and responded to” (Schleppegrell & Moore, 2018, p.24). Research under critical SFL praxis has shown how the use of metalanguage enabled ELLs to raise awareness of language choices to deconstruct and construct texts for their voices. For example, O’Hallaron and her colleagues (2015) found that third-graders recognized how authors revealed their opinions in expository text, analyzing attitudinal words (e.g., “fortunately”). Explicit attention to language through translanguaging encouraged ELLs to actively engage in the class activities (Brisk & Ossa-Parra, 2018), and guided teachers in designing culturally sensitive instruction in a high-stakes English assessment context (Gebhard et al., 2014).

2.3. Limitations of Previous Studies

Although the literature review illustrates a thick description of genre-based instruction in second language writing, there remain questions to be resolved in the EFL context.

First, there is a dearth of in-depth case studies on the L2 writing development of EFL novice-level secondary students, contrary to a considerable amount of

longitudinal case studies across various language proficiency in the ESL context. FL writing differs from SL writing owing to the peculiarity of FL in terms of L1 background, proficiency, and motivation (Manchón, 2009; Ortega, 2009; Schoonen et al., 2009), which requires more research. Although a few studies explored how genre-based writing instruction affected L2 writings of EFL novice and experienced college students (Mitchell & Perssoa, 2017; Pessoa et al., 2018), due attention was neglected to the EFL novice secondary students. While Cheng (2014) has shown how scaffolding in genre-based instruction supported novice EFL secondary students in terms of L2 writing and genre awareness, quantitative analysis of a large number of students did not represent the intricate development of L2 writing competence.

Considering the intricacy of L2 writing development, a case study of EFL secondary students would provide an in-depth understanding of the complex phenomenon with a variety of mediating factors considered. In addition, since there lies a gap bridging academic writing development from secondary to tertiary education, research on the L2 writing development of secondary students is necessary for the EFL context. This approach is particularly significant since the comprehensive analysis of L2 writing development explains the differences in the way learners understand and approach the tasks in genre-based instruction and the way they negotiate their learning, depending on individual student's capacity for language and writing expertise within the instructional EFL context.

In addition, most of the studies have investigated the effect of genre-based instruction on language development in pre-test and post-test design or a prototypical performance task. In addition, empirical studies in the Korean EFL context incorporated a rather short-term instruction from 4 to 8 weeks (Bae, 2012; Lee & Lee, 2014; Lee, 2005, 2006; Park, 2007; Park, 2012; Yoon & Lee, 2016). Since L2 writing consists of a range of linguistic and cognitive factors, development in a short-term intervention would only demonstrate a limited description of L2 development, especially for novice L2 writers. Inasmuch as the learners' writing development is rather non-linear and inconsistent (Sommers, 2008; Verspoor et al., 2012) and susceptible to mediating factors of the external test conditions, their language and writing development needs to be explored throughout genre-based writing instruction over a long period.

Moreover, the measurement of L2 development needs to be taken a more systematic and holistic approach in the EFL context. While some studies analyzed enhancement in ELLs' meaning-making resources in terms of ideational, interpersonal, and textual metafunctions (Mitchell & Pessoa, 2018; Pessoa et al., 2018; Yasuda, 2011, 2015), studies in the Korean EFL context mostly investigated macro-level genre features such as stages (Bae, 2012; 1999; Park, 2007; Park, 2012; Kwon & Jung, 2013) rather than micro-level linguistic features (Park, 2015; Yoon & Lee, 2016). In this context, there remains a gap in the studies on the Korean EFL context concerning how the L2 genre writing development of Korean EFL students

was supported by their L2 language use of multidimensional metafunctions.

There has been also a lack of attention to the accurate language use of ELLs' writing in the previous studies. Among the traditional measurements of general traits of language production, fluency was explored in the extended discourse (Gebhard et al., 2014; Park, 2012; Park, 2015; Yoon & Lee, 2016; Yasuda, 2011) and lexical and syntactic complexity was studied in both traditional complexity measurements and SFL grammatical metaphor (Byrnes, 2009; Maxim, 2012; Yasuda, 2011). Despite a dearth of studies in the literature, the accurate use of language has been one of the most significant constructs of the quality of language production (Wolfe-Quintero, Inagaki, & Kim, 1998) and a major concern for L2 learners, specifically for the novice L2 learners in the foreign language context. Therefore, the learners' capacity to make meaning through appropriate linguistic resources needs to be taken accounted for in their language and writing development.

Furthermore, there is a paucity of investigation on how genre pedagogy fostered EFL learners' autonomy development in their L2 writing. Previous literature primarily centered on how the instructor's metalanguage use facilitated L2 learners to attend to the genre-specific features in the discussion or to display internalization of them in their genre writings (Achugar et al., 2007; Achugar & Carpenter, 2014; Aguirre-Muñoz et al., 2015; Gebhard et al., 2011; Gebhard, et al., 2014; Klingelhofer & Schleppegrell, 2016; Moore, 2019; Moore, et al., 2018;

Moore & Schleppegrell, 2014; Palincsar & Schleppegrell, 2014; Schleppegrell, 2013). However, less attention has been paid to the teacher's assistance in the joint construction stage. Although a few studies have suggested the contradictory impact of the joint construction stage on L2 writing (Caplan & Farlin, 2017; Hermansson, et al., 2018; Humphrey & Macnaught, 2011), there is a dearth of studies on how the "borrowed consciousness" from the teacher facilitated the learners to take control of their L2 writing (Hyland, 2007, p. 158). Considering the novice level of L2 proficiency of EFL secondary school students, the teachers' assistance would take high support, especially at the beginning of the instruction, and be gradually withdrawn throughout the course (Hyland, 2008). The shift from other-regulated writing to self-regulated writing would reveal their development of L2 writing capacity based on the psychological foundation of genre pedagogy, the Vygotskian perspective. In this context, the exploration of the gradual appropriation of L2 learners' genre writing capacity would provide significant insight into their autonomy development in L2 writing.

Lastly, scant attention has been paid to the development of the learner's genre awareness in secondary education. While learners' genre knowledge development in genre-based instruction is explored in tertiary education (Kessler, 2021; Mitchell & Pessoa, 2017; Pessoa, et al., 2018; Tardy, 2004, 2011; Yasuda, 2011, 2012, 2015, 2017), the lacunae remain in the genre awareness of novice writers at the primary and secondary school context, except for learners' self-confidence and motivation

(Bae, 2012; Han & Hiver, 2018; Lee & Lee, 2014; Reppen, 2002). Qualitative case studies would provide a more descriptive illustration of genre awareness development and its mediating effect on L2 writing in genre-based instruction.

In this regard, the present study attempts to provide genre-based writing instruction for Korean high school students to foster L2 writing development, and to explore their L2 argument writing development in association with SFL meaning-making resources of ideational, interpersonal, and textual metafunctions. Moreover, this study aims to explore the development of learner autonomy in L2 writing over time through the scaffolding of the instructor, based on their shift from other-regulation to self-regulation in their argument writings. In addition, it attempts to investigate EFL students' change in genre awareness through genre-based writing instruction.

CHAPTER 3

METHODOLOGY

Chapter 3 explains the methodology of the present study. Section 3.1 demonstrates the context of the case study regarding pedagogical context and participants. Section 3.2 includes a detailed illustration of genre-based writing instruction concerning procedures, curriculum, teaching materials, and the use of metalanguage. Section 3.3 discusses data collection and analysis of the three research questions.

3.1. Context of the Study

3.1.1. Setting

This study was conducted in one of the public high schools in Anyang city of Gyeonggi-do Province in the year 2020. The school is located in the suburbs, 30-minutes away from the Southern part of Seoul. The school has been encouraging various club activities suited for students' individual interests. Students were free to choose -or not to choose- one of the clubs of their interests and were required to attend the club meeting more than 20 times to fulfill the qualification for the student record program. The researcher has been working at this school since August 2019, and the English writing club was organized by the author. A pilot study was completed on the second graders in 2019, and this study was implemented in the

consecutive year, the year 2020, compensating for the shortcomings of the pilot study. The schedule of the study had to be often unexpectedly adjusted due to the lockdown in the COVID-19 pandemics of 2020. While club activities were originally operated on a semester-based, they had been changed into a year-project in 2020. In addition, schools had to be run on an online basis occasionally owing to the spread of COVID-19. Although this study was first designed to be conducted for a semester from March to August, it was operated in effect from June to December 2020 due to the outbreak of COVID-19. To reduce the effect of the medium of the instruction, all the classes were implemented on face-to-face interaction.

3.1.2. Participants

The participants of this study consisted of three second-grade female students in high school, SeeEun, JeeHyung, and SooYoung (all under pseudonyms). All of them were in the same class and volunteered to participate in the study. Their academic records show that their English scores were rated a 4 or 5 on a scale of one (the highest) to nine (the lowest) in the first and second years of high school. All the participants had no opportunity to learn writing in English inside and outside school and reported that it was rare for them to write in English. While SeeEun had a chance to live in Singapore for three and a half years from 8 years old, the others had no experience living outside South Korea. The three participants

are good students with a high reputation, so all of them had taken prizes for good conduct based on the recommendation from colleagues and teachers. They are hard-working and highly motivated students. Although they were novice English writers with low English competence, their engagement in the class always has shown their passion for learning.

3.2. Genre-based Writing Instruction

3.2.1. Procedures

Three female second-graders in the high school, SeeEun, JeeHyung, and SooYoung volunteered to join the project. None of them had an opportunity to learn English writing. The researcher, the instructor herself, gave an orientation of the course for about 20 minutes regarding the purpose of the study, a brief introduction of the genre-based writing instruction, and course syllabus with a tentative schedule, and got a written SNUIRB (Seoul National University Institutional Review Board) consent from students themselves and their parents before the project had begun. Pre-instruction and background surveys were conducted to understand the students' English language learning background (Lee, 2015), prior L1 writing experience (Kobayashi & Rinnert, 2002), L2 writing experiences (Sasaki & Hirose, 1996), and beliefs about writing genres (Yasuda, 2012). The post-instruction interview and survey were about students' perception of development, change in belief about argument writing, and why and how they have

changed (Yasuda, 2015). Pre- and Post-instruction surveys were provided and submitted in their native language (Korean), and translated by the researcher into English, which is presented in Appendix 4.

Students participated in the extra-curricular course twice a week while they attended school offline in the morning (each for 50 mins), 20 sessions in total, and each student completed 10 individual writings. They handed in their writings to the researcher either in handwriting or word-file format and were provided individual written feedback in word-file format via e-mail. Integrative feedback was provided individually in written format in both corrective and supportive feedback (Devrim, 2013, 2014). Corrective feedback was provided first in the indirect feedback with writing correction codes (British Council, 2007) (Appendix 5) to facilitate deeper processing of language (Bitchener 2012), and after their submission of the 2nd draft, the direct feedback with appropriate language suggestions was offered following the suggestions in the previous studies (Aljaafreh & Lantolf, 1994; Devrim, 2013, 2014).

An example of indirect corrective feedback is presented in Figure 3.1, where inaccurate language choices were underlined, and attached with memos pointing to the types of errors in writing correction codes. Below the form-based feedback, supportive feedback on the argument was provided, directly associated with the genre-specific features of the argument as shown in Figure 3.2. It comprised comments on the rhetorical structures - thesis statement, argument, evidence, and

linguistic features of the argument.

Topic #1	Do you agree or disagree with the following statement? Watching TV is good for children. Use specific reasons and examples to support your answer.	Author	MW
20719	Do you think <u>about TV</u> that most children like and watch? I think that watching TV is bad for children. I will talk about why I think so. First, children are too influenced by the commercials they see on TV. Many <u>adult</u> who make <u>ad</u> often <u>like</u> <u>overstate</u> . So, they make <u>ad</u> very funny. However, <u>It</u> makes children <u>get wrong informations</u> . For example, <u>A</u> bed company <u>advertised</u> sentence to notice Bed effectively " <u>A</u> bed is not a	Author	Plural
		Author	Plural
		Author	MW
		Author	C
		Author	MA/Singular

Figure 3.1 *An Example of Corrective Written Feedback with Correction Codes on SooYoung's 1st Writing*

Comment	Great use of a rhetorical question to open your argument! Your writing is structured very well, good job using paragraphing to separate all your points and your introduction/conclusion. Your points are all well explained and valid, and you made sure to use examples to support yourself. Especially impressive was your use of scientific studies on white matter and a specific TV advertisement, it shows you're confident in your views and how to articulate them! You also made a good attempt at using an idiom: 'rose-colored glasses', which of course will make your language sound very natural - keep that up! Make sure you check for unnecessary capital letters in the middle of sentences, and know the difference between 'affect' and 'effect'.
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Figure 3.2 *An Example of Supportive Written Feedback on SooYoung's 1st Writing*

The feedback was first offered to the researcher by a native English-speaking teacher, a British who had a master's degree in English writing and had worked in public secondary schools in South Korea, as a native English teacher for three years, and then monitored and modified by the researcher to enhance comprehension of the participants before provided to the students. Students were encouraged to revise the first draft and were offered direct feedback on them after submission of the second draft. As not all of the students always hand in the second draft, the analysis of the research was based on the first draft of their writings.

Besides written feedback, the teacher had three individual conferences with each student to reflect on and guide their genre writing, as suggested in the TLC (Rose & Martin, 2012). At each conference, the teacher provided her feedback on their writings in their native language to help their understanding of the written feedback from the native-speaking teacher and consulted with the student to revise their writing into a better argument. In the first one, she wanted to help students reflect on their writing, providing opportunities to correct their errors and understand basic genre knowledge of argument. In the second, she conducted a semi-structural interview regarding their formal, rhetorical, and procedural genre knowledge, and conducted stimulated recall on the individual writing process. In the last conference, participants were asked to comment on their perceived development of L2 genre writing and changes in the perception of it throughout the course over time.

3.2.2. Curriculum of Genre-based Writing Instruction

The curriculum of the SFL-informed Genre-based instruction was designed by the researcher and summarized in Table 3.1.

Table 3.1 *The Curriculum of Genre-based Instruction*

Week	Rhetorical Features	Linguistic Features	Independent Writing & Feedback
Orientation of the course / Pre-instruction background survey			
1	[Paragraph Writing]	Topic Sentence	Writing 1&Written Feedback
2	Topic Sentence ^	Supporting sentences	Writing 2&Written Feedback
3	Supporting Sentences ^ Concluding Sentence	Unity, Coherence & Cohesion	Writing 3&Written Feedback/ Individual Conference #1
4		Concluding sentence	Writing 4&Written Feedback
5	[Essay Writing] (Background information) ^ Thesis Statement ^	Argument (Toulmin,1958, 2001)	Writing 5&Written Feedback
6	Reason/Argument ⁿ ^	Thematic Development (Thompson, 1996)	Writing 6&Written Feedback
7	Evidence ⁿ ^	Nominalization 1	Writing 7&Written Feedback
8	Reinforcement of thesis	Nominalization 2	Writing 8&Written Feedback/ Individual Conference #2
9		Modalization/Modulation	Writing 9&Written Feedback
10	(Background information) ^ Thesis statement ^ [(Counterargument] ^ (Concession) ^ Reason/Argument ^ Evidence] ⁿ ^ Reinforcement of Thesis	Counter-Argument	Writing 10 &Written Feedback
Post-instruction survey & individual conference #3			

It has adapted previous studies implementing an SFL-informed literacy-oriented curriculum (Byrnes, et al., 2010; Humphrey & Macnaught, 2016; Pessoa, et al., 2017, 2018; Rose & Martin, 2012). On the ground of Functional Grammar (Halliday & Matthiessen, 2014), the scope of the curriculum incorporates ideational (week 1, 2, 4, 7, 8), interpersonal (week 9), and textual metafunctions (week 3, 6) to enhance learner's capacity of textual meaning-making. Rhetorical structures were presented to students from the simple exposition on the ground of the model of argument (Toulmin, 2001) (week 5) to exposition with counter-argument and rebuttal (week 10). Stages of Argument genre were adopted from Brisk (2015) ((Background information) ^ Thesis Statement ^ Reason/Argumentⁿ ^ Evidenceⁿ ^ Reinforcement of thesis)) and Byrnes et al. (2010) (Thesis statement ^ [(Counterargument] ^ (Concession) ^ Reason/Argument ^ Evidence] ⁿ ^ Reinforcement of Thesis).

Considering that the participants had no experience learning L2 writing and had rarely written in English, linguistic features at the word-, sentence-, paragraph-, and discourse-level need to be explicitly focused in a sequenced manner (Byrnes et al., 2010; Humphrey & Macnaught, 2016). Hence, this study attempted to focus on the linguistic features from the sentence-level (week 1), paragraph-level (week 2-4), to discourse-level (week 5-10). Specific linguistic features of the argument genre were based on previous studies (Christie & Derewianka, 2008; Humphrey & Macnaught, 2016; Pessoa et al, 2018; Schleppegrell, 2004).

Table 3.2
The Lesson Plan for the Teaching/Learning Cycle (TLC)

Session	Stages of TLC	Procedures	Time	Teaching Aids
1-1	Deconstruction : Prepare for Reading	Brief lecture of the lesson objective	10 mins	PPT, worksheets
	Deconstruction : Detailed Reading	Teacher-led analysis of the model text	35 mins	Laptop & Projector
	Wrap – Up	Announcement on the topic of the next class writing	5 mins	
1-2	Review	Review the last lesson	2 mins	PPT, worksheets
	Joint Construction	Teacher-led Joint construction of the text	25 mins	Laptop & Projector
	Independent Construction	Student’s independent writing	20 mins	
	Wrap-Up	Reflect on their writing	3 mins	

The Teaching/Learning Cycle (TLC) (Rose & Martin, 2012) was adopted and modified to better opt for the student's needs and time constraints. Table 3.2 presents the lesson plan of the instruction. Each week the participants had two sessions and were required to write an individual argument. In the first session, the instructor attended to the genre-specific meaning-making resources in the model text (Deconstruction). First, she guided students to understand key features of the argument genre, as in “prepare for reading” (Rose & Martin, 2012, p. 147) and then helped them to analyze the model text focusing on the genre-specific features, as in “detailed reading” (Rose & Martin, 2012, p. 154). During wrap-up, she let them know the topic for the next class and encouraged them to think about their opinion on the topic.

In the second session, after a brief review of the last lesson, the teacher guided

the participants to share their ideas on the topic. Based on the brainstorming, she worked together with the students to make an outline of the text, assisting them with possible lexico-grammatical structures. The teacher's assistance was gradually withdrawn and the quality of it was also shifted from explicit to implicit throughout the course, depending on the teacher's evaluation of the learners' current and potential L2 capacity. Afterward, students were asked to write their essays on the topic. The use of online resources such as search engines, thesaurus, and online dictionaries was not controlled, as it was interpreted as the novice writer's attempt to provide better arguments and hone their language use. However, the use of an online translator was not allowed, as it prevents opportunities for the participants to develop their second language. They often needed more time for their independent writing, so they were asked to hand in the essay before the next class. They were asked to report the time spent on independent writing on the essay to assess the time spent on writing.

3.2.3. Teaching Materials

Teaching materials were designed by the researcher to suit the participants' needs and interests. To cater to their specific interests and increase intrinsic motivation and engagement in L2 writing (Kim & Kim, 2016; Sullivan, 2007), writing topics were chosen by the students' preferences.

Table 3.3
Writing Topics for Independent Writing Tasks

Week	Independent Writing Topics: What do you think of the statement?
1	Watching TV is good for children.
2	There is too much information available on the Internet today.
3	Being happy with a job is more important than having a high salary.
4	The best way to learn about life is by listening to the advice of friends and family.
5	Exams encourage students to learn. What do you think of the statement?
6	First impressions tell a lot about people.
7	People should carefully plan activities for their free time.
8	News media is a reliable source of unbiased information.
9	It is better to have friends who are similar to you than those who are different from you.
10	A teacher's ability to relate well with students is more important than the ability to give knowledge.

The participants were provided the 30 possible argument topics in the TOEFL independent writing tests and asked to mark individual preferences on a scale of 1 to 10. Ten writing topics were selected based on the combined preference scores of the three students. Table 3.3 summarizes the ten writing topics for independent writing tasks.

Based on the TLC (Rose & Martin, 2012), genre-based writing instruction comprised three stages of learning: deconstruction, joint construction, and independent construction. Each session, handouts and PowerPoint teaching materials were designed by the author, incorporating elements of SFL (Thompson,

2014) and adopting excerpts from English language learning (ELL) textbooks, such as *Longman Academic Writing Series* (Hogue, 2017), *Ready to Write* (Blanchard & Root, 2017), and *Hackers iBT TOEFL Writing* (Cho, 2007).

For the deconstruction phase, tasks were designed to draw learners' explicit attention to the features of the argument genre in "prepare for reading", based on the functional grammar of English (Thompson, 2014) and the ELL textbooks. Then, genre analysis tasks of genre exemplars were guided by the instructor in "detailed reading." A graphic organizer was employed to obtain a visual representation of the outline of the texts in the joint construction stage (Brisk, 2015). Based on the co-constructed outlines, the independent writing tasks were provided.

The tasks in the teaching materials were deliberately designed to assist learners to notice the genre-specific features while the instructor asked them focused questions and highlighted the lexico-grammatical features in the exemplar through the use of metalanguage as shown in the consistent use of metalanguage, such as "thesis statement", "argument", "evidence", and "reinforcement of thesis", in the teaching materials in Figure 3.3, 3.4, and 3.5. An example of the teaching materials for paragraph writing (week 3), and essay writing (week 6) are provided in Figures 3.3, 3.4, and 3.5.

Figure 3.3 An Example of Teaching Materials for Week 3 (3-1)

Genre-based Writing #3-1	Class: _____ Number: _____ Name: _____
1. Building the Context	Paragraph Writing 3: Unity, Coherence and Cohesion
<ul style="list-style-type: none"> ● _____: Make sure the topic sentence, supporting sentences and the concluding sentence relate to ONE main idea. ● _____: Coherent paragraphs focus the reader's attention on a specific topic. A paragraph is coherent when sentences are arranged in a clear and logical order. ● _____: Cohesion refers to the flow between sentences of the paragraph. A paragraph is cohesive when the transition from one sentence to another is smooth and when the relationships between ideas are clearly shown. Cohesion can be created by using the following: <ol style="list-style-type: none"> 1. _____ Students who graduate from university tend to find better-paying jobs. Therefore, many parents encourage their children to enter university. 2. _____ While the professor was lecturing, Ji Yoon was sending text messages to her friends. 3. _____ Minjung told me a story about her boyfriend. She said that he always buys her flowers after they have a fight. My boyfriend could learn from him! 4. _____ Ji-Sung Park played for Manchester United from July 2005 to July 2012. The versatile midfielder mad over 200 appearances for the squad and socred 27 goals. 	
2. Deconstruction	Information on the Internet
<p style="text-align: center;">A. Getting Information on the Internet</p> <p>In my opinion, the Internet is the most valuable tool we have today for getting information. No matter what or who you're looking for, you can probably find the information you need quickly and easily on the Internet. Information that used to be difficult or time-consuming to find is now just a few clicks away. For example, by using search engines on the Internet, it's easy to locate long lost friends or family members. You can find prices and other information on products you want to buy, too. In addition, you can find scholarly information on almost any topic you want to study even if you don't have access to a university library. From literature and history, to medicine and music, the Internet has thousands of Websites dedicated to providing information. This means that everyone has equal access to Information. The word Internet was first used in 1982. Finally, the Internet allows new information to be transmitted almost instantly. As soon as something happens in the news, you can read about it on the Internet. In today's world, where the more you know the better off you are, the Internet may very well hold the key to success!</p>	

<p>1. What is the writer's opinion? Underline the sentence that gives her opinion.</p> <p>2. Cross out the irrelevant sentences.</p> <p>3. What three major reasons does the author give to support her opinion?</p> <p>4. What kind of cohesive devices the author employed?</p>	
<p>B. Too Much Information on the Internet</p>	
<p>I think there is too much information available on the Internet today. First of all, much of the information on the Internet is unreliable and misleading. With no one regulating of fact-checking what is put on the Internet, it is very hard to know if the information you're reading is even true. It's easy to find the definition of a word on the Internet. In addition, much of the information that is readily available on the Internet can be dangerous in the wrong hands. For instance, it is easy to gain access to other people's personal information. Picture, names, addresses, and phone numbers are only a few clicks away. Even credit card numbers are easy for hackers to access. Finally, all of this information can lead to something called "information overload." If you don't know what information overload is, don't worry. There is a lot of information about it on the Internet! Basically, information overload happens when you have too much information to make a decision or remain informed about a topic. In conclusion, there is definitely far too much information on the Internet - some of which is personal, dangerous, or simply false.</p>	
<p>1. What is the writer's opinion? Underline the sentence that gives her opinion.</p> <p>2. Cross out the irrelevant sentences.</p> <p>3. What three major reasons does the author give to support her opinion?</p> <p>4. What kind of cohesive devices the author employed?</p> <p>5. Which paragraph is more persuasive to you, paragraph A or B? What makes you think so?</p>	
<p>3. Wrap-Up</p>	<p>Some people think that being happy with a job is more important than having a high salary. Do you agree or disagree with the statement? Use specific reasons and examples to support your answer.</p>

Figure 3.4 *An Example of Teaching Materials for Week 3 (3-2)*

Genre-based Writing #3-2	Class: _____ Number: _____ Name: _____
1. Building the Context	Share you ideas on the today's topic.
2. Joint Construction	Some people think that being happy with a job is more important than having a high salary.Do you agree or disagree with the statement? Use specific reasons and examples to support your answer.
Thesis Statement	
1 st Reason/Argument	
Evidence	
2 nd Reason/Argument	
Evidence	
3 rd Reason/Argument	
Evidence	
Reinforcement of Thesis	

Figure 3.5 An Example of Teaching Materials for Week 6

Genre-based Writing #6-1	Class: _____ Number: _____ Name: _____
1. Building the Context	Thematic Development
<p>● Theme/Rheme Analysis</p> <p>_____ : 'the point of departure of the message'</p> <p>_____ : 'the point of text' :the content, the main information that the writer wants the addressee to know</p> <p>● Theme in text</p> <ul style="list-style-type: none"> - Signal the maintenance or progression of 'what the text is about' - Specify or change the framework for the interpretation of the following clause - Signal the boundaries of sections in the text - Signal what the speaker thinks is an important starting point (Thompson, 2014, p. 171) <p>● [Theme] <u>Rheme</u> Analysis</p> <p><i>Of the non-traditional methods</i>, chemical injection seems to be the most proven and popular alternative. <i>In this system</i>, a chemical water repellent is injected throughout the thickness of the wall to act as a moisture barrier. <i>Three types of water repellent</i> are in common use: <i>The first</i> consists of a silicone material carried in a white spirit solvent: <i>the second</i> is an aluminum stearate compound also in white spirit: <i>the third</i> is a silicone material using water as the solvent. (Thompson, 2014, p. 174-175)</p> <p style="text-align: right;">*water repellent: 발수성. (직물 등에) 물이 스며들지 않게 처리한</p>	
2. Deconstruction	Being happy with a job is more important than having a high salary.
<p>1. What is the writer's opinion? Underline the sentence that gives her opinion.</p> <p>2. What two major reasons does the author give to support his opinion?</p> <p>3. Complete the graphic organizer of the essay.</p> <div style="text-align: center;"> </div>	
	Organizati on
<p>< > ①After graduating from school, people spend the bulk of their time at their jobs. ②Regardless of their salaries, if they dread going to work, then they will have difficulty enjoying the rest of their lives. < >③In this sense, finding</p>	

<p>satisfying positions is more important than finding lucrative positions. ④This is due to the fact that money alone cannot make people happy and if they enjoy their jobs, they are more likely to succeed.</p>	
<p>⑤Making a lot of money will not be sufficient if a person is unhappy. ⑥While money is necessary in order to survive, people who choose high salaries often find themselves stuck in positions that they aren't satisfied with. ⑦The problems they have with their careers then taint other aspects of their lives, making them unhappy. ⑧To illustrate, my brother always hoped to be a writer, but took an administrator position in a high-tech company because it paid him a higher salary. ⑨However, whenever he came home from work, he seemed so stressed out that he did not talk much or eat properly but just went to bed. ⑩Fortunately, after he left his job and started building his career in the literary world, he enjoyed going to work and carried that happiness with him when returning home at night.</p>	
<p>< > ⑪Moreover, if people choose jobs that they are passionate about, then they have a much greater chance for success. < > ⑫This is mainly due to the fact that they put in more effort than people who are merely trying to earn their paycheck. ⑬While some believe money to be a great motivator, nothing compares to the results of following one's dreams. < > ⑭Steve Jobs, the head of Apple Computers, is one of the best examples that demonstrate this point. ⑮He had to start his business from his garage, and he spent night and day putting parts together because he was dedicated to changing the world with computers. ⑯Due to his enthusiasm toward his work, Jobs has improved the world for everyone and won the respect of his peers. ⑰He succeeded because he had found his calling.</p>	
<p>⑱For these reasons, I strongly agree that being happy with a job should come before the benefits of a high salary, since people who find pleasure in their work are happier and do better than people who only value money. ⑲Unfortunately, people are drawn in by the allure of high-paying jobs and do not stop to think of the impact that such positions will have on other aspects of their lives. ⑳By choosing careers that they enjoy, people will, in the long run, have more balanced lives.</p>	
<p>3. Wrap-Up</p>	<p>Some people say that first impressions tell a lot about people. What do you think of the statement? Use specific reasons and examples to support your answer.</p>

3.2.4. The Use of Metalanguage in Genre-based Writing Instruction

Since genre pedagogy acknowledges the centrality of explicit attention to genre-specific features, the use of metalanguage prevailed throughout genre-based writing instruction. The instructor provided macro scaffolding through curriculum development and micro scaffolding in the contingent class interaction (Hammond & Gibbons, 2005).

On the one hand, she designed the curriculum and teaching materials specifically attending to the genre-specific features through the use of metalanguage. To illustrate, the teaching materials explicitly attended to stages of argument in Figure 3.4 (Thesis Statement ^ Reason/Argumentⁿ ^ Evidenceⁿ ^ Reinforcement of thesis), and genre-specific features of “theme”, “rheme”, and “thematic development” in Figure 3.5 to facilitate discussions regarding rhetorical structures and language use of argument with students.

On the other hand, the use of metalanguage as a medium of instruction was facilitated in the contingent class interaction. For example, the micro scaffolding about thematic development was demonstrated in Excerpt 3.1 from the deconstruction stage in week 6.

Excerpt 3.1 *Transcription of Deconstruction Phase in Week 6: Metalanguage*

- 1 T Well, Today we're going to study "Thematic Development." Let's see what
2 it means. A sentence is said to comprise "Theme" and "Rheme." So, please
3 fill in the blanks with "Theme" and "Rheme."
4 Ss (Students fill the blank in their handout.)
5 T It is one of the basic elements in the SFL-informed genre-based instruction.
6 **The theme is the first constituent of a sentence. It means "the point of**
7 **departure of the message."** It is what the sentence is about, **similar to**
8 **what we call "topic." Rheme means "the point of the text, the content,**
9 **the main information that the writer wants to address to know."** So, it is
10 what the author wants to talk about the theme. **Remember what I used to**
11 **say about a thesis statement? (writing on the board) A topic sentence**
12 **needs a topic and the author's controlling idea about the topic.**
13 **(connecting [theme] to topic, and rheme to controlling idea)**
14 Ss (Students nod their heads.)
..... lines ellipsed
20 T Before that, let's briefly see **the functions of the theme** in the text. First, **it**
21 **signals the maintenance or progression of 'what the text is about.'** For
22 example, if Steve Jobs is a theme of a sentence, and the next sentence goes
23 "*He thinks..*" In that case, we can see the theme is maintained in the text. Or
24 we could see something like this (**drawing zig-zag patterns of linear**
25 **thematic progression on the board**), where a theme introduces a rheme,
26 and the rheme becomes a new theme in the following sentence, which
27 introduces another rheme. In this case, we can say that theme is progressed.
28 Ss (Students nods their head, and write on their handouts)
29 T In addition, it **specifies or changes the framework for the interpretation**
30 **of the following clause.** And it also **signals the boundaries of sections** in
31 the text. So the theme is the starting point of the text, which is mostly shared
32 knowledge, and what the author really wants to talk about comes in the
33 rheme. So English is often called end-weight language (eye contacting
34 students with gestures to explain the concept).
35 Ss (Students nods their head.)

First, the instructor provided a mini-lesson to introduce an SFL concept of "theme" and "rheme" (lines 5-13) and the functions of theme in text in the "preparing for reading" stage (lines 20-27, 29-33). The instructor linked the new concept to prior knowledge (lines 7-8, 11-13). Connecting "theme" with "topic,

and “rheme” with “controlling idea” in the topic sentence, which was covered in the first class, helped students to familiarize themselves with the new language. Visualization of a “zig-zag” pattern (Eggins, 2004, p.324) was used to explain linear topic development (lines 24-25).

Then, the teacher guided her students in analyzing thematic development in the model text in Figure 3.5 through “detailed reading” in Excerpt 3.2. In this stage, repeated discourse moves of “focus-identify-affirm” were found in their interaction (Rose & Martin, 2012). For example, she asked her students what the theme of the sentence read by SeeEun was (line 5). The Wh-question directed students’ attention to the “theme” (focus). The cued elicitation invited them to think about the theme, and JeeHyung identified it (line 6), followed by an affirmation of SooYoung (line 7). The teacher highlighted the theme with a bracket on the board to explicitly visualize the language focus (lines 8-9). She added an explanation of anaphoric reference, a term referring to the internal text referent, constructing a shared context with the audience in mind, “the non-traditional methods,” and associated the choice of anaphoric reference with the author’s intention (lines 9-11). The elaboration of the language in focus supported students in noticing the connection between language and meaning and in raising awareness that reference use in theme leads to cohesive thematic development.

Excerpt 3.2 Transcription of Deconstruction Phase in Week 6

- 1 T Okay. Then, let's take a look at a model text, and do theme/rheme analysis
2 together. Would you read the first sentence, SeeEun?
- 3 SE *Of the non-traditional methods, chemical injection seems to be the most proven and*
4 *popular alternative.*
- 5 T Good. **What do you think is the theme of the sentence?**
- 6 JH **[Chemical injection**
7 SY **](nodding her head)**
- 8 T **Great job. So I'll check "Of the non-traditional methods, chemical injection"**
9 **as the theme (marking on the board) you see there's "the" here, which means..**
10 **in the preceding section, there must have been an explanation about "non-**
11 **traditional methods."** And the author wants to continue to talk about the "*chemical*
12 *injection*" of the non-traditional methods, which seems to be the most proven and
13 popular alternative. SooYoung, could you read the next sentence?
- 14 SY *In this system, a chemical water repellent is injected throughout the thickness of the*
15 *wall to act as a moisture barrier.*
- 16 T **What is the theme in this sentence?**
- 17 SY **The subject, right?**
- 18 T **Right. "In this system, a chemical water repellent" (bracketing on the**
19 **board).** Water repellent means what slows the penetration of water as shown
20 below. So, in this **(connecting with the theme in the preceding sentence)**
21 system, the author wants to talk about "*a chemical water repellent*"
..... lines ellipsed.....
- 27 T **What do you think the theme is?**
- 28 SY **"Three types of water repellent"**
- 29 T **All right. "Three types of water repellent" (bracketing on the board) is the**
30 **theme here.** And the following goes, "*the first*" (bracketing), a silicone material
31 carried in a white spirit solvent, "*the second*" (bracketing), the second is an aluminum
32 stearate compound, and "*the third*" (bracketing), the third is this.
33 So, (looking at the students) **just by looking at the themes in the text, we can**
34 **figure out what the text is about and how it is developed.** The author talks
35 about the "*non-traditional method*"(writing on the board), of which he wants
36 to explain "*chemical injection*." In this system, **see here "this" connects the**
37 **sentence to the preceding theme.** Right? In this system, the author focused
38 on "*a chemical repellent*". Next, he introduced three types of water repellent,
39 which were headed as "*the first, the second, and the third*". **(briefly writing**
40 **the graphic organizer of the theme development on the board) So**
41 **thematic analysis clarifies the structure of the text.**



Figure 3.6 *A Snapshot of the Deconstruction stage in Week 6*

Similarly, the instructor elicited students' engagement (line 16) (focus), and SooYoung identified the theme of the sentence (line 17). She provided positive feedback to her student, recasting what she said (line 18). She further attended to anaphoric reference, "this system," this time visualizing the connection between reference and referent on the board (lines 20-21).

In the end, she summarized the function of thematic analysis by recapping the major point of the discussion (lines 33-41). She showed her students how thematic analysis signals the framework for the interpretation of the text and how thematic development brings about textual cohesion, employing a visual toolkit of a graphic organizer to enhance their understanding (lines 39-40).

As presented in Excerpt 3.2, the use of metalanguage (e.g., "theme," "rheme,"

“thematic development”) in the discourse helped the teacher and students to explicitly attend to the linguistic feature and discuss it in association with its function in the context of a shared experience of reading a text. Her guided micro scaffolding in interaction enabled the students to notice the textual metafunction of how writers construct their messages in a cohesive and coherent manner through thematic development.

3.3. Data Collection & Analysis

This section discusses multiple sources of data collected for the case study and explains data analysis methods for the three research questions in the following order: (i) the participants’ L2 argument writing development in SFL meaning-making resources, (ii) their autonomy in their L2 argument writing, and (iii) their genre awareness change over time in the genre-based instruction.

3.3.1. Data Collection

Multiple sources of data were collected for triangulation: a portfolio of the participants’ work, teacher-student individual conferences, a pre-/post-instruction survey, and video recordings of the lessons. A total of 30 independent argument writings (10 arguments per participant) and feedback from the native English teacher were collected and analyzed to document changes in their L2 writing

development. In addition, video recordings of the 20 lessons were collected for close observation of the instructional conversation and classroom participation.

Besides the analysis of the participants' writing products, two additional sources of instruction were collected and analyzed: pre-and post-instruction surveys and 9 individual teacher-student conferences (3 conferences per participant). The individual conferences were 135 minutes in total, around 40~50 minutes per person. They were conducted and videotaped to better understand their understanding of L2 argument writing and their writing process and to document the change in the participants' genre awareness over time. The stimulated recall was often used to understand their writing experiences and choices. Individual conferences were conducted in their native language, Korean, and transcribed and translated into English by the researcher. To improve the validity and trustworthiness of the case study findings, the instructor and participants reviewed the writings together and the instructor asked for the participants' affirmation of the analysis in the stimulated recall through member checking (Lincoln & Guba, 1985, p. 236).

3.3.2. Data Analysis

A case-study approach was chosen to offer a deeper insight into the L2 writing development of the three participants. It provides detailed illustrations of the complex phenomenon of writing development and allows us to capture the

variabilities underlying individual L2 development (Maxim, 2021). A close reflection on the particularities of a specific case allows access to “educational reality” and “changes in complex phenomena over time” (van Lier, 2005, p. 195). Due to the intensive and iterative nature, case studies are considered to be appropriate to show how learners’ social and instructional context shapes language learning over time (Harklau, 2009), and have been implemented to track L2 writing development (Achugar & Columbi, 2008; Achugar & Carpenter, 2014; Aguirre-Muñoz et al., 2015; Gebhard et al., 2011; Gebhard, et al., 2014; Harman, 2013; Maxim, 2021; Moore & Schleppegrell, 2014; Moore et al., 2018; Palincsar & Schleppegrell, 2014; Tardy, 2004). Considering there has been a lack of attention to the local ecology of L2 development in the Korean EFL context, analysis of the particularization “at the level of granularity” (p. 584) can provide an important insight into L2 development as a generalization (Larsen-Freeman, 2009).

3.3.2.1. L2 Writing Development in SFL Meaning-making Resources

As the curriculum was based on the SFL, L2 writing development was measured on the learners’ developing meaning-making capacities as shown in the changes in lexico-grammatical and discourse semantic features (Achugar & Carpenter, 2014). L2 writing development was analyzed in both quantitative and qualitative measurements: (i) analysis of the ideational and textual metafunctions,

and (ii) qualitative analysis of the three metafunctions in their writings over time.

Learners' capability to construe ideational and textual meaning was extensively evaluated since the curriculum centered around those metafunctions, explicitly attended to in the instruction as shown in Table 3.1. To analyze the development of ideational metafunction, three measures were conducted: (i) transitivity development within clause, (ii) logical dependency (taxis), and (iii) logico-semantic relations between clauses (Maxim, 2021), based on Halliday and Matthiessen (2014).

First, transitivity analysis of the participants (nouns), processes (verbs), and circumstances (adverbials) was conducted and their use of process types was discussed. Processes, the core of clauses, comprise different kinds of actions: material (physical actions such as "*walk*"), mental (perceptive, emotive, and cognitive verbs such as "*see*," "*like*," and "*imagine*"), relational (attributive and identifying processes such as "*be*" and "*feel*"), and verbal processes (e.g., "*say*" and "*explain*").

Grammatical metaphor (GM), a significant indicator of the complexity of advanced writing was also examined (Byrnes, 2009, 2014b; Derewianka, 2003; Halliday & Matthiessen, 2014; Ryshina-Pankova, 2015; Yasuda, 2017). Ideational GM was analyzed as an incongruent realization of the process (e.g., "*motion*" for "*move*"), quality (e.g., "*distance*" for "*distant*"), and logical relation (e.g., "*reason*"

for “*because*”) as entities (Ryshina-Pankova, 2015). Interpersonal GM was assessed in terms of incongruency of mood choices (interrogative, declarative, and imperative clauses) and modality as shown in explicit subjective modality (e.g., “*I think ~*”) and explicit objective modality (e.g., “*It seems possible ~*”) (Thompson, 2014).

Second, the logical dependency of clause complexes was examined; whether one clause is dependent on or dominates another (hypotaxis), and whether they are of equal status (parataxis). The use of embedded clauses was also analyzed. Although they function as constituents of other clauses, not comprising clause complexes, they resulted in producing more complex structures including expanded nouns with elaboration and relative clauses (Aguirre-Muñoz et al., 2015; Byrnes & Sinicrope, 2008; Humphrey & Macnaught, 2016). Moreover, logico-semantic relations were further examined to reveal the meaning relationship between clauses and labeled into two categories – expansion and projection: the former describes clause complexes where the subordinate clause develops the main clause by elaborating, extending, or enhancing it, and the latter does where the second clause is reported as an idea or locution.

In addition, the thematization pattern of the student writings was analyzed to assess their textual meaning-making capability. “Theme”, the first constituent of a T-unit that plays a role in transitivity analysis, signals the maintenance or change of the topic and serves as the “point of departure of the message” or “that which

locates and orients the clause within its context” (Halliday & Matthiessen, 2014, p. 89). The analysis of thematization patterns reveals how writers constructed their ideas making them fit together into a smooth unfolding of a message (Thompson, 2014). The analysis of themes was conducted based on markedness and plurality based on Thompson (2014).

The thematization patterns in the participants’ writings were classified into unmarked, marked topical, and marked hypotactic themes based on Thompson (2014), and qualitatively analyzed of their use in the context. The use of subject in declarative clauses, *wh*-interrogatives, and finite verbal operators in questions are unmarked forms of Theme, extensively used in various genres. Marked themes such as adjunct, complement, and dependent clauses only occur when contextual reasons override the unmarked themes. Secondly, considering the genre of argument, multiple themes including textual and interpersonal signals were examined in detail, in addition to the topical Theme, the thematic experiential constituent (Halliday & Matthiessen, 2014). Analysis of a multiple Theme was based on Halliday and Matthiessen (2014, p. 107-109): Textual themes include continuative, conjunction, and conjunctive Adjunct, and interpersonal themes comprise modal/comment Adjunct, vocative, and finite verbal operator (in yes/no interrogative).

Lastly, to track development in their argument writings three representative writings of each student were chosen for qualitative analysis in terms of ideational,

interpersonal, and textual metafunctions. Based on the metalinguistic framework for analytic exposition in Table 2.3, the analysis investigated how the resources contributed to presenting a consistent argument with an overarching claim and supporting sub-claims (ideational), with features of engagement to guide the reader towards the defensible claim (interpersonal), following the stages of argument with cohesive thematic development (textual) (Miller, Mitchell, & Pessoa, 2014; Mitchell & Pessoa, 2017; Pessoa et al., 2018). In addition to the ideational and textual metafunction attended to above, linguistic features for convincing the reader with an authoritative stance were explored based on the Engagement resources from the Appraisal framework (Martin & White, 2005). The author often expands resources as in Attribute moves (“*according to~*”) and shows how they support her claim as in Endorse moves (“*this shows that~*”) in the argument. She often uses contracting resources and refutes them in the concede-counter moves (“*Although this... that~*”).

The three representative writings of each student were chosen by the researcher based on the three criteria. First, the writings show changes with certain intervals over time throughout the instruction. Second, they comprise more than 50 percent of the text constructed by each student. Third, they were of the topics each student marked as interesting, except for the first writing which was predetermined by the instructor since the choice of topic affected general L2 writing performance (McDonough & Crawford, 2020; Schraw et al., 2001; Yang & Kim, 2020; Yoon,

2017).

For qualitative analysis of their writings, student writings were presented in *italics* in excerpts. Errors in students' writings were underlined and presented exactly as found in their drafts in this study. T-units as the constituent of analysis in SFL were marked with numbers with parenthesis. For example, "2)" notes it is the second T-unit of the text. For taxis analysis, hypotaxis was indicated by a single slanted line (/), parataxis by double slanted lines (//) between separate clause complexes, and embedded elements marked by straight brackets ([]) (Halliday & Matthiessen, 2014). In the analysis of thematization patterns, bold types were used to indicate the Theme.

The analysis was conducted by the author and re-examined by a colleague who had written a master's thesis on the analysis of news articles in terms of SFL. The inter-coder reliability was 95, and any discrepancy was discussed to reach a consensus.

3.3.2.2. Development of Learner Autonomy in L2 Writing

Considering that students were scaffolded by the instructor in the joint construction stage, where they share their ideas on the topic and completed the outline of the text together, the textual borrowing of the jointly constructed text on

their independent writing was often observed. To explore the effect of teacher mediation on their independent writing, participants' writing product was analyzed into teacher-induced and student-induced t-units. On the one hand, the teacher-induced t-units were those which the learners borrowed from the teacher-led co-constructed text outlines, which displayed the effect of other-regulation on individual performance. On the other hand, the student-induced t-units were those that each student constructed on their own in their independent writing, which showed the impact of self-regulation on their performance (Aljaafreh & Lantolf, 1994). It was charted on the bar graph to see the extent to which each student took responsibility to construct her writings over time.

In addition to the quantity of each mediation, the quality of each mediation, other- and self-regulation, was investigated in terms of the accuracy of language in the argument writing. The accurate language use was calculated by the ratio of error-free t-units per the total number of t-units (REFTU/TU) (Norris & Ortega, 2009; Wolfe-Quintero et al., 1998). To check the reliability of accuracy measurement, the accuracy feedback was checked by another native English-speaking teacher, an American who had a BA in English and English literature and had worked in publishing in the U.S.A. She has been working in a public secondary school in South Korea as a native English teacher for a year. The interrater reliability was 88 percent.

The researcher has classified t-units in writing into 2x2 dimensions: “teacher-induced/student-induced” and “correct/incorrect.” Some of the teacher-induced t-units were grammatically correct but misunderstood or incorrectly taken by the student and categorized into “teacher-induced correct, but incorrectly taken by student” under the “teacher-induced incorrect t-units” category. The ratio of teacher-induced error-free t-units and the ratio of student-induced error-free t-units were calculated to attribute the accuracy of the sentence construction to the teacher's assistance (other-regulation) or the student herself (self-regulation).

Each measurement was calculated in the following:

$$(i) \text{ The ratio of teacher-induced t-units} = \frac{\text{the number of teacher-induced t-units}}{\text{the total number of t-units}} \times 100$$

$$(ii) \text{ The ratio of student-induced t-units} = \frac{\text{the number of student-induced t-units}}{\text{the total number of t-units}} \times 100$$

$$(iii) \text{ The ratio of teacher-induced error-free t-units}$$

$$= \frac{\text{the number of teacher-induced error-free t-units}}{\text{the total number of error-free t-units}} \times 100$$

$$(iv) \text{ The ratio of student-induced error-free t-units}$$

$$= \frac{\text{the number of student-induced error-free t-units}}{\text{the total number of error-free t-units}} \times 100$$

The development of writing autonomy was explored through the reduction of teacher involvement and the increase in learner independence in their independent writing over time (Hyland, 2007). The shift of quantity and quality of each mediation, other-regulation of teacher scaffolding and self-regulation of each

participant, was investigated to track their development of learner autonomy in L2 argument writing.

3.3.2.3. Changes in Genre Awareness Through Genre-based Writing Instruction

To explore how the participants' genre awareness has changed and how the change affected their L2 writing development over time, a thematic analysis (TA) (Braun & Clark, 2006) was adopted to analyze the individual conference transcripts. Initial coding drew interesting features of the data in the content of discourse, potentially relevant to the research question, and these codes were sorted out in relation to other codes into a set of the shared core idea. The organizing concepts of themes were classified in terms of the dimensions and properties to the point of data saturation. Coding schemes were used to identify how genre-based writing instruction affected changes in genre awareness and are presented in Table 3.4. Analysis of interview data was often accompanied by the analysis of L2 writing development to show their perception of pedagogical gains through genre-based writing instruction. Coding schemes of the transcript were presented in each excerpt.

Table 3.4*The Coding Scheme for the Individual Conference Transcript*

Instruction factors	Individual factors	Other factors
1. The use of metalanguage (M)	1. Metacognitive Genre Awareness across languages (MGA)	1. External conditions (E)
- Instructional (MI)	2. L1 writing proficiency (L1W)	2. Topic (T)
- Individual feedback (MF)	3. L2 learning experience (L2E)	- Topic preference (+/-) (TP)
2. Repeated writing practice (P)	4. The use of metacognitive strategy (MS)	- Topic familiarity (+/-) (TF)
	5. Affective factors/changes (A)	
	6. Involvement in writing tasks (I) (+/-)	

CHAPTER 4

TOWARDS A MORE INDEPENDENT WRITER: THE CASE OF SEEEUN

Chapter 4 investigates SeeEun's developmental trajectory of L2 writing, and genre awareness. Section 4.1 describes her background in L1 and L2 language learning and writing. Section 4.2 discusses her L2 argument writing development in terms of SFL meaning-making resources. Section 4.3 examines the development of her autonomy in L2 writing over time. Lastly, section 4.4 explores the changes in her genre awareness through genre-based writing instruction.

4.1. SeeEun's Background: A Diligent Learner of English Comprehension with Study-abroad Experience

SeeEun began to learn English at the age of eight, rather a late age compared to other participants. She is the only one who has study-abroad experience. At the age of eight, she went to Singapore with her sisters and mother and attended a local English-based school until she came back to Korea at the age of eleven. She hadn't had an opportunity to learn English before going to Singapore, except for a couple of months of learning the alphabet. Though she could not speak any English at first, she tried to communicate with others with the help of other Korean students. After six months, she was able to communicate in English and enjoyed school life. The

official language of the school was English, but students were required to choose a second language among Hindi, Chinese, Malay language, and Indonesian language, and she chose Chinese. Although she could not remember what she learned at school, she summarized her stay in Singapore as “*so much fun.*” Upon being asked if she had any experience in English writing, she said, “*I probably had written some for homework, but it was not heavy stuff. I just had so much fun (staying in Singapore).*” She came back to Korea at eleven, in the fourth grade of elementary school, from which official English education was provided in South Korea. She said she had no problem with her English at school until she became in the second grade of middle school. She recalled,

“I was very confident until the first grade of middle school. I was familiar with English, and it was so easy for me. I got almost 100 in English though I didn’t study at all. I thought that I was good at it and I didn’t have to study. Then, from the second grade, my scores dropped. The curriculum of Korea was so different from that of Singapore. I didn’t know much about grammar, and I couldn’t memorize the text. English has become so challenging subject for me, and I began to feel less confident in English as I thought of grammar.”

Despite her study-abroad experience, she lost her confidence in English because she could not adapt to English education in Korea. It seems that grammar-based English education in Korea was challenging for her. Upon being asked the skills she thought she needed to improve most, she answered speaking, vocabulary, and grammar. She also answered she put effort into studying listening, vocabulary, and grammar. In the pre-instruction survey, she answered that the goal of English education is to enhance basic interpersonal communication skills, but she seemed

to be more focused on mastering vocabulary and grammar, which she believed to be crucial for L2 development in Korean EFL context. To learn English, she said she took private lessons in academies or with a tutor, and she concentrated on learning grammar and memorizing vocabulary.

SeeEun is thoughtful and diligent and has established trust from classmates and teachers, as exemplified in her prizes in the first and second years for good conduct and attitudes. Her academic achievement was intermediate in the school system. In the first and second years of high school, her Korean scores ranked sixth, and her English score was rated fifth on a scale of one (the highest) to nine (the lowest). She thought that language education in Korea, both Korean and English, was geared toward comprehension skills development. Upon being questioned about the goal of Korean language education, she answered appreciation of literature, development in vocabulary and grammar, and critical reading. She also reported that comprehension of literature and expository tasks were the most common tasks in Korean class, while writing tasks, such as journal writing and argument writing, were rarely employed. She said that she hadn't had an opportunity to learn how to write in both Korean and English, and there was little chance to do writing tasks in English classes, except for occasional summarizing tasks in the reading comprehension. While she believed that the development of contents was most essential in Korean writing, she replied that she had difficulty in the development of contents and organization, coherence, and appropriate use of

lexicogrammar in writing in English. She hadn't had any voluntary writing in English, because she thought "*I am not good at writing in English.*" Regarding her perception of argument writing in English, she answered that she hadn't had any experience writing and learning to write arguments in English and that a "clear argument" is the key to a successful argument.

Overall SeeEun seemed to have low self-confidence in English despite her study-abroad experience. She concentrated on improving comprehension in both Korean and English classes, probably the washback effect of the CSAT (College Scholastic Ability Test). Therefore, she focused on studying English vocabulary and grammar, which provided little chance to write and learn writing in both Korean and English.

4.2. L2 Writing Development of SeeEun in SFL Meaning-making Resources

As linguistic resources are carefully chosen to construe ideational, interpersonal, and textual meanings in Systemic Functional Linguistics, SeeEun's meaning-making choices were analyzed in detail. First, transitivity analysis of the types of processes shows that she used a variety of verb groups. Material, relational, and mental processes were the three frequently used verbal types, which is common for an argument (Derewianka, 1990). The increase in the use of relational processes shows her expansion of linguistic resources for the argument (Humphrey &

Macnaught, 2016). They are generally used to provide a warrant to support her claim by identifying as in “(4) *I believe that being happy is ultimate goal of my life, 5) and the job is only the means to the goal.*” (week 3), or attributing as in “(2) *I believe that being happy with a job is more important than having a high salary.*” (week 3). Furthermore, relational verbs were often chosen for clause linkage as in “(10) *It means that after finding out the character of a person’s life 11) and we name it.*” (week 6) (Schleppegrell, 2004). The increasing use of relational verbs (weeks 8-10) is notable for description, classification, and also logical relations as in “(9) *The reason why my friends sympathize with me is because the environment I have lived in is similar.*” (week 9).

54 cases of grammatical metaphor (GM) were found in SeeEun’s writing: 30 cases of ideational GM and 24 of interpersonal GM. The low proportion of GM in their writings shows that her meaning-making resources have remained in the early stages of L2 development, as GM is considered the indicator of the complexity of advanced L2 writing (Byrnes, 2009, 2014b; Derewianka, 2003; Halliday & Matthiessen, 1999; Ryshina-Pankova, 2015; Yasuda, 2017).

One of the most commonly observed GM was explicit subjective modality where the writer’s attitude is “experientialized” in a separate clause as in “*I do not believe ~*” in the second t-unit of Excerpt 4.1. It also includes two ideational grammatical metaphors, “*memorization capability*” and “*critical thinking,*” all of

which were scaffolded by the instructor in the joint-construction session. In these cases, students were guided to nominalize the processes exemplified in the 6th t-unit and SeeEun took the advice and wrote the nominalized forms.

Excerpt 4.1

An Excerpt of SeeEun's Writing in Week 5: Grammatical Metaphor

...2) **but I do not believe that** exams encourage student to learn. ...

...5) First of all, exams force student to study only for the exams not to learn.

6) Memorize the items on the test, not research and analyze, explore the subject in depth. 7) Like this test improves the **memorization capability not critical thinking!**...

However, the 6th t-unit in this excerpt shows her lack of syntactic knowledge, as she could not put in a suitable subject with an appropriate verb form while building a sentence on her own, based on the teacher's assistance. This was an incident where the researcher noticed the gap between the participant's actual state of linguistic competence and the teacher's assumption of it.

Hence, the instructor acknowledged the need to provide explicit feedback on it to help her to notice the linguistic feature. Excerpt 4.2 below illustrates how she implemented the individual conferences to assist SeeEun. In the individual conference, the instructor guided SeeEun to correct frequently observed grammatical errors in each writing.

Excerpt 4.2

Transcript of the Second Individual Conference with SeeEun: The Use of Metalinguage

- 1 T In the 5th writing, you didn't use necessary words or there were a lot of
2 plural/singular mistakes, so let's take a look together. Well, you see, every
3 sentence should start with a subject and a verb. But I think you just wrote the
4 same (in a memo format) as what I wrote on the blackboard as an example.
5 How would you like to change this?
- 6 SE Mmm...
- 7 T You should put the subject in front, right? Do you want to use the subject as
8 *a student*, or *the exam*?
- 9 SE *as a student*
- 10 T Then *they are forced to...* Because the subject and verb must be in front of the
11 sentence. It all seems to be connected there.
- 12 SE (nods her head)
- 13 T (pointing to the worksheet) *tests improve*. or *A test improves...* I think you
14 should write to either of them.
- 15 SE (nods her head)
- 16 T There are also unnecessary extra words in the next week, but as you can see,
17 there are repeated mistakes, so I think you can improve a lot if only that part
18 is supplemented. I think you can reflect on it in the next writing
- 19 SE Thanks.

The instructor used metalinguage to help her student to notice the gap in her linguistic knowledge, the use of plural/singular and subject-verb (lines 1-3), and asked her to correct those mistakes (line 5). As SeeEun hesitated (line 6), she went on to give an explicit explanation (line 7). Letting her student be aware of the omission of the subject, she guided her to choose a suitable subject in the context (lines 7-8). Based on SeeEun's reply, she provided a possible solution to correct the mistakes (lines 10-11), which was accepted by SeeEun (line 12). She also offered explicit feedback on her mistakes on the subject-verb agreement (lines 13-14), again accepted by her student (line 15). The instructor has tailored the

mediation to SeeEun from implicit (line 5) to explicit feedback (lines 13-14) on the regulatory scale of assistance (Aljaafreh & Lantolf, 1994). Explicit feedback on the frequently observed mistakes through metalanguage encouraged SeeEun to notice the lack of linguistic knowledge and aided her to develop linguistic competence, while the teacher takes the authoritative adviser (Rose & Martin, 2012).

Consequently, genre-based writing instruction provided appropriate scaffolding to enhance SeeEun's writing competence not only through the explicit explanation of the genre exemplar and discussion in the joint construction but also through the individual conference with written feedback. The use of metalanguage in genre-based instruction provided her with opportunities to notice and attend to language use in arguments.

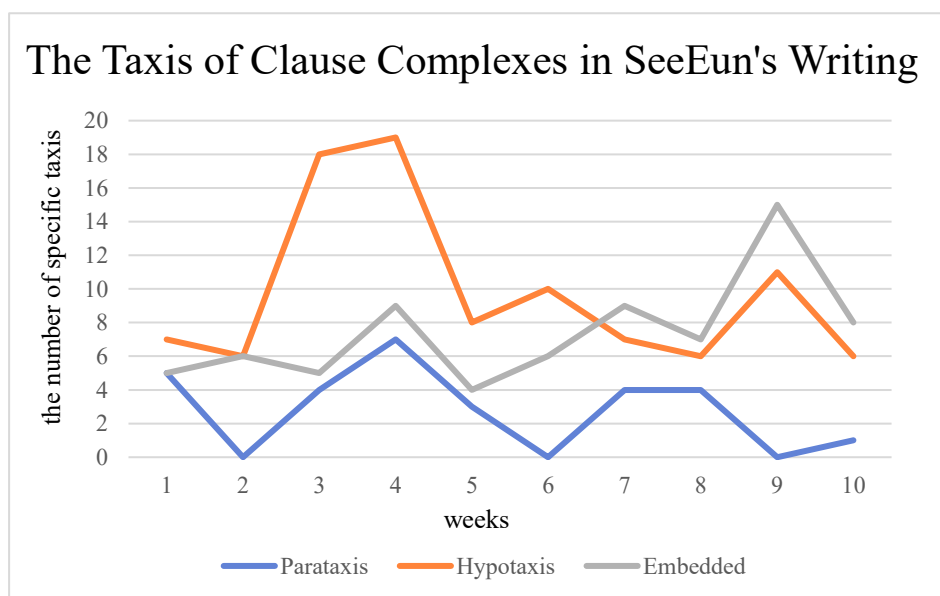


Figure 4.1 *The Taxis of Clause Complexes in SeeEun's Writing*

Secondly, regarding logical dependency in clause complexes, the increasing use of hypotaxis was found than that of parataxis in SeeEun's writings in Figure 4.1. Although the use of parataxis and hypotaxis was the same in the first week, she has shown an increasing tendency to connect clause complexes with subordination throughout the instruction, which exemplifies her increased linguistic competence to produce syntactically complex clauses. Subordination was highly observed in her writings on preferred topics (weeks 3, 4, & 9), which supports the correlation between the topic preference and writing quality.

Another interesting phenomenon was the increased use of embedded clauses over time. It can be attributed to the increase in expanded nouns as in “ 3) *However I believe /that to have friends **[[who are similar to me]]** is better than to have **friends [[who are different from me]]**” (week 9). Expanded nouns were often used to compact more information into a noun group as in the former or to enhance thematic progression as in the latter example:*

8) *Second, similar friends always sympathize me. 9) **The reason [[why my friends sympathize with me]]** is /because the environment **[[I have lived in]]** is similar.*

Here, the theme in the 9th t-unit relates back to the rheme of the preceding clause (e.g., always sympathize with me), contributing to the linear progression of themes. Although the congruent use of clause complexes, which could have been expressed through incongruent grammatical metaphor, displayed her limited capacity, it shows her attempt to develop thematic progression at the novice level.

Table 4.1
Logico-Semantic Relations of Clause Complexes in SeeEun's Writing

Week	Expansion			Sum	Projection			Total
	Elaboration	Extension	Enhancement		Locution	Idea	Sum	
1	0	4	3	7	1	3	4	11
2	1	0	5	6	0	1	1	7
3	1	4	15	20	0	2	2	22
4	0	7	12	19	4	3	7	26
5	0	3	5	8	1	2	3	11
6	1	0	3	4	1	5	6	10
7	0	4	3	7	1	3	4	11
8	0	4	5	9	0	2	2	11
9	0	0	9	9	1	1	2	11
10	0	1	4	5	0	2	2	7
Sum	3	27	64	94	9	24	33	127

Moreover, as for logico-semantic relations in clause complexes, the increase of meaning expansion was evident compared to that of projection in Table 4.1. With less of a direct projection of quotation (locution), she specified aspects of the dominant clause in adverbial clauses through her interpretation as in “3) *If you are not happy with your jobs, / you maybe stuck in the dull jobs.*” (week 3) or in “5) *When we meet a new friends in a new semester, / we can assume their first impressions from their facial expressions and their personality.*” (week 6). Extension of meaning was often linked with coordination as in “19) *But children [[who eat without watching TV]], they slowly chew //and swallow their food //also they can digest well.*” (week 1).

Table 4.2
Thematization Patterns in SeeEun's Writing Products

Week	Theme			Examples of marked themes	multiple themes		
	Unmarked	marked topical	marked hypotactic		textual	interpersonal	Experiential
1	13	5	2	<i>Instead of TV, According to the study, When ~, In these dramas,</i>	10	0	9
2	9	3	0	<i>With no one regulating ~, Today</i>	5	1	6
3	10	3	4	<i>If you are ~, Today</i>	6	0	7
4	16	5	3	<i>Like this, One day, if you get ~, Like my sister, Thanks to ~,</i>	10	0	10
5	13	4	2	<i>Like this, To get good test scores, Because they are ~</i>	11	2	13
6	12	3	1	<i>In Korea, When we meet~</i>	7	0	7
7	15	2	2	<i>If this happens,</i>	3	0	3
8	12	2	0	<i>These days, To attract people's attention</i>	4	0	4
9	12	2	1	<i>As they are~, By telling secret stories,</i>	7	1	8
10	10	0	2	<i>If the teacher is~, But if not,</i>	5	0	5
Sum	122	29	17		68	4	72

Thirdly, the analysis of thematization patterns shows that SeeEun mostly developed themes in unmarked forms (122 cases out of 168 in total) in Table 4.2. There were often cases she employed marked themes either topical or hypotactic. One of the most common types of marked topical themes was adjunct in the theme position. In these cases, the use of marked themes contributed to a more cohesive link between sentences.

Excerpt 4.3

An Excerpt of SeeEun's Writing in Week 1: Thematic Development (Marked Topical Theme)

...7) **Secondly, children** can get a biased picture of society from TV. 8) **TV** often shows reinforces a gender, racial, and social class stereotypes. 9) **Some Korean dramas**, for example, that often portray extreme social difference the rich and the poor. 10) **In these dramas**, the rich are often portrayed as enjoying their luxurious life, 11)//but the poor are described as living less luxurious life than the rich....

In Excerpt 4.3, SeeEun developed the second reason why watching TV is bad for children. First, she postulated her argument (t-unit 7), thematizing “*children*”, and then provided a warrant for the claim (t-unit 8), relating to the rheme of the preceding sentence, “*TV*.” She provided data to back up her argument (t-units 9, 10, & 11), illustrating an example of a TV program, “*some Korean dramas*.” To elaborate on the example, she chose to use the marked theme “*In these dramas*,” setting up the background and explaining the details of the example. In addition, the endophoric anaphoric reference in the marked theme “*these*” signals the experiential coherence of the text, referring back to the theme of the preceding sentence, “*Some Koreana dramas*.” The use of a marked adjunct theme in the 10th t-unit consolidates the thematic progression of the argument.

Another example of marked themes is presented in Excerpt 4.4. SeeEun provided her own experience as an example of the benefits of listening to the advice of family, in her case, of her older sister in her 4th writing.

Excerpt 4.4

An Excerpt of SeeEun's Writing in Week 4: Thematic Development (Marked Topical Theme)

... 18) **One of my role models** is my older sister. 19) **She** is two years older than me, 20) but **my sister** tried hard to achieve her future / when she was high school student. 21) **Thanks to the effort**, my sister entered the university she wanted. 22) **My sister** often advised me/ I must have to study hard. ...

In this case, once she introduced her sister as one of her role models in the 18th t-unit, she kept referring back to the theme as “*she*” (t-unit 19) and “*my sister*” (t-units 20 & 22). On the other hand, she used the marked topical theme “*Thanks to the effort*” (t-unit 21) to relate the Rheme of the preceding sentence (e.g., “*tried hard to achieve her future when she was a high school student*”). In this context, the use of endophoric anaphoric reference “*the effort*” not only signals the cohesion in the text but also summarizes the quality she admires of her sister and the nature of the advice she was given by her sister.

The use of clausal conditional was the most common type of marked hypotactic in SeeEun's writings as shown in Excerpt 4.5 (t-units 12 & 13). SeeEun claimed that friends and family can give useful advice. The theme “*friends and family*” was maintained (t-units 3 & 4) to provide a warrant of the claim. She exemplified the case of her friend (t-unit 5), and the theme “*my friend*” continued from the 7th to 10th t-units. She used the marked adjunct topic “*One day*” to signal the illustration of the case in detail. By choosing a marked theme in the 11th t-unit (e.g., “*Like this*”), she succeeded in summarizing the preceding example to back

up her argument. From the 12th t-unit, she made conditions of “what if” to consolidate her arguments. First, she assumed what would happen if the audience do not take advice (t-unit 12). Then she supposed that the advice from family and friends would help the audience to solve trouble when they were in need (t-unit 13).

Although the example of her friend’s case successfully supported her point of view, explicitly relating the evidence to the assumed logic below the argument (t-units 14-15), the temporal organization of her example followed the stages of the recount (t-units 6~10), recording the order of events in the time framework. Her confusion of genre features between recount and argument suggests a further need for development in her argument writings.

Excerpt 4.5

An Excerpt of SeeEun’s Writing in Week 4: Thematic Development (Marked Hypotactic Theme)

...2) **Friends and family** can give useful advice. 3) **They** know you well // and have similar situations. /4) **So that they** can provide you with an appropriate advice for you. 5) **For example, my friend** can be an example. 6) **One day**, I gave advice to my friend / because I thought / she was trying to do the same thing [[that I did]]. 7) **But she** ignored all the advice [[that I told]] // 8) **and she** acted against it. 9) **Then my friend** told me, / “I should have listened to you / when you gave a advice to me...” 10) **my friend** regretted. 11) **Like this**, when you try to go the wrong direction, / your friends or family can give you advice / because they have experienced a similar situation like you. 12) **But if you ignore their advice** // **and go the hard way** / and you will regret it. 13) **If you get a trouble** // **and do not know** [[where to go]] / your parent or role model can give you an advice from their own experience. 14) **One** cannot experience every aspect of the life, / 15) **so the advice by those** [[who experienced the life beforehand]] can have an insight of the life. ...

In addition, the frequent use of multiple themes throughout the course was remarkable. Frequent use of different types of organizational markers was one of the essential linguistic features of the argument genre to enhance cohesive relations and coherence of a text (Derewianka, 1990; Knapp & Watkins, 2005; Schleppegrell, 2004; Uccelli et al., 2013). Her writings demonstrated good use of a arrange of textual connectives in multiple themes; code glosses as in “4) *To illustrate, we can infer how they respond their emotions and attitudes through the situation by their first impressions.*” (week 6), transition markers in “7) *Secondly, children can get a biased picture of society from TV.*” (week 1), and conclusion markers in “25) *In conclusion, I think listening to the advice from family and friends is good for you!*” (week 4). Out of 171 themes in her writings, 68 multiple themes were comprised of textual and experiential themes as illustrated above. Relating the clause to the preceding text, multiple themes with a textual theme served as internal connectors to signpost the development and structure of the argument (Schleppegrell, 2004).

Moreover, there were a few cases of multiple themes with an interpersonal theme, 4 cases. They were used to project her angle on the value of the content of the message as in “1) *In my opinion, there is too much information [[floating on the Internet today]].*” (week 2) or to express her attitudes or evaluation on the proposition as in “16) *Even students have to study under the stress according to the forced test schedule.*” (week 5). The frequent use of multiple themes led to a more persuasive argument with a certain level of responsibility and logical connections.

However, the overuse of textual and multiple themes in her writings attested to a characteristic of low-proficiency L2 writing (Choung & Oh, 2017; Jalilifar, 2009; Lee, 2007, 2008; Nam & Park, 2015; Park & Nam, 2015). In particular, the adoption of ordinal numbers (e.g., “*Second*”) as sequential frame markers was often observed in the L2 writings (Choung & Oh, 2017; Hyland, 1998). Therefore, more delicate attention to the use of textual themes in an authentic argument could enhance their understanding of its appropriate use in context.

Lastly, her linguistic meaning-making choices for argument were explored in her writings of weeks 3, 6, and 9. Her third writing showed her emergent writing capability as an independent writer, as it was her first writing that more than 55.6 percent of the text was constructed by SeeEun. However, Excerpt 4.6 illustrates the essay does not meet some of the expectations of the argument genre.

On the one hand, the topic sentence is the second t-unit “*I believe that being happy with a job is more important than having a high salary.*” The main topic of the essay, “*being happy with a job,*” is nominalized as “*happiness*” (t-unit 7), “*your job satisfaction*” (t-unit 10), and “*satisfaction with your job*” (t-unit 18). While the seventh and last sentences were co-constructed with the instructor in the joint-construction session, SeeEun tried to compact the meaning into a nominal form in the 10th t-unit by herself. It is noteworthy that participants (“*you*”, “*job*”) were realized as pre-nominal modifications in “*your job satisfaction.*” Since the

nominalized forms of the quality and process, “*happiness*” and “*satisfaction*,” were familiar to the students, as exposed to them in the textbooks, it seemed natural for her to use the nominalization in this case. The use of grammatical metaphor in her writing contributed to thematic development, creating a coherent text with a topic to expand (Halliday, 1998; Ravelli, 2003).

Excerpt 4.6 *SeeEun’s Writing in Week 3*

*1) There are some people who want to have high-paying jobs regardless of their satisfaction. 2) I believe that being happy with a job is more important than having a high salary. 3) If you are not happy with your jobs, you maybe stuck in the dull jobs. 4) I believe that being happy is ultimate goal of my life, 5) **and the job** is only the means to the goal. 6) **Today**, there are cases that people don’t satisfied the jobs because they work only for money instead of seeking their own. 7) happiness is the ultimate goal of my life, 8) **and the job** is only the means to the goal. 9) **If you are not happy when you are working at a large company**, you need to think again what you are doing. 10) **If you work as a freelancer while adjusting your time and amount of work of a job that suits your aptitude**, your job satisfaction will be increase. 11) **Moreover, if you are satisfied with your job**, there will be higher chance to be successful. 12) **This** is because motivation can be a powerful if you enjoy your work. 13) **Edison, for example**, had fun making light bulbs, 14) **so he** succeeded in making light bulbs even though he have failed 9,999 times. 15) **If you are satisfied with your job**, you can come up with creative ideas and achieve what you want in your life. 16) **Lastly, the value of money** is relative. 17) Foreign countries live enjoying their own lives but our country is often unhappy no matter how much money one earns. 18) **In conclusion, satisfaction with your job** can enrich your life much more than high salary.*

On the other hand, the organization of the argument structure in a paragraph format and frequent errors of repetition and capitalization (t-units 4-5 & 7-8) failed to construct a flow of coherent discourse. In addition, although her second reason

for the thesis (t-unit 11: “*higher chance for success*”) was endorsed by bridging the warrant (t-unit 12: “*motivation*”) to the evidence (t-units 13-14: the success of Edison), her first (t-units 4-5) and third argument (t-unit 16) were only partially supported. Her tendency to use marked hypotactic themes (t-units 3, 9, 10, 11, & 15) with exophoric reference (e.g., “*you*”) also established a spoken and casual discourse rather than argument writing. Her attempt to invite the audience into her argument by considering “*what if*” conditions reflects interactional engagement characteristics in the spoken register, rather than academic written discourse. It is also affected by the direct translation of the L1 cause-and-effect article (“*~hamyeon*”) into English. Whereas it could have been better if she used grammatical metaphor to support her assertion in this case (e.g., “*job satisfaction could lead to a higher chance of success.*”), the use of a marked hypotactic theme revealed that her intention to develop background was congruently expressed.

Her fifth writing in Excerpt 4.7 demonstrates improvements in the ideational, interpersonal, and textual metafunctions of argument. First of all, she opened the dialogic space by acknowledging the counter-argument (t-unit 1) and narrowed it to her thesis statement in the 2nd t-unit, revealing her expansion of interpersonal linguistic resources. Furthermore, enhancement in the textual meaning-making is evident not only in the organization of the argument but also in the preview in the introduction. See Eun previewed the content of her thesis in the introduction paragraph and returned to the points in the same order in the second and third

paragraphs. Although SeeEun relied on the expressions of the co-constructed text in the joint-construction stage, her preview of the sub-claims with matching order of the body paragraphs suggested her greater control of textual metafunction.

Excerpt 4.7 SeeEun's Writing in Week 5

1) **Some people** say that exams help student to measure their understanding or progress of their learning, 2) **but I** do not believe that exams encourage student to learn. 3) **Because they force** student to study only for the exams, not to learn. 4) **Plus they** do not help students to plan and reflect on their study on their own.

5) **First of all, exams** force student to study only for the exams not to learn. 6) Memorize the items on the test, not research and analyze, explore the subject in depth. 7) **Like this test improves** the memorization capability not critical thinking! 8) **To get good test scores**, teenagers try to memorize many things in a short or a long time. 9) **Teenagers** memorize many things during this period, 10) **and all they memorize** is to take tests. 11) **But they** forget the things which they memorized hardly after taking the test. 12) **This** will only improve short-term memory, not long-term memory.

13) **Second, exams** do not help students to be motivated into studying to plan // and reflect on their study on their own. 14) **Because they are forced to study on the specific schedule with a specific material**, they might lose freedom to choose what they want to study. 15) **And students** are often not able to study [[what they are interested in]] /because they are not on the test. 16) **Even students** have to study under the stress according to the forced test schedule. 17) **In my case, I** have a lot of stress about the test / so I always nervous and sweat /whenever I take the test. 18) **Also I** have had a lot of experiences of being unable to concentrate because of stomachache.

19) **Like this reasons** I believe that exams do not encourage students to learn.

Regarding her ideational metafunction, the essay shows consistency in argument development. The first (t-unit 5) and second (t-unit 13) sub-claims of the

thesis statement (t-unit 2) were successfully supported by appropriate pieces of evidence (t-units 6-11 & 15-18), based on the explicit attention to the assumption behind the association between the argument and evidence in the Endorse moves in the 12th and 14th t-units. For example, she argues that exams do not motivate students to study, because they determine the contents and schedule of their studies. Once, she posited “*exams*” as the theme (t-unit 13), she specified the framework of her argument by causes to link cause-effect relations among complex clauses (t-unit 14). She maintained the effect of the cause on “*students*” (t-units 15 & 16) and then gave an illustration of her case signaling with an interpersonal theme in multiple themes “*in my case I*” (t-unit 17), of which the experiential theme “*I*” was constant with a textual theme “*Also*” (t-unit 18).

Another noteworthy point in the above excerpts was the use of conjunctions in the sentence-initial position as exemplified in “11) ***But they forget the things which they memorized hardly after taking the test.***” and “15) ***And students are often not able to study [[what they are interested in]] /because they are not on the test.***”. Her tendency to use conjunctions with generalized meanings such as “*and*”, “*so*”, and “*but*” to introduce clauses is typical of spoken discourse (Schleppegrell, 2001). The clause-initial conjunctions are cohesive devices in spoken texts to maintain coherence with a wider range of semantic meanings (Biber, 1986; Chafe, 1984; Schiffrin, 1987). The overuse of conjunctions in the sentence-initial position was frequently observed in the texts by second language writers and displays the early

stages of writing development (Choung & Oh, 2017; Hinkel, 2002; Lee, 2007; Schleppegrell, 2004).

Excerpt 4.8 *SeeEun's Writing in Week 9*

1) **Some people** like to have relationships who are different from them. 2) **However I** believe that to have friends who are similar to me is better than to have friends who are different from me.

3) **First, we can** spend enjoying activities both like with similar friends. 4) **As they are similar to me** who have similar hobbies, tastes, and experiences with me, so we can have fun together taking pleasure in activities both of us are interested in. 5) **For example, let's** say you went to eat a meal with friends who are different from you. 6) **It** takes a long time to decide the menu after arriving at the restaurant because of different tastes.

7) **Second, similar friends** always sympathize me. 8) **The reason why my friends sympathize with me** is the environment where I live in is similar. 9) **So I** can tell my secrets to them. 10) **They** can sympathize to me is because they lived in a similar environment to me. 11) **However, friends who are not similar** can't sympathize with my story because my environment is different from me. 12) **By telling secret stories**, we can build more friendships.

13) **In conclusion, I** prefer to spend time with friends who are similar to me. 14) Because it is more comfortable than others who are different from me!! 15) While having a good time with friends who are enjoy the activities what you like!

Finally, SeeEun's 9th writing in Excerpt 4.8 shows development in her meaning-making resources with somewhat setbacks in the textual metafunction as shown in the lack of preview in the introduction. Her control of interpersonal metafunction was found in the concede-counter move for the thesis statement (t-units 1 & 2) and tentative proposition through modality (e.g., "can") (t-units 3, 4,

9, 10, 11 & 13). The essay also includes three interpersonal grammatical metaphors where her attitudes toward the proposition were explicitly represented in “*I believe ~*” (t-unit 2), “*let’s say ~*” (t-unit 5), and “*I prefer to ~*” (t-unit 13). The constant use of exophoric reference to a shared context outside the text (e.g., “*we*” & “*you*”) led her to construct a dialog with the reader in a spoken register.

The development of her thesis statement (t-unit 2) was consistent throughout the essay with each argument supporting the thesis with appropriate reasoning. The first argument (t-unit 3: “*having fun*”) was supported by the warrant in the marked hypotactic theme (t-unit 4: “*the shared interest*”), although the lack of Endorse move left the argument expanding, rather than aligning it to her argument (t-units 5 & 6). The second argument (t-unit 7: “*sympathy*”) was supported by the reason (t-unit 8: “*similar environment*”) despite some repetition of the content (t-units 9, 11, & 12). Her attempt to summarize the hyper-themes of the thesis statement was presented in the concluding paragraph despite the inaccuracy of sentence construction (t-units 14, 15 & 16).

Overall, the analysis of SeeEun’s writing products in terms of SFL perspective shows that her writings exemplified her increased control of ideational, interpersonal, and textual meaning-making resources over time. She has shown development in her use of a variety of verb types, especially relational processes, more complex syntactic forms including expanded nominal groups with relative

clauses, and more use of hypotactic and embedding clauses rather than parataxis. In addition, the thematic choices in her writings framed the structure of information and brought about maintenance or progression of themes. However, as a novice writer, she drew on spoken language features in her writings, as exemplified in the low level of grammatical metaphor and frequent use of general conjunctions in the sentence-initial position, and was often confused with recount genre development.

Moreover, a qualitative analysis of SeeEun's three writings over time demonstrated the non-linear development of her L2 writing in the instruction (Mitchell & Pessoa, 2017). Although her third writing did not show the features of the argument, only partially supporting the thesis with ineffective use of interpersonal and textual metafunctions, her fifth writing has shown great enhancement in the consistent argument development with concede-counter moves and appropriate textual development including the previews in the introduction with matching organization. However, her ninth writing showed some setbacks in her ideational and textual metafunctions, as shown in the repetition of content and the omission of preview, with some features of spoken register. Despite the shortcomings, SeeEun has shown progress from a lack of awareness of argument writing to the coherent development of argument with better control of textual framework and interpersonal voices.

4.3. Development of SeeEun's Autonomy in L2 Writing

The shift of quantity and quality of other-regulated and self-regulated mediation was investigated to track the development of SeeEun's autonomy in L2 writing (Aljaafreh & Lantolf, 1994; Hyland, 2007). The analysis showed that SeeEun has developed her repertoire of L2 to write in English throughout the instruction. As shown in Figure 4.2, the ratio of teacher-induced t-units was around 60 percent in the first and second weeks but decreased to around 20 percent in the final writing. She had low self-confidence in English as shown in section 4.1, so relied heavily on the teacher-led co-constructed text at the beginning of the instruction. On the other hand, the ratio of student-induced t-units was around 40 percent in the first and second writings but increased to over 60 percent since week 6 – 89.5 percent in week 7 and 71.4 percent in week 10. The general developmental

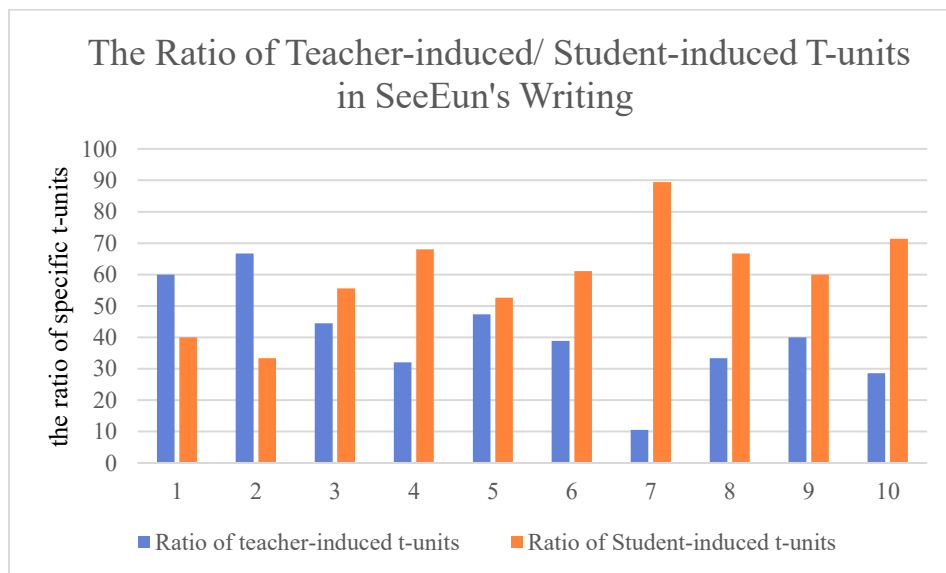


Figure 4.2 *The Ratio of Teacher-induced/ Student-induced T-units in SeeEun's Writing*

pattern in the ratio of student-induced t-units reveals that SeeEun has begun to take more responsibility for her writing over time – she has enhanced her autonomy in L2 writing in the quantity of self-regulation.

Furthermore, SeeEun has also developed her L2 writing competence in quality as shown in Figure 4.3. It reports that the ratio of student-induced error-free t-units was significantly increased from zero in the first and second weeks to 100 percent in the final writing. In the 10th writing, all the sentences she wrote based on the teacher's assistance was incorrectly employed by her with some mistakes in spelling and inappropriate use of prepositions (missing preposition or adding unnecessary ones). The increased accuracy of her sentence construction is evident in Figure 4.3.

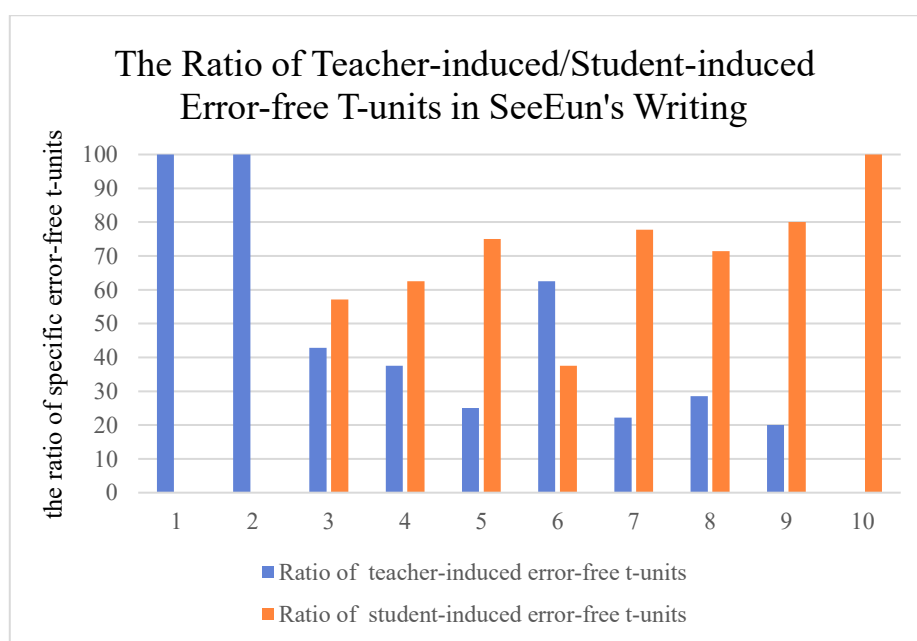


Figure 4.3 *The Ratio of Teacher-induced/Student-induced Error-free T-units in SeeEun's Writing*

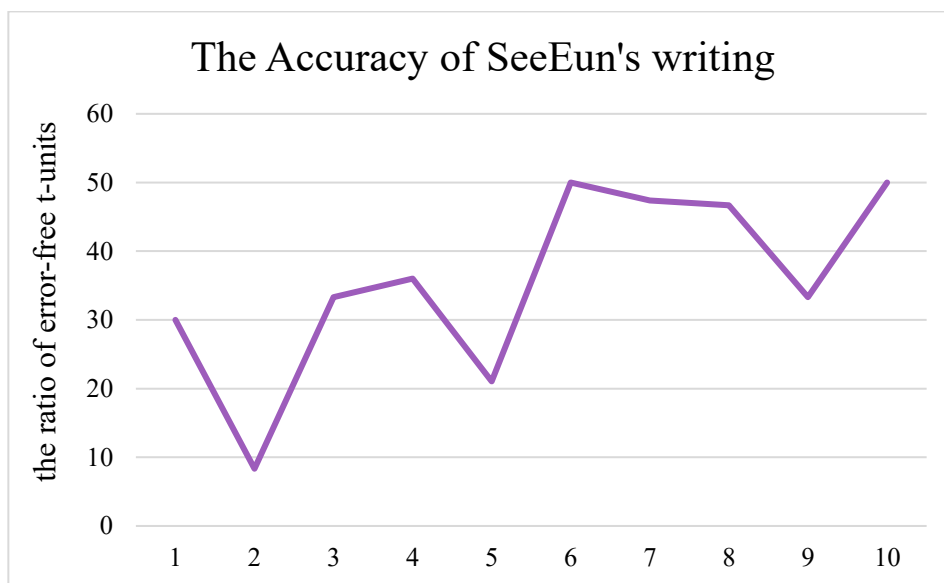


Figure 4.4 *The Accuracy of SeeEun's Writing*

Overall, the accuracy of her writing products shows that she has developed accuracy in her L2 writing although there have been some fluctuations in Figure 4.4. Comparison of Figures 4.2, 4.3, and 4.4 shows that she has become more accountable for her writing since week 6, completing more than 60 percent of her writing on her own and contributing to the accurate use of language over 70 percent from week 7, while the general accuracy remained around 50 percent since then, despite some fluctuation.

Therefore, it can be said that the support of the instructor in the genre-based writing instruction has assisted SeeEun to take a more active role in her writing and produce texts with higher accuracy. In other words, the teaching/learning cycle of genre-based instruction has enabled her to gain control in L2 writing, serving as scaffolding in the zone of proximal development (ZPD). The decrease in her

reliance on the teacher's assistance and the increase in her capacity to control writing display her emergent autonomy in L2 writing.

To figure out the factors affecting fluctuations in their involvement in L2 writing, stimulated recall was conducted in the individual conference. In the second individual conference, the researcher had SeeEun recall the writing process as in Excerpt 4.9.

Excerpt 4.9 *Transcription of the Second Individual Conference with SeeEun: Topic Familiarity and Involvement in Writing*

- 1 T Well. So now I brought 5 articles. (Student writing and feedback printouts are
2 provided) The first is TV, the second is Internet information, the third is salary
3 and happiness, the fourth is advice, the fifth is a test, and the sixth is about first
4 impressions. Is there anything memorable?
5 SE Uh, advice and first impressions. Happiness, I remember this two.
6 T Which one do you remember the most?
7 SE The topic was happiness is more important than salary, right? I've always
8 thought that happiness is more important, so I put a lot of my argument into it.
9 T Ah, that's what you've been thinking as usual. Then, what do you think? the
10 funnier you think the topic is, the more you look it up while you were writing?
11 SE Yes
12 T So, is the topic very important? Do you spend more time when the subject is
13 what you want to write about?
14 SE Yes
15 T What about the advice?
16 SE Well, advice is quite common. I get a lot of advice from my friends, and they
17 give me a lot of advice, so I remember it because I wrote it based on my life.
18 T Well. Based on your experience or life. I guess that also affects it a lot. What
19 about the first impression?
20 SE It was a similar case. When you begin a new semester or go to a new place,
21 you see a lot of first impressions. So I think it was written better because I
22 thought about that feeling at that time.
23 T Right. I remember that, too. That's what you said in class then, relating it to
24 that experience. I see. So, do you spend more time on a topic that you really
25 want to write about?
26 SE I think so.

SeeEun mentioned when she could relate to the topic, she had more fun (lines 7-8) and put in more time (lines 12-14) and effort (lines 9-11) in writing her ideas. In this vein, topics about issues in daily life encouraged her to write an argument out of her own experiences (lines 16-18, 20-24). When the researcher explicitly questioned the effect of topic choices on writing, she acknowledged that the familiarity with the topic correlated with her engagement in writing tasks (lines 24-26).

To conclude, genre-based writing instruction assisted SeeEun in completing writing tasks with more independence and provided her with suitable scaffolding through metalanguage during instruction and individual conferences. Whereas she had resorted to the teacher's assistance at the beginning of the course, she began to take more responsibility in the writing process with increasing levels of accuracy. The shift towards a lower level of dependence on the teachers' assistance and a higher level of self-regulation on her writing products demonstrates her increased capacity to control L2 argument writing. In addition, the familiarity with the topic affected the time and effort she had put into writing, serving as a mediating factor in her involvement in L2 writing.

4.4. Changes in SeeEun's Genre Awareness Through Genre-based Writing Instruction

Upon the completion of the genre-based writing instruction, a post-instruction survey and the third individual conference were conducted to understand SeeEun's changes in genre awareness. First of all, SeeEun had a clear understanding of the purpose of argument writing – “to state my opinion clearly.” She mentioned that “providing my opinion with suitable reasons” is the key to a successful argument. She answered that genre-based writing instruction has helped her to develop L2 argument writing and to change her perception of it.

Excerpt 4.10

Transcription of the Final Individual Conference with SeeEun: Metacognitive Genre Awareness and Affective Changes

- 1 T How do you feel emotionally about argument writing? What was the good
2 thing about taking the class?
3 SE Everything was good. You know, I often write argument writing in Korean
4 class. But since I was trying to write this in English, I kept thinking “Can I do
5 this? Can I?” (laughing)
6 T (laughs)
7 SE But, as I continued to write, I felt more comfortable, thinking that I was just
8 writing this in English, just like writing an argument in Korean?
9 T Ah~ Do you feel less pressure, finding out that writing an argument in English
10 was not different from what you can usually do (writing argument) in Korean?
11 SE Right.
12 T Do you feel more confident writing in English?
13 SE A little more. (laughing)

Although she had high anxiety about writing in English before this course (lines 3-5) in Excerpt 4.10, she found that there was much similarity between Korean and English argument writing (lines 7-8). Repeated writing tasks in genre-

based writing instruction have aided her in reducing her emotional burden of writing in L2 (lines 9-11) and developing self-confidence in L2 writing (lines 12-13).

Excerpt 4.11 *Transcription of the Final Individual Conference with SeeEun: Repeated Writing Task and Metacognitive Genre Awareness*

- 1 T You have written 10 writings since the beginning of the course. Do you think
2 your writing has been improved?
3 SE Yes, a little.
4 T Well, in what way?
5 SE When I tried to write a sentence, it just crossed my mind.
6 T Oh, when you tried to write a sentence, did they just come into your mind?
7 SE Yes.
8 T Hmm. What kind of things helped you so much?
9 SE Since I kept writing, looking for words that I don't know,
10 T Oh, because you kept writing it over and over and over again?
11 SE (nods her head)
12 T You seem to feel less pressured when you write a sentence. When we were
13 writing, we made the structure and wrote it. How about that part?
14 SE I need to practice it more.
15 T In what way is it difficult?
16 SE First of all, the structure of the sentence. I don't know. It's a bit difficult. I
17 keep thinking, "Am I right? Is it right to use it?"
.....*lines ellipsed*.....
24 T Oh, okay. You think you need to practice writing sentences. Then, I think you
25 got better by looking up words and speeding up, but how about the process of
26 finding out what your argument is and how to write about this topic?
27 SE It's easy because I'm writing my opinion.
28 T Ah, is that easy? You are saying that organizing your argument is not hard,
29 but it's hard for you to write it in English?
30 SE Right. It's just like Korean, but English...
31 T How do you organize the structure of the text while writing?
32 SE I pour out my opinions in Korean, then change them into English words and
33 sentences, and then make sentences smooth, and since I just wrote sentences,
34 and the order would be mixed up. So I Read and refine it.

In terms of L2 writing development, SeeEun mentioned that genre-based instruction had assisted her in organizing the argument and building sentences. In the post-instruction survey, she wrote that she could begin writing English sentences with ease. Specifically, she answered that she felt her use of English grammar has been improved. She also mentioned that repeated practice during instruction and reflection on individual feedback has contributed to her improvement in sentence building in individual conferences in Excerpt 4.11 (lines 5 & 9). Although she still seems to have a cognitive burden to construct a sentence structure on her own (line 14), she noticed her emotional burden has decreased as shown by her written remark “*I can write sentences naturally*” in the post-instruction survey.

SeeEun had no difficulty with the rhetorical structure of the argument genre as she found that her previous experiences in L1 (Korean) argument writing could be transferrable to L2 English argument writing (lines 27 & 30). To organize argument structure, she focused on how to develop her ideas in L1 (Korean) at the beginning, and then tried to translate them into L2 (English) (lines 32-34). Since she acknowledged that argument writing in English is similar to that in Korean, she could concentrate on expressing her opinion while writing an argument (line 27). What made her feel pressured was building sentences and constructing a text in English (lines 16-17, & 30), repeated writing practice in genre-based instruction under teacher guidance has assisted her to write in English readily (lines 9-11).

When asked about what aspects of genre-based instruction have been effective for her L2 writing development in Excerpt 4.12, SeeEun replied that individual feedback and conferences were helpful for her (lines 3-5) as they were geared toward her independent writing product as shown in Excerpt 4.2 above. She also pointed out that the co-construction of a text in the joint-construction session served as an exemplar model for her to develop on (lines 10-11). By explicitly talking about linguistic choices in the genre-based instruction and being provided with individual feedback through written forms and conferences, genre-based writing instruction has offered SeeEun appropriate scaffolding above which she could enhance her independent writing capability.

Excerpt 4.12 *Transcription of the Final Individual Conference with SeeEun: The Use of Metalanguage*

- 1 T I hope the course has been helpful to develop your writing. Lastly, can you let
2 me know if there was anything that helped you in class?
3 SE Feedback and individual conferences. During class, we exchanged
4 everything. It was helpful for me to write based on what we've discussed and
5 get feedback on it.
6 T In class, we think about the topic together, make an outline of it and make
7 sentences. Does that help?
8 SE Yes, that helps, too.
9 T In what way?
10 SE It helps me to realize that I can write it like this. I feel like it kind of set an
11 example that I can follow.

Though she had high anxiety writing in English arguments at the beginning of the course, SeeEun has become a little more confident writing in English at the end of the course. As she realized the goal and structure of the argument genre can be transferrable from L1(Korean) to L2(English), she seemed to feel less pressured to

write in English. Her writing process also revealed her reliance on Korean to write in English: She brainstormed her ideas about the topic, developed and refined them in Korean, and translated them into English. SeeEun, who had focused on comprehensive skills, has been pushed to produce her argument in English throughout the course. Detailed analysis of genre exemplars and co-construction of a text, based on the discussion with the instructor, offered her a means to express her ideas in English.

In summary, she had low self-confidence in English in the Korean education system despite her study-abroad experience in Singapore. She seemed to believe that the lack of English grammar and vocabulary had hindered her development in English, so she had concentrated on the areas she thought she needed to hone. Interestingly, she felt that it was through the repeated practice of productive language use, writing, that she enhanced her English grammar. She pointed out that repeated writing and reflection on it with feedback led her to write a sentence with ease. For a novice writer like SeeEun, explicit focus on language use in the genre and co-construction of a text with the instructor in genre-based writing instruction could offer a steppingstone to begin writing in English, which was of high cognitive burden for her. The repeated practice in writing arguments and individual feedback tailored to her writing made her reduce the burden of writing in English, reflect on her language use in writing, and take a more active role in writing independently.

CHAPTER 5

TOWARDS A MORE FLUENT WRITER: THE CASE OF JEEHYUNG

Chapter 5 investigates JeeHyung's developmental trajectory of L2 writing and genre awareness. Section 5.1 describes her background in L1 and L2 language learning and writing. Section 5.2 discusses her L2 argument writing development in terms of SFL meaning-making resources. Section 5.3 examines the development of her autonomy in L2 writing over time. Lastly, section 5.4 explores the changes in her genre awareness through genre-based writing instruction.

5.1. JeeHyung's Background: A Confident English Speaker with a High Level of Intrinsic Motivation

JeeHyung is an energetic and active learner with a positive attitude and leadership. She started learning English at the earliest age among the participants, at the age of five. She was taught English by her mother's friend, who was an English teacher. In her house, she learned basic English and listened to English storybooks. At the age of six, she went to an English immersion kindergarten, where she was required to speak only English while studying with native English teachers, which was beginning to gain popularity in English education in South Korea at that time. She remembered that she liked learning English in kindergarten,

playing games like chess. She believed that the early English education has helped her English development, especially pronunciation.

She is very confident in speaking English and has taken part in English-speaking presentation contests, and won the second prize every year in the school. She always tries to become familiar with English, often listening to English radio or watching English TV drama series like *Sherlock*. Also, she said she often writes and reads in English on her own. She has been writing e-mails in English to a pen pal, living in the United States of America for almost 2 years regularly. In addition, she is very interested in Chinese and sometimes translates English storybooks into Chinese in her free time. Though she has never taken lessons on how to write in English, she said she has sometimes written arguments in English. She believed that the goal of English education was to develop an understanding of texts and media in English and to enhance communicative competence. She seems to study English for her pleasure, spending extra time communicating with people from other cultures and trying to understand texts and media in other cultures.

She mentioned, "*I like speaking in English a lot, but my English score at school is not good.*" Her English scores remained in the fifth rank on a scale of one to nine (the fourth in the second half of the first grade), and her Korean scores were rated around the fifth (and the sixth in the first half of the second grade). She mostly concentrated on speaking, writing, vocabulary, and grammar of English, and thought she needed to enhance them except for speaking in which she was very

confident. Though she was highly motivated in communicating in various languages, she said she has difficulty putting the grammar rules into practice. She said she had learned English grammar and conversation in private institutes during her elementary and middle school years, and she is learning reading and grammar at the academy to better her English scores. One thing particular about her unlike the others is that she has been attempting to expose herself to an environment she can communicate through English in Korea, and the intrinsic motivation has affected her language confidence. The positive experience of communicating in English during the immersion at an early age seemed to lay the foundation of her language confidence, taking a more active role in voluntary language learning.

In the pre-instruction survey, JeeHyung reflected on her learning experiences in Korean and English language education. She believed that the goal of Korean education was to enhance reading and writing competence, and she was provided with tasks to comprehend the literature and expository and to write an essay or critical evaluation. She learned writing in Korea at the academy and she thought the development of content and grammar was essential for quality writing. On the other hand, she reflected that she had little opportunity to write in English except for sentence writing for grammar and vocabulary learning, and summarization. Often, she was required to write a reaction paper, an e-mail, or a summary as a part of a performance test, around 2 to 5 pages per semester. She occasionally wrote on her own around 5 to 10 pages per semester, but the choice of appropriate

lexicogrammar was difficult for her. Though she has sometimes written arguments in English on her own, she had no opportunity to learn to write English arguments. She believed that the delivery of her argument to a counterpart was the key to argument, and she tried to choose the appropriate language forms such as vocabulary while writing. She wanted to develop her English writing and speaking competence through the course.

To summarize, she is an active learner of English with high intrinsic motivation. Beginning to learn English in the English-immersion kindergarten in Korea, she is eager to communicate with people from other cultures within Korea through various forms of interaction. Seeking opportunities to communicate in English, she was very confident in speaking in English. However, her FL literacy was not as developed as her oral fluency, as shown in her reading scores, and she was a novice L2 writer with few opportunities to write and learn to write in English.

5.2. L2 Writing Development of JeeHyung in SFL Meaning-making Resources

The development of JeeHyung's writing was explored in terms of ideational, interpersonal, and textual metafunctions. First, the analysis of the ideational metafunction revealed that material, relational, and mental processes were frequently used in her writings (Derewianka, 1990). One of the most significant changes in process types was the increase in relational processes. While relational

processes were rarely used in her first writing, the use of relational processes increased throughout the instruction. They are often used to clarify the cause-effect relations in “2) *However, In my opinion, too much information on the Internet can **cause** negative effects on people.*” (week 2) and to define key terms in “3) *Clothes **are** often means [[to express themselves.]]*” (week 6) (Humphrey & Macnaught, 2016; Schleppegrell, 2004). The use of relational processes contributed to consolidating her argument by explicitly establishing the definition in the discourse (Aguirre-Muñoz et al., 2015).

Mental processes were also commonly found to present opinion in the topic sentence as in “1) *I do not **believe** /that exams encourage students to learn.*” (week 5) and concluding sentence as in “12) *In conclusion, I strongly **believe** /that too much information on the Internet can cause negative effects on people //and there should be a legislation on the use of information on the Internet.*” (week 2) (Knapp & Watkins, 2005; Schleppegrell, 2004). The use of modality (“*strongly*”, “*should*”) aligned with the mental process led to the reinforcement of the argument.

The grammatical metaphor was sometimes observed in JeeHyung’s writing, most of which were picked up from the co-constructed text with the instructor. The limited use of grammatical metaphor and its attribution in her writings to the teacher’s assistance display her emergent stages of L2 writing capacity (Byrnes, 2009, 2014b; Derewianka, 2003; Halliday & Matthiessen, 1999; Ryshina-Pankova,

2015; Yasuda, 2017). There were 60 cases of grammatical metaphor: 39 of ideational GM, and 21 of interpersonal GM. Explicit subjective modality was one of the most frequently observed in JeeHyung's writing.

Excerpt 5.1 *An Excerpt of JeeHyung's Writing in Week 7: Grammatical Metaphor*

1) *I believe that people should carefully plan activities for their free time. 2) First, **carefully planned activities** make the best of free time and money by planning advance,...*

8) *Second, **careful leisure time planning** prevents unpleasant events. ...*

11) *To summarize, the benefits of **careful planning** outweigh the advantages of spontaneous careful planning.*

In Excerpt 5.1, JeeHyung wrote her thesis statement in the first sentence, taking the form of a mental process with "I" as Senser, projecting her ideas in the dependent clause. Her attitude towards the necessity of proposition is expressed in a separate clause in an incongruent manner. Her proposition was presented as new information in the rheme of the first sentence, "*people should plan activities for their free time.*" She encapsulated it in a nominalized form as in "*carefully planned activities*" in the second sentence, "*careful leisure time planning*" in her eighth sentence, and "*careful planning*" in the last sentence, which resulted in a more coherent text, providing appropriate supporting reasons for the argument in a formally discursive way. This thematic development was advised by the instructor in the joint construction session, which helped her to construct a coherent text. Provided scaffolding by the instructor in the joint construction session, JeeHyung

chose to follow her advice. Nominalization in this case encapsulated the theme and contributed to a coherent text, with the theme as a starting point to develop (Thompson, 2014).

Excerpt 5.2 *An Excerpt of JeeHyung's Writing in Week 9: Grammatical Metaphor*

...3) *However, I believe to have friends [[who are similar to me]] is better to have friends [[who are different from me]].* 4) *First, we can spend time enjoying activities [[both like]] with similar friends ...*

7) *Second, similar friend always understand each other.*

16) *In conclusion, I prefer to spend time with friends [[who are similar to me]].* 17) */Because I feel comfortable and secure /while having a good time with them.* 18) ***Enjoying the activities we like can deepen our friendship and strengthens our friendships as well.***

Another similar incident of grammatical metaphor is found in Excerpt 5.2. She presented her argument with her attitude explicitly realized in the dominant clause of the 3rd t-unit. Here, the theme of the thesis statement is “*to have friends who are similar to me,*” and it is simplified as “*similar friends*” in the 7th t-unit to present the second reason for the argument. In the 18th t-unit, she nominalized the process of “*enjoying the activities we like,*” and encoded logical relations in the process position as “*deepen*” and “*strengthens.*” By presenting it in one clause, rather than congruently expressing it in two separate clauses with conjunctive links, the last sentence consolidates the argument of the preceding concluding sentence. In addition, increased use of expanded noun groups with relative clauses also demonstrates enhancement of complexity (t-units 3, 4, & 16).

Secondly, the analysis of taxis in her writings in Figure 5.1 demonstrates that she has developed more complex syntactic choices throughout the instruction. The most salient change is observed in the increase of embedded clauses over time. While she did not include any embedded clauses in her first independent writing, there has been a continuous increase in the use of embeddings in her writing to 7 (week 10). Expanded noun groups by participles or relative clauses were commonly found to elaborate on the noun with detailed information as in “(11) *For example. It can be found in a traditional fairy tale [[called ‘Heungbu and Nolbu’]].*” (week 6), and “(1) *There are some people [[who want to have high-paying jobs regardless of their satisfaction]].*” (week 3).

Another noteworthy point that shows the increased complexity of her language is the growth in her use of hypotaxis over time. While her use of hypotaxis and parataxis was the same at 5 (week 1), the use of hypotaxis continued to increase

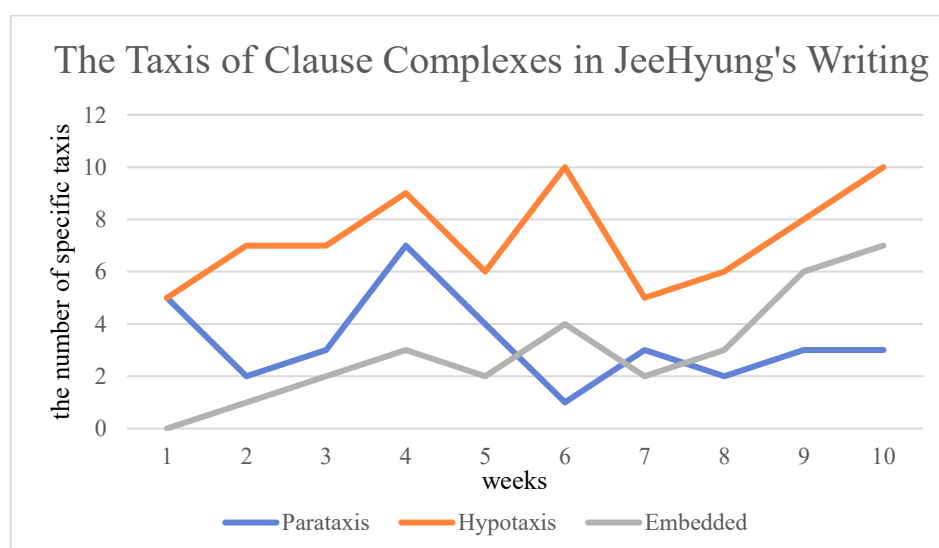


Figure 5.1 *The Taxis of Clause Complexes in JeeHyung's Writing*

throughout the instruction to 10 (week 10). The changes in the clause combining resources demonstrate her movement towards more academic literacy (Achugar & Carpenter, 2014; Christie & Derewianka, 2008). Rather than organizing information in terms of the transitivity system of actors, she arranged it in terms of ideas and reasons and compressed the information into more inter-clausal (hypotaxis) and more intra-clausal activity (embedding) (Achugar & Carpenter, 2014).

The analysis of the logical function of clause complexes also demonstrates her expansion of meaning-making resources in Table 5.1. It shows that she employed a range of clauses for expansion and projection in her writings.

Table 5.1
Logico-Semantic Relations of Clause Complexes in JeeHyung's Writing

Week	Expansion			Sum	Projection		Sum	Total
	Elaboration	Extension	Enhancement		Locution	Idea		
1	2	4	0	6	1	2	3	9
2	1	2	3	6	2	1	3	9
3	2	3	3	8	0	2	2	10
4	0	5	9	14	0	2	2	16
5	1	3	0	4	3	2	5	9
6	2	1	6	9	0	2	2	11
7	1	1	4	6	0	2	2	8
8	1	2	3	6	1	1	2	8
9	1	3	6	10	0	1	1	11
10	2	1	8	11	0	2	2	13
Sum	13	25	42	80	7	17	24	104

The increase in the use of enhancement over time suggests that she expanded the meaning of the discourse rather than simply projecting the ideas as in “13) *The survey showed /that 20.6 percent of 1,671 people [[aged 12 to 17]] [[who were in middle and high school]] said /1.3 percent felt "greatly much"//and 19.3 percent felt "a lot" of stress.*” (week 5). Specifying the adverbial aspects of the primary clause through enhancement led to explicating the logical assumption between the claim and evidence as in “10) *Moreover, if you are satisfied with your job, / there will be higher chance [[to be successful]].*” (week 3) and “6) *As they are similar to me,/ we can have more fun together /taking pleasure in the activities [[both of us are interested in]].*” (week 9). Adding extra information on the dominant clause by using non-defining clauses or non-defining relative clauses contributed to the compression of ideas into a sentence as in “10) *There are many private institutes in Korea because of the preparation of school exams, /which would prevent self-directed learning and increase the number of private education sites.*” (week 5).

Thirdly, The thematization analysis revealed that her writings have shown thematic progression mostly based on unmarked themes. Table 5.2 shows that out of 142 themes in total 109 of them were unmarked. On the other hand, marked topical themes often served as adjuncts such as time, reason, cause, angle, and manner. For instance, in Excerpt 5.3, JeeHyung wrote her (“I”) opinion through a mental verb (“believe”) (t-unit 1) and used conjunctive adjunct (“To begin with”) to offer her first reason with the unmarked theme (“the news media”) (t-unit 2).

Table 5.2
Thematization Patterns in JeeHyung's Writing Products

Week	Theme			Examples of marked themes	multiple themes		
	Unmarked	marked topical	marked hypotactic		textual	interpersonal	Experiential
1	8	5	3	<i>These days, With this ~, If their parents are ~</i>	6	0	6
2	10	2	1	<i>Thanks to the development of the Internet, With no one regulating~</i>	8	1	8
3	8	0	3	<i>If you are ~</i>	8	0	8
4	17	0	2	<i>When I got an advice~, if you are in a trouble~</i>	9	0	9
5	12	1	0	<i>According to the statistics~</i>	7	0	7
6	9	1	4	<i>When I went to ~, Among the characters in the story</i>	7	0	7
7	11	0	1	<i>If other leisure activities~</i>	7	0	7
8	6	4	0	<i>These days, The next day, To cover it up, With this</i>	5	0	5
9	13	1	2	<i>As they are similar to me, Based on similar experience ~</i>	5	1	6
10	15	0	3	<i>When I came to ~, If this situation occurs,</i>	11	0	11
Sum	109	14	19		73	2	74

Excerpt 5.3 *An Excerpt of JeeHyung's Writing in Week 8: Thematic Development (Marked Topical Theme)*

1) *I do not believe that the news media is a reliable source of unbiased information.*

2) *To begin with, the news media serves for their own stakeholders.* 3) *These days, the government and major corporations attempt to report news in favor of themselves.* 4) *For example, On March 23rd, 2015, the loans of Lee Myung-back administration from 29 overseas resource development companies reported worth of 280 billion won.* 5) *The next day, news of Lee Min-ho's romantic relationship with Suzy, Jang Yoon-ju's marriage, and Ryu Soo-young and Park Ha-sun's romantic relationship were reported.* 6) *To cover it up, netizens said the media raised rumors of a romantic relationship with celebrities.*

She used the temporal organization to structure the paragraph as a story to present a recount of an incident to back up her claim (“*These days*”, “*For example, on March 23rd, 2015*”, “*The next day*”). The adjunct “*To cover it up*” (t-unit 6) not only served as a cohesive link of a pronoun (“*it*”), referring back to the incident given in the 4th t-unit but also emphasized the allegedly hidden purpose of the news report. Although the resources for the temporal organization were useful for developing background, there remained room for development since the nature of the recount genres was found in the text – record of events to reconstruct the past events.

Furthermore, multiple themes were frequently observed in her writings – 74 cases out of 142. Although multiple themes with an interpersonal theme were rarely reported as in “2) ***However, In my opinion, too much information on the Internet can cause negative effects on people.***” (week 2), her writings showed frequent use of multiple themes with internal connectors. For example, the transitional conjunctive adjunct such as “*first of all*” and a marker of the consequential relationship as in “*In conclusion*” explicitly framed the structure of the argument. In addition, code glosses like “*For example*” served to introduce relevant background information to support reasons. On the one hand, internal connectors in multiple themes contributed to the smooth thematic progression and coherence of her texts. On the other hand, the overuse of textual and multiple themes indicates the features of low-level L2 learners’ writing compared to the native speaker corpus

(Choung & Oh, 2017; Jalilifar, 2009; Lee, 2007, 2008; Nam & Park, 2015; Park & Nam, 2015). Hence, the appropriate use of conjunctive adjuncts needs to be incorporated into the writing instruction in the EFL Korean context.

Lastly, a qualitative analysis of the three representative writings of JeeHyung (weeks 1, 5, and 10) reveals her expanded use of ideational, interpersonal, and textual meaning-making resources over time. The first writing of JeeHyung in Excerpt 5.4, all constructed by herself, shows her lack of understanding of the argument genre.

Excerpt 5.4 *JeeHyung's Writing in Week 1*

1) *I think that watching TV is good for children.* 2) ***Watching TV*** can be educational experience for children. 3) ***These days*** there are many mechanical of education for children. 4) ***With this mechanical***, children can learn Math, English or other languages for paying attention. 5) ***If their parents are worry about their children's health***, we can set the time to an hour a day. 6) ***And TV*** provides windows to different countries, cultures and language. 7) ***Watching the documentaries and the news*** can help children to know what is happening out of the world. 8) ***For instance, corona virus***, children can figure out how danger it is, so they can get self-consciousness. 9) ***And also black racism in 2020/5/25th***, who is called George Floyd, children can know the reason 10) and they can join together to protest. 11) ***Finally, TV*** gives children free entertainment and a time to relax quietly. 12) ***Children*** can home training or doing other exercises that they can do in our home with their family. 13) ***These days in*** Youtube, there are lots of videos about hometraining or doing Yoga at home. 14) ***Children*** can follow that video. 15) ***And if children play free entertainment***, they can become addicted, 16) ***so if they play free entertainment***, they can avoid bad health. 17) ***In conclusion, I believe watching TV has many good ways to provide for children.***

First of all, the structure of the text does not explicitly follow the stages of the argument. The thesis statement (t-unit 1) was not fully supported and failed to explicate the sub-claims of the thesis evidently in terms of the organization, presented in a paragraph. Furthermore, the supporting arguments of the thesis were loosely organized. Her first argument (t-unit 2) overlaps with the second argument (t-unit 6), and her third argument (t-unit 11) was poorly developed with irrelevant information (t-units 15 & 16). Although she attempted to provide appropriate evidence for the second reason (t-units 8 & 9) based on the warrant (t-unit 7), the lack of Endorse move failed to align the reader to her argument.

Her fifth writing in Excerpt 5.5 shows her development of multidimensional metafunctions in her argument writing with increased fluency of extended discourse from 215 words (week 1) to 236 words (week 5). Upon her claim (t-unit 1), she showed acknowledgment of the opposite opinion (t-unit 2) but refuted it and offered her first reason (t-unit 3), showing enhanced interpersonal meaning-making resources than the first week. Regarding the problems students suffer due to exams, noted in the rheme of the preceding sentence (t-unit 6), she mentioned “self-harm” (t-unit 7), and provided evidence from the statistics by the Ministry of Education (t-unit 8). Although the logical connection between the exams and self-harm was explained later in the text (“12) *Third, students are not interested in studying at all because of exam stress.*”), the use of statistics made a well-researched academic argument. The Attributive move (“*According to ~*”)

contributed to framing the citation to support her assertion.

Excerpt 5.5 *JeeHyung's Writing in Week 5*

1) *I do not believe that exams encourage students to learn.* 2) **Some people** say that exams helps students to measure their understanding or progress of their learning, 3) **but first of all, exams** force students to study only for the exam, not to learn. 4) Memorize the items on the tests, not research and explore subject in depth. 5) And improves the memorization capability, not critical thinking. 6) **Also students** can have a lot of problem. 7) **For example, students** do self-harm. 8) **According to the Ministry of Education's statistics in 2018**, 40,000 out of 510,000 middle school students nationwide, or 7.9 percent, and 29,000 out of 450,000 high school students, had self-inflicted experiences.

9) **Second, exams** do not help students to plan and reflect on their study on their own. 10) **There** are many private institutes in Korea because of the preparation of school exams, which would prevent self-directed learning and increase the number of private education sites. 11) **For instance, the average private education participation rate** is 74.8 percent, or 80 percent in Seoul, 76 percent in Busan and 78.3 percent in Gyeonggi Province.

12) **Third, students** are not interested in studying at all because of exam stress. 13) **The survey** showed that 20.6 percent of 1,671 people aged 12 to 17 who were in middle and high school said 1.3 percent felt stresses "greatly much" and 19.3 percent felt "a lot" of stress.

14) **For these three reasons, I can't agree exams** encourage students to learn.

In addition to better use of interpersonal resources, such as the attributive move to the source and concede-counter moves, the writing shows improvement in ideational and textual metafunctions. The thesis (t-unit 1) was supported by the arguments (t-units 3, 9, & 12), and reinforced by the conclusion (t-unit 14), with a textual theme guiding the framework of the argument (“*first of all*”, “*Second*”, “*Third*”, and “*For these three reasons*”). However, there remains an area for

development as shown in the lack of previews in the introduction and reviews in the conclusion. Furthermore, she ended each paragraph with expanding moves, indicative of low-level writing (Miller, et al., 2014). Although she brought in the external voice from statistical evidence (t-units 8, 11, & 13), she failed to narrow the dialogic space and to assert how the statistics supported her argument.

Excerpt 5.6 *JeeHyung's Writing in Week 10*

1) **I believe that a teacher's ability to give knowledge is more important than a teacher's ability to relate well with students.**

2) **First, the primary role of a teacher is to provide students with the knowledge and skills for the future.** 3) **The way he or she give knowledge students can motivate students to study hard.** 4) **I can tell my story for example.** 5) **I always don't get a good score in English exam.** 6) **But my school English teacher is good at teaching English and she has good skills for teaching English to students.** 7) **When I came to 2nd grade, for this reasons, I got interested in English** 8) **so I started writing English and the other things that is related in English.** 9) **And I think I want to get a good score in English exam, so I'm studying hard right now.**

10) **Second, maintaining the proper class atmosphere helps students learn better.** 11) **When teacher's ability to relate well with students, teacher and student can get too close.** 12) **If this situation occurs, too friendly with teachers prohibit learning.** 13) **For example, It's a story that happened when I went to an academy called LSE.** 14) **My math teacher and I were so close that even if I didn't do my academy homework, I wasn't scared.** 15) **There have been many times when I didn't do my homework since then.**

16) **In conclusion, the primary role of a teacher is to provide students with the knowledge and skills for the future.** 17) **And maintaining the proper class atmosphere helps students learn better.** 18) **So a teacher's ability to give knowledge is more important than a teacher's ability to relate well with students.**

Her last writing in Excerpt 5.6 demonstrates her great improvements in the extended discourse from 215 words (week 1) to 288 words (week 10). The consistency of her claim with textual framework demonstrated her improvement of ideational and textual metafunctions of argument. She starts with a thesis statement, thematizing “*I*” and projecting her opinion in the rheme through a mental process (“*believe*”) (t-unit 1). Multiple themes with textual themes (“*First*”, “*Second*”, and “*In conclusion*”) (t-units 2, 10, & 16) explicitly signpost the structure of the argument.

In the second paragraph, she provided her first reason by defining “*the primary role of a teacher*” as “*the ability to give knowledge*” (t-unit 2). The rheme of the 2nd t-unit was developed as a part of a theme in the 3rd t-unit, showing the linear progression of a theme, which in turn offered new information in the rheme “*motivate students to study hard.*” She illustrated her own experience as a supporting example, thematizing “*I*” (t-units 4, 5, 8, & 9). To present the background, she used a marked hypotactic theme, “*When I came to 2nd grade,*” setting temporal organization to recount her own experience (t-unit 7).

The second argument showed better use of interpersonal resources. She assumed the counter-argument (t-unit 11), and refuted it in the next sentence (t-unit 12), providing a warrant to the sub-claim (t-unit 10) (“*maintaining the proper class atmosphere*”). The use of modal verbs (“*can*”) and evaluative lexis (“*too*”)

facilitated to construct defensible claim, showing her attitudes toward the proposition (t-units 11 & 12). The development in the textual meaning-making was evident in the concluding paragraph. Restatement of her first and second reasons consolidates her conclusion in the last sentence (t-units 16 & 17).

Despite the improvements, her writings still could be improved. First, the use of general coordinators (“*And*”, “*So*”, & “*But*”) in the sentence-initial position reveals her confusion between spoken and written discourse (Biber, 1986; Chafe, 1984; Hinkel, 2002; Schleppegrell, 2004). It is also one of the characteristics often found in low-level proficiency writers, indicating the ‘syntactic immaturity’ of their L2 development (Choung & Oh, 2017; Crowhurst, 1987; Lee, 2007; Reid, 1992; Rutherford, 1987). Secondly, personal experience as evidence (t-units 4~9, & 13~15) led to a confusion of genre features of the recount in the argument, as exemplified in the record of events in the temporal organization.

To summarize, SFL-based analysis of JeeHyung’s writings has shown her increased capacity to write extended discourse, moving towards a more fluent writer through genre-based writing instruction. Her confidence in speaking was transferred to the colloquial mode of writing at the beginning of the course, but she has developed more academic linguistic choices, exemplified by the increase of hypotaxis and embedded clauses. The analysis of transitivity and thematic development has also shown that she posited a clear stance on the topics in her writings, although her language resources still needed to develop the nominal

expressions to condense meaning and encapsulate the preceding proposition, which is highly valued in argument writing. Also, her use of marked hypotactic themes and topical themes for the time framework assumed linguistic features of the recount genre, suggesting the need to develop language use more suitable for the argument.

The qualitative analysis of her three writings has shown that she has developed L2 writing competence from the lack of understanding of the argument genre to great improvement of ideational, interpersonal, and textual metafunctions for argument writing. While her first writing showed inconsistent argument development with irrelevant information, her fifth writing has shown improvement in the claim supported by research evidence with an appropriate textual organization. Her tenth writing demonstrated great enhancement in the three metafunctions. She has written a well-supported evaluative argument with concede-counter moves with a detailed example for refutation, and consolidated her argument in the conclusion with the recapitulation of the major reasons, showing considerable development in her argument as a novice writer.

5.3. Development of JeeHyung's Autonomy in L2 Writing

JeeHyung has shown a non-linear development in her autonomy over time. As Figure 5.2 shows, JeeHyung has written the first argument on her own.

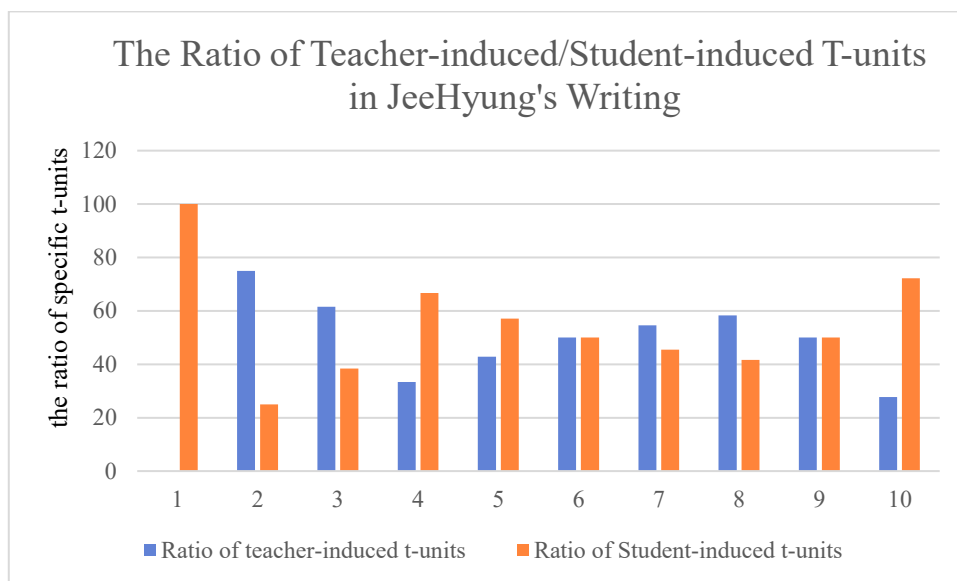


Figure 5.2 *The Ratio of Teacher-induced/Student-induced T-units in JeeHyung's Writing*

Since she had chosen to write down the opposite position to what the other participants chose, she was not provided much scaffolding during the joint construction session. The instructor guided them to write an outline based on the opinion of the majority during the joint construction and gave some comments on her at the end of the session. Therefore, she had to write the first writing product on her own, without much support in the joint construction session, and her independence on the writing product was evident in week 1.

However, JeeHyung has shown high dependence on the teachers' assistance from week 2. The ratio of her reliance on the teacher's assistance increased highly in week 2 at 75 percent and lasted high in week 3 at 62 percent. Although she has shown her self-regulated writing capacity in weeks 4 and 10 at 67 and 72 percent

of student-induced sentence construction, her dependence on the teacher-mediated co-constructed text was higher than other participants, ranging from 28 to 75 percent except for the first writing: ranges from 11 to 67 percent in the case of SeeEun, and ranges from 6 to 43 percent in the case of SooYoung. On average, while JeeHyung had written 45 percent of her argument based on the teacher-mediated co-construction, SeeEun wrote 40 percent, and SooYoung wrote 24 percent of it on their independent writings. Overall, JeeHyung was relatively dependent on the teacher's assistance in her writing, except for weeks 4 and 10.

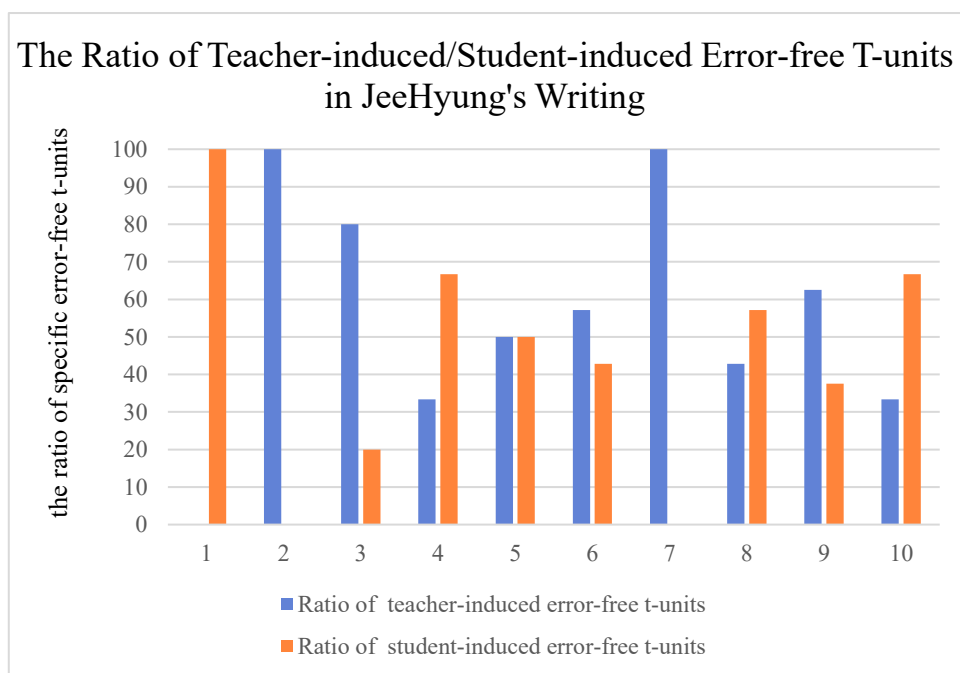


Figure 5.3 *The Ratio of Teacher-induced/Student-induced Error-free T-units in JeeHyung's Writing*

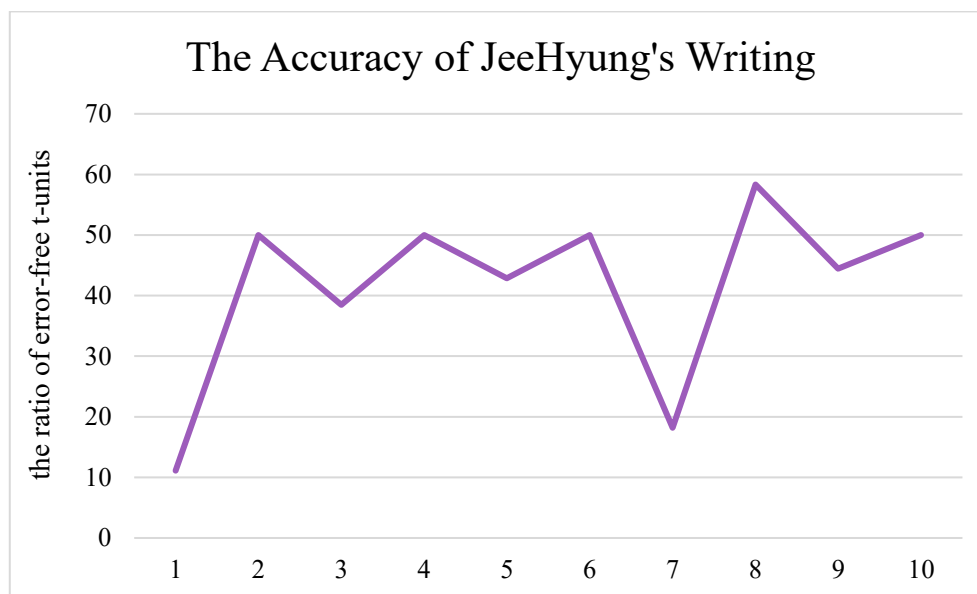


Figure 5.4 *The Accuracy of JeeHyung's Writing*

Moreover, the accuracy of her sentence construction shows similar inconsistency in Figure 5.3. Except for her first writing constructed by herself, the proportion of accuracy was highly ascribed to the teacher's assistance ranging from 33 to 100 percent. Compared to the general accuracy of her writing in Figure 5.4, the sharp increase of accuracy from 10 (week 1) to around 50 (week 2) suggests the significance of the teacher scaffolding in the quality of her L2 writing, while the low level of teachers' support in week 1 correlates with a low level of accuracy in week 1. The sharp increase in accuracy between week 1 at 10 and other weeks at around 40 and above reveals that the teacher's guidance during the joint-construction stage has greatly contributed to the quality of her writing.

A high level of dependence and a low level of accuracy was found in both her 2nd and 7th writings. Topic familiarity and the external condition of writing seemed

to affect her writing quality in both weeks. In the second individual conference, she mentioned, *“In the second week, it was difficult, so I wrote down as you (the instructor) had written during the joint construction session. I feel like, I tend to copy what I was taught, as it gets more difficult.”* It seemed that the topic difficulty affected the cognitive burden of writing, which made her borrow expressions in the co-constructed text. She also confirmed it in her final interview, saying *“As I could outline the text with you, I could write with less (cognitive) burden, and that helped me to put my own opinions into words.”* In other words, the topic difficulty influenced the cognitive burden of writers, which in turn affected the level of dependence on writing, clinging to cognitive strategies such as textual borrowing.

Another exceptional case in the accuracy pattern was the plummet in week 7. While the average accuracy remained around 40 or above, it showed a drop in week 7 to around 20. It can be assumed due to the external condition of writing: the school assessment schedule seemed to affect her involvement in writing, as she was late to submit her sixth and seventh writings around the mid-term exam. Since she submitted those writings later than the due date, she could not put as much time and effort into the writing process, especially in week 7. On the tight due date, she might resort heavily to the co-constructed text as shown in the high percentage of teacher-induced t-units in week 7 in Figure 5.2. Furthermore, she did not seem to carefully construct her sentences, as the ratio of error-free t-units in Figure 5.3 reveals that accurate language use in the week was attributed to the instructor’s

assistance. The time constraints drove her to choose the use of textual borrowing strategy for task completion, showing less involvement in the writing process and high dependence on teacher scaffolding.

On the other hand, a higher level of independence and accuracy was observed in her writings in weeks 4 and 10. The accuracy of student-induced t-units was associated with her higher level of independence in those weeks in Figures 5.2 and 5.3. She took more responsibility for her writing and above 60 percent of her writing was constructed by herself, at 60 percent in week 4 and 72 in week 10. Her sentences were also grammatically correct as shown in the high proportion of error-free t-units of student-induced t-units, at 67 percent in both weeks. The close association between topic familiarity and involvement in writing, as shown in her high level of independence in weeks 4 and 10, is also displayed in Excerpt 5.7.

Excerpt 5.7 *Transcription of the Second Individual Conference with JeeHyung: Topic Familiarity and Writing Quality*

- 1 T What do you find most interesting while writing these?
- 2 JH This one about the test. As I wrote it searching for data, and I learned
- 3 something new while looking for it.
- 4 T Did you like the theme? Why did you search a lot?
- 5 JH It was just about the test, so I could relate to it, and it was nice to know that
- 6 other people thought this way. But you have to think a lot about this (pointing
- 7 to another piece of writing). I think it was easier to think of this because
- 8 emotions naturally come to mind in everyday life.
- 9 T Then, do you think there was something that changed depending on the topic,
- 10 such as taking time, thinking about it a little more deeply, or being motivated?
- 11 JH If the subject is in-depth, it's hard to write in English, as I have to keep
- 12 thinking a lot. So I have to keep thinking about how to write this (when the
- 13 topic is difficult), but this one just comes to my mind right away.
- 14 T Some, you felt that was difficult, and others you felt easy.
- 15 JH Tests are very stressful, right? That's why ideas naturally came to my mind.

- 16 T I remember your reaction at that time. (laughing) You said, “Absolutely not”
17 (laughing) “Exams never encourage students to study.” Anything else that you
18 remember among these writings?
19 JH This one about advice.
20 T How was it?
21 JH I just had fun writing this. This is also a part of your daily life. Let’s say my
22 mom always advises me every day. As I have experienced similar cases in
23 person, I think it was easier to write. Mom says to me to do it, but I never do it.
24 (laughing)

She acknowledged that topic familiarity has affected her writing in both process and product. She noticed that she could write with ease in weeks 4 and 5 because she could relate to the topic (lines 5-8, 13-15, & 21-23). To illustrate, she said that she could sympathize with the argument regarding exams, which motivated her to put more time and effort into writing a good essay (lines 2-3), such as looking up the statistics about teen stress from exams and those about the average private education participation rate in week 5 (Excerpt 5.5). Furthermore, she acknowledged that she felt it easier to write about “issues in daily life,” associating the topic familiarity with the decreased cognitive burden (“*it was easier to think of this.*”) and increased motivation to write (“*I just had fun writing this.*”) (lines 7-8, & 21-23). On the other hand, she associated topic difficulty with an increased cognitive burden on her writing process, which made her put in extra time to write to develop her ideas (lines 11-13). That is, the greater cognitive burden restricted her attention to the content development rather than to the elaborate use of her language in L2 writing.

In this context, the non-linear development of her autonomy in L2 writing

seemed to be associated with her voluntary self-regulation of the writing process, under the influence of the topic familiarity and external conditions of writing. The low level of accuracy in the first week demonstrated her novice level of L2 writing despite her high level of self-regulation. However, she has shown better quality writing through the other-regulation of the teacher as shown in the increase in the accuracy of her writings over time. The increased quantity and quality of her control over writings on her familiar topics (weeks 4 and 10) displayed her capacity to control L2 writing.

On the other hand, her second language learning experience seemed to affect her strategic use of textual borrowing strategy and her involvement in the writing process. She reflected on her English learning experience in Excerpt 5.8.

Excerpt 5.8 *Transcription of the Second Individual Conference with JeeHyung: L2 Learning Experience and Involvement in Writing*

- 1 T So, you wrote whatever comes to mind?
- 2 JH (nodding) This was probably due to my experience in an English kindergarten.
- 3 When I was young, I went to an English kindergarten in Gwacheon. There, I
- 4 was not allowed to speak in Korean. Because everything was done in the
- 5 English language. There were also native English teachers, and I played games
- 6 like chess. My English improved a lot there.
- 7 T Mmm. You've been good at English since then?
- 8 JH I like talking in English, but I don't get good grades.
- 9 T So regardless of grades, you're thinking in English, right?
- 10 JH Right.
- 11 T Oh, I see. I think it's really interesting.
- 12 JH Why can't I get the grades? (laughing)
- 13 T Maybe it's hard for you to filter it out in Korean and think about it again.
- 14 JH Yes, but speaking English is really fun.
- 15 T I know. You understand right away.

16 SY It's completely different from me. Until middle school, my English grades were
17 in the top ranks, but from some point on, I hate English, so it really goes down.
18 T Really? Then how about watching YouTube like JeeHyung?
19 SY Oh, so when I look at Sherlock, it went up a little.
20 T If you keep looking at that, doesn't what Koreans say sound like English?
21 JH Oh, yes!
22 T If you watch American dramas for a while,
23 JH There was an incident when I had to talk to my mom, but I couldn't remember
24 Korean, so I spoke in English unconsciously. Hah!
25 T Really?
26 JH So my mom was like, What do you mean?
27 T Oh, I see. Usually, Korean students tend to think about what to say in Korean
28 and translate it into English. Don't you work like that, SooYoung?
29 SY I do.
30 T JeeHyung, do you write the outline of writing in Korean, too?
31 JH Outlines? No. I just write it in English.
32 T With what you noted during class?
33 JH Yes, I don't do anything else.
34 SY Basically, I write Korean sentences, find words that fit, and write sentences.
35 T That's right. Usually, students who learn English in Korea do that.
36 JH Oh, really?
37 T Is it because you went to an English kindergarten? I don't think you would have
38 spoken English or gone abroad before that.
39 JH I didn't, but I've been speaking English since I was five.
40 T Five years old? Oh
41 JH My friend's mother was an English teacher, so I went there every day to learn
42 *SHE, HE, and I*, and I read a lot of English fairy tales there. So I got the
43 pronunciation right when I was a baby.

Her early exposure to English at the age of 5 (line 39) and enough exposure to the target language in the immersion program (lines 2-6) have influenced her high level of confidence and intrinsic motivation in L2 speaking (lines 8 & 14). Unlike other participants, she tended to write in English from the beginning including brainstorming, outlining, and drafting (lines 30-33). It was contrary to what another participant, SooYoung, who happened to be there waiting for her conference, did

during writing. When SooYoung and the researcher mentioned that EFL writers often develop ideas in Korean and translate them into English (lines 27-29 & 34-35), JeeHyung seemed to be surprised (line 36), showing disagreement in her case. Her direct L2 writing process (line 31) based on the teacher's assistance in the joint construction (lines 32-33) resulted in her strategic use of textual borrowing strategy. As a second language learner, despite her alleged habit of thinking in English (lines 9-10 & 23-24), direct L2 writing could affect the depth of her language processing and involvement in the writing process, resorting to a high level of dependence on other-regulation of the teacher.

In summary, JeeHyung has shown a non-linear trajectory of her autonomy in L2 argument writing, as depicted in the inconsistency of the quantity and quality of her self-regulation in her independent writing. She was motivated and more engaged in writing tasks for familiar topics, investing more time and effort in constructing her texts. Although her greater control over writings with the topics highlighted her autonomy development, her involvement in writing was inconsistent over time, highly affected by the topic familiarity and the external conditions of writing. Her relatively heavy reliance on the other-regulation in the joint construction would be attributed to her choice of textual borrowing strategy due to her direct L2 writing process rather than her lack of linguistic knowledge.

5.4. Changes in JeeHyung 's Genre Awareness Through Genre-based Writing Instruction

JeeHyung's post-instruction survey and the final individual conference revealed that she believed that genre-based writing instruction has improved her writing competence and changed her perception of argument writing. Above all, she clearly understood the purpose of argument: to persuade people. She thought it was essential to state her opinion clearly and support her argument with reliable and valid data.

Excerpt 5.9 *Transcription of the Final Individual Conference with JeeHyung: Genre Awareness*

- 1 T Oh, and what do you think is the most important point in argument writing?
2 and is there any strategy you used or anything to consider while writing?
3 JH Well, I think it's important that other people understand what I want to deliver
4 through writing.
5 T Ah, did my intentions get delivered?
6 JH All right.
7 T Oh! You mean, it's important whether my argument was delivered well, right?
8 JH Yes
9 T Then, what did you pay the most attention to when writing for that purpose?
10 JH Well, my thoughts in the body. I think I put the most effort into writing it. I
11 was looking for examples and stuff to increase reliability.
12 T You mean you paid extra attention to providing suitable supporting details and
13 like that to sincerely claim your argument, right?
14 JH That's right.

In the final individual conference provided in Excerpt 5.9, she said that it was essential for a successful argument to deliver her argument to others and to get them to understand her opinion (lines 3-6). To write a persuasive argument, she said she had put a lot of effort to provide suitable evidence to support her claim

(lines 10-14). She seemed to mostly concentrate on the development of her ideas rather than worrying about her English during writing (lines 9-11), which appeared to be associated with her confidence in English speaking as mentioned in section 5.1.

Excerpt 5.10 *Transcription of the Final Individual Conference with JeeHyung: Metacognitive Genre Awareness and Affective Changes*

- 1 T Let's see. What about you, JeeHyung? You've been taking classes. Do you
2 think your writing skills have improved a lot?
3 JH Writing? Yes!
4 T (laughing) In what ways do you feel improvement?
5 JH (laughing) I mean, I learned more about how to begin the introduction, how to
6 write my argument, and how to finish it at the end.
7 T Ah, you've learned the structure of argument writing?
8 JH Yes, I used to write essays in the past, but I didn't learn anything and was just
9 asked, "Write an essay." So I was like, "What is this?"
10 T (laughing) Could you just write it (without any help)?
11 JH There was an example next to it, so I just wrote copying it, but now I know
12 how to write it.
13 T Did you?
14 JH I learned how to write my argument at the beginning and what words and
15 sentences to start with.

She believed that her argument writing in English has improved a lot through genre-based writing instruction (lines 1-3) in Excerpt 5.10. She was aware of the rhetorical structure of the argument (lines 5-8), and she felt easy to write lexicographically appropriate expressions in the argument genre (lines 14-15). Indicating the lack of L2 writing instruction in the Korean EFL context, she recalled her experience of L2 writing when she was required to write in English without any opportunities to learn (lines 8-9). She remembered that she was

confused and resorted to copying the example text in those cases (lines 9-11). Genre-based writing instruction seemed to satisfy her intellectual curiosity and made her confident in her writing as shown in “*but now I know how to write it.*” (lines 11-12).

She mentioned the teaching/learning cycle of genre-based instruction has contributed to her L2 argument writing development in Excerpt 5.11. First, she pointed out that the direct attention to rhetorical and linguistic features of genre in “prepare for reading” has helped her to choose appropriate linguistic resources with ease (lines 2-4, 8, & 10-11).

Excerpt 5.11 *Transcription of the Final Individual Conference with JeeHyung: The Use of Metalanguages*

- 1 T What do you think helped you the most?
- 2 JH When I was in class in the morning, you told me everything in the first class. I
- 3 wrote “*in conclusion*” in the concluding sentence. There are a lot of expressions
- 4 in the topic sentence, right? Oh, “*I believe that*” and... Oh, that's all I have.
- 5 T I think we've used that a lot. “*I believe that*” and “*In my opinion,*” (laughing) *our*
- 6 *favorites* (laughing)
- 7 JH (laughs)
- 8 T I was able to use those expressions without hesitation.
- 9 JH All right.
- 10 T You think what I taught you during class helped, right?
- 11 JH Sure
- 12 T We also read a model text and discuss it in class. How was it for you to read
- 13 through another text?
- 14 JH I think it was good. Because this person and I have different ideas. The writing
- 15 and... I was like, Oh, this person thinks like this. But this is different for me. I
- 16 think that's what comes to my mind. And since I can see what that person wrote, I
- 17 thought that I should write like this.

- 18 T Mmm... So, as you realized that you could write the structure of the text - the
19 way this person developed argument, you came to read it critically, noticing how
20 the idea of this person is different from your opinion?
21 JH That's right.
22 T Mm. You read it very well. (laughing)
23 JH (laughs)
24 T And when we were in class, after reading the text we wrote our arguments
25 together. How was it?
26 JH When writing on my own, I think it was the most helpful. It's not like I always
27 copied what we wrote in the morning (the co-constructed text), but when I got
28 blocked while writing, I looked it up and I think it was the biggest help.
29 T Has it reduced the burden a little?
30 JH There's that, too. Since I was writing it without pressure, it made me think more,
31 and put my ideas more into writing.
32 T Oh, (You wrote) based on that... So, the cognitive burden is reduced? Do you
33 have more time to think about what you want to write about?
34 JH Right.
35 T What if the teacher doesn't give you an opportunity like that and just asks you to
36 write?
37 JH At first, it'll take some time to catch up, right? I think it'll be a little confusing. I
38 might not be now sure which direction I should go on my own.
39 T Ah, you think it's going to be hard to write alone (without that help)?
40 JH I think so.

Moreover, a teacher-led discussion on the analysis of model texts offered her a chance to reflect on the structure of the argument. Contrary to what the critics of genre-based instruction claimed, JeeHyung did not just copy the exemplar model of argument thoughtlessly but read the text critically. She recalled that she did not take the given text at face value but compared it with her ideas during the deconstruction session (lines 14-17). She found it interesting to see how the idea of the author was different from her own opinion and how the author structured her argument (lines 18-21). Furthermore, she noted joint-construction sessions as “*the most helpful*” and “*the biggest help*” for independent writing (lines 26 & 28).

Co-construction of a text after discussing the issue with the participants reduced her cognitive burden of writing and led her to focus on the development of her ideas in writing (lines 29-31). She pointed out that sharing ideas on the topic, sorting out the data, and making an outline of the text together had helped her to figure out how to write, especially when she experienced writer's block (lines 27-28), without which she might feel challenging to write on her own (lines 37-40).

To conclude, JeeHyung believed that genre-based writing instruction helped her to improve her L2 argument writing and to enhance her genre awareness. As she had confidence in English speaking and used to expose herself voluntarily to an environment where English was the medium of communication, she concentrated on her argument development without too much stress about "being perfect in English." An explicit focus on rhetorical and linguistic features of the argument genre in the genre-based instruction assisted her in preparing her independent writing and reducing the stress of L2 writing. During the deconstruction of a genre exemplar, she was actively engaged in "writerly reading (Hirvela, 2004, p. 121)," attending to how the writer constructed his argument into a text and comparing his argument with her own. As she had difficulty in choosing appropriate lexicogrammatical resources before the instruction, she consciously attended to rhetorical and linguistic features of argument in metalanguage and deployed them in her writing strategically.

CHAPTER 6

TOWARDS AN AUTONOMOUS WRITER: THE CASE OF SOOYOUNG

Chapter 6 investigates SooYoung's developmental trajectory of L2 writing and genre awareness. Section 6.1 describes her background in L1 and L2 language learning and writing. Section 6.2 discusses her L2 argument writing development in terms of SFL meaning-making resources. Section 6.3 examines the development of her autonomy in L2 writing over time. Lastly, section 6.4 explores the changes in her genre awareness through genre-based writing instruction.

6.1. SooYoung's Background: An Earnest Writer and Learner of English within the Korean Curriculum

SooYoung is one of the most earnest learners of English and a good Korean writer. She has been writing for the high school newsletter as a part of club activity since the first grade. She seems to be a natural writer with intrinsic motivation. In the second grade, she worked as a subeditor, going out to cover the news of the high school, interviewing the president of the school, and writing a story in the newsletter. In addition, she is very enthusiastic about learning and very considerate of other colleagues. She has gained the trust of teachers and colleagues, voted as a vice president, and gained prizes for good conduct for two consecutive years.

SooYoung was the first student who had volunteered to join the program and participated in the process with the sincerest attitude. She was always on time to hand in the writing product, thought over the written feedback, and often sent me back the second draft based on it. Though her English scores were ranked fourth on a scale of one to nine (the fifth in the first half of the first grade), she was eager to improve her English. In addition, she was good at the Korean language and her Korean scores were rated as the third rank on a scale of one to nine (though the fifth in the first half of the first grade).

In the pre-instruction survey, SooYoung looked back on her Korean and English learning experiences. She believed that Korean language education was geared to enhance comprehension and production of Korean. Although comprehension tasks of literature and expository were more often, she was provided with writing tasks such as a reaction paper and an essay. In particular, she said she often completed summarization tasks and wrote argumentative essays in Korean. She had learned how to write in Korean in the fifth and sixth years of elementary school in a private academy. She thought the development of ideas, organization of content, and grammar are crucial for quality writing.

Regarding English education, she has learned English at a private academy since the age of seven. She believed that the goal of her English learning is to improve her English scores on the CSAT and to enhance her comprehension of text and media in English. She said that she concentrated on studying English grammar,

and she needed to develop all areas of the English language - listening, speaking, reading, writing, vocabulary and grammar. She mentioned "*I always thought that my English is not good enough. I hope I can improve my English through this course.*" She had low confidence in English, and she thought English was very difficult. She replied, "*I don't write in English on my own, since studying for the school exam alone is too much for me. I find it difficult to write because of my lack of vocabulary.*" As for the writing experience in English classes, she said that writing tasks were provided as part of summarization and sentence writing for vocabulary and grammar study. She was required to complete summarization and argument writing as a part of a performance test of around 2-5 pages a semester, but she confessed that she did not participate in any other writing activities on her own other than that.

As she had been writing and learned writing in Korean, she was aware of the argument genre writing. She believed that argument should be persuasive and supported by logically valid points. To write an argument, she said that it was important to provide suitable evidence or examples the audience can relate to in order to persuade the audience. However, she had rarely written arguments in English (except for the performance assessment), and never had an opportunity to learn to write an argument in English. She was the one with the highest motivation to enhance English writing through the course.

In brief, SooYoung was an earnest learner of English within the Korean

curriculum. She had a high extrinsic motivation to get a high English score on CSAT. Although she studied diligently, she had low self-confidence in English. Her high motivation drove her to volunteer to join this program. Her specialty was that she had been writing regularly for the school newsletter in Korean, and she seemed to have a writer's instinct.

6.2. L2 Writing Development of SooYoung in SFL Meaning-making Resources

The SFL-based analysis of SooYoung's writing products was conducted to see her use of meaning-making resources for argument. First, transitivity analysis of the types of processes shows that she has used a range of verb groups to construct an effective argument (Derewianka, 1990). Material processes were most frequently used in her writings to provide supporting reasons as in "(7) *In addition, unnecessary information might **be circulated** by internet users / just to **get** more attention on the SNS.*" (week 2), and to illustrate evidential examples in "(7) *In my case, when I **visited** China for travel, / my family and I **made plans** //and **reserved** the tickets with cheaper price than buying on the spot.*" (week 7). A high ratio of material processes could be attributed to her narrative writing style; she tended to elaborate on her own experiences or anecdotes as a story to back up her claims.

Relational processes were second most frequently used to draw the meaning of the evidence to support an argument for the Endorse move as in "(5) *So, it **means***

/ that the government and major corporations attempt to report news in favor of themselves.”(week 8), and explicitly represent the cause-effect relationship as in “9) *Understanding each other leads to empathy and deeper friendship.*” (week 9) (Scheppegrell, 2004). It was also noticeable in SooYoung’s writings that she often used verbal processes in the concede-counter moves to cite others’ opinions to acknowledge the counterargument of her claim as in “1) *Some people say /that exams encourage students to learn // 2) but I don’t believe / that exams encourage students to learn.*” (week 5) as well as to support her own opinion in Endorse moves as in “9) *This graph shows us /that happiness is not proportional to high salary.*” (week 3).

The use of grammatical metaphor was observed: 31 cases of ideational GM and 25 cases of interpersonal GM out of 56 cases. For example, interpersonal GM of explicit subjective modality was frequently found in her writings as in the thesis statement (t-unit 2) in Excerpt 6.1. Ideational GM, often considered nominalization, was found in “*exposure*”, “*development*”, “*control*”, “*reading*”, and “*writing*” (t-unit 21). They were used to compare verbal process into nominal groups, categorized as process type of grammatical metaphor (Ryshina-Pankova, 2015).

Excerpt 6.1 *An Excerpt of SooYoung's Writing in Week 1: Grammatical Metaphor*

...2) **I think** that watching TV is bad for children...

20) Lastly, watching TV is too passive. 21) According to a study, children with more screen **exposure** time tend to develop slower white matter in the brain, which is part of the **development** of language skills, mental **control** and **reading** and **writing**.

Secondly, the analysis of dependency in clause complexes shows her consistent tendency to employ complex structures. Figure 6.1 demonstrated her higher use of embedded and hypotactic clauses rather than parataxis. The condensation of much information into expanded noun groups was frequent as in “3) Some people say /it's an important experience [[to meet various friends]].” (week 9), or “12) In a book [[called ‘Mr. Nightingale’]], the writer was a salary man [[who had a high salary job [[that everyone would envy]]]].” (week 3). As shown in the latter example, the high proportion of syntactic complexity could attribute to her narrative writing style.

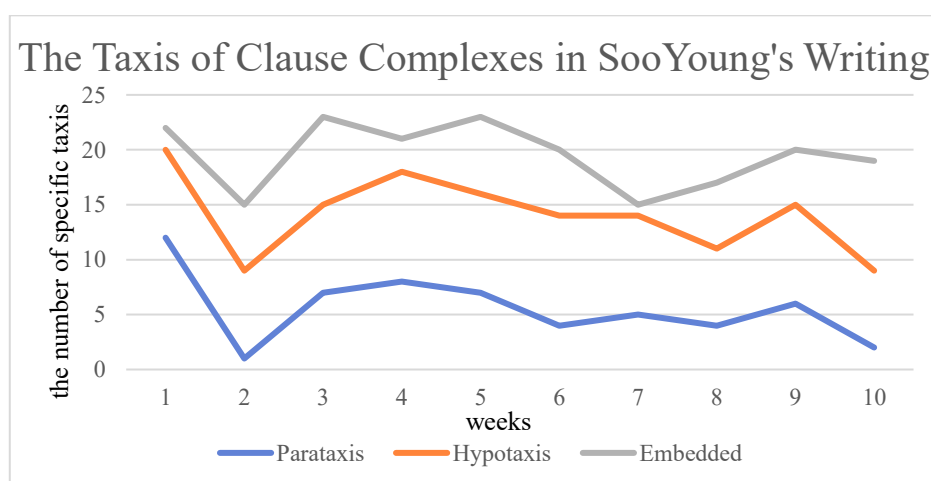


Figure 6.1 *The Taxis of Clause Complexes in SooYoung's Writing*

Table 6.1*Logico-Semantic Relations of Clause Complexes in SooYoung's Writing*

Week	Expansion			Sum	Projection			Total
	Elaboration	Extension	Enhancement		Locution	Idea	sum	
1	0	3	0	3	6	6	12	15
2	2	1	3	6	0	2	2	8
3	0	5	7	12	1	3	4	16
4	0	8	7	15	1	2	3	18
5	0	7	4	11	2	3	5	16
6	0	4	6	10	1	3	4	14
7	1	5	4	10	0	4	4	14
8	1	4	4	9	1	2	3	12
9	1	6	5	12	3	1	4	16
10	0	2	2	4	1	6	7	11
Sum	5	45	42	92	16	32	48	140

While the use of projection was higher than that of expansion in her first writing, the increase in the expansion of meaning over time in Table 6.1 demonstrates that she incorporated her interpretation of the proposition, rather than a mere projection of what others have said or thought. A range of hypotaxis was observed for enhancing the meaning of the primary clause for adverbials in “11) *Korean students should choose the science course or a liberal arts /when they become second graders in high school.*” (week 4) and in “12) *As they share same hobbies and interests with me,/ we can enjoy the activities both of us like.*” (week 9). Higher use of hypotaxis and embedded clauses with a range of logico-semantic relations proved the development of complex meaning-making resources.

Thirdly, the thematization analysis shows that the themes in her writings progressed mostly in unmarked forms – 157 out of 197 in total in Table 6.2.

Table 6.2
Thematization Patterns in SooYoung's Writing Products

Week	Theme			Examples of marked themes	multiple themes		
	Un mar ked	marked topical	marked hypota ctic		texual	Inter perso nal	experi ential
1	25	1	1	<i>According to a study, if the behavior is repeated~</i>	15	1	16
2	11	2	0	<i>With no one regulating ~, Two years ago</i>	7	0	7
3	17	1	1	<i>Although it made me~, In a book ~</i>	6	1	5
4	19	1	3	<i>Similar to ~, even though I regretted ~, if I get ~, when I found ~</i>	9	1	10
5	16	3	2	<i>After the exam, These days, According to some news, If students study~</i>	5	1	7
6	12	1	5	<i>According to his interviews, If I meet ~, Since what we see is not ~</i>	5	2	7
7	18	0	1	<i>If unexpected events happen ~</i>	6	5	11
8	12	1	2	<i>Every morning, when the news ~</i>	7	0	7
9	13	1	3	<i>When my friend and I are ~, if you have ~, Based on common interests~</i>	8	1	8
10	14	0	1	<i>If the class is ~</i>	6	2	9
Sum	157	11	19		74	14	87

Excerpt 6.2 demonstrates an example of the thematic progression of SooYoung's writing. In the introduction, she stated her stance clearly, contrasting her opinion with those with opposing views, which is explicitly presented in her theme choices in the 1st and 2nd t-unit (“*some people*”- “*but I*”). She developed the first reason for her argument, signaling transition (“*First of all, exams*”) (t-unit 3). Then she exemplified it with the example of her friends in the following sentences, connecting “*students*” in the preceding sentence (t-unit 3) to “*my friends*” (t-units 4 & 6). In this case, the marked topical theme (“*After the exam*”) sets the temporal

organization of the example as a story (t-unit 5). She summarized her first reason by pinpointing the negative side-effect of the theme (“*the test*”), using the grammatical metaphor “*memorization capability*” and “*critical thinking*” (t-unit 7).

Excerpt 6.2 *An Excerpt of SooYoung’s Writing in Week 5: Thematic Development (Marked Topical Theme)*

1) **Some people** say that exams encourage students to learn 2) **but I** don’t believe that exams encourage students to learn.

3) **First of all, exams** force students to study only for the exam, not to learn. 4) **My friends** said that they studied about 3 weeks for the exam and just memorized. 5) **After the exam**, they didn’t memorize the things that they learned and studied. 6) **They** memorized the items on the test, did not research and analyze, explore the subject in depth. 7) **The test** improves the memorization capability, not critical thinking. ...

She often used marked hypotactic themes of time and condition in her writings, which appeared to be related to the literal translation of the cause-and-effect expression of Korean (represented by the conditional article “~*hamyeon*”) into English. In Excerpt 6.3, she claimed that “*the best way to learn about life is direct experience*” (t-unit 1). She used an interrogative to draw the attention of the audience (t-unit 2) and elaborated on her own experience to support her point of view (t-units 3 & 4). To frame the time reference of the example, she used a marked hypotactic theme (“*Finally, when I found the way to solve it*”) (t-unit 4). Marked complement in the 5th t-unit expanded the evidence from her own experience to others like “*Edison, Tony Morrison, and JK Rowling*” (t-units 6, 7, & 8). To be specific, she associated Edison’s direct experience with his successful invention by

using the cohesive pronoun (“*and this*”) (t-unit 7), referring to the Rheme of the preceding t-unit. Furthermore, she acknowledged the opposing view but set the counterargument in the following in the form of clausal conditional (t-units 9 & 10).

Excerpt 6.3 *An Excerpt of SooYoung’s Writing in Week 4: Thematic Development (Marked Hypotactic Theme)*

1) **I believe that the best way to learn about life is direct experience.**

2) **Have you ever felt stuck when you are solving math problems?** 3) **I didn't know the answer, so I spent 2 more hours.** 4) **Finally, when I found the way to solve it, I could solve this type of math problem.** 5) **Similar to me, some people took difficulties and became successful life.** 6) **Edison reportedly failed more than 9,999 times** 7) **and this allowed him to make light bulbs.** 8) **There are also Tony Morrison and JK Rowling and so on.** 9) **It's good to get advice when you're at a loss** 10) **but if I get the wrong advice and I follow that, the responsibility of choice is up to me....**

Although the story and anecdotes in her writings provided evidence for her argument, the rhetorical development of the evidence displayed features of the narrative genre in the above Excerpts 6.2 and 6.3. Marked themes for time frame and conditionals in those excerpts set the background of the evidence, however, it also displayed stages of orientation, complication with the problem, and resolution of the problem by the main character or the writer herself. They demonstrate that she was confused about the rhetorical structure of argument with that of narrative to a greater or less degree on the L2 development continuum.

Multiple themes were used frequently – 86 cases out of 187 – either showing

textual cohesion within the text or interpersonal relation between the writer and audience. There were 73 cases of multiple themes with textual themes in her writings. Conjunctions and conjunctive adjuncts were extensively used to explicate a range of internal textual relations within a text – addition as in “7) ***In addition, unnecessary information might be circulated by internet users /just to get more attention on the SNS.***” (week 2), transition as in “4) ***To begin with, the media serves for their own stake holders.***” (week 7), contrast as in “4) ***But I believe that similar friends are better than different friend.***” (week 9), and illustration “6) ***For example, when the news of corruption was reported, / some celebrity scandal fills the portal site at the same time.***” (week 8).

The frequent use of multiple themes is also found in Excerpt 6.4.

Excerpt 6.4 *An Excerpt of SooYoung’s Writing in Week 2: Thematic Development (Multiple Themes)*

1) ***I believe too much information on the internet can cause negative effects on people.***

2) ***First of all, not all of the information on the internet is reliable.*** 3) ***With no one regulating or fact-checking what is put on the internet.*** 4) ***For example, there were people who actually drank alcohol, believing fake news that drinking alcohol with 100 % purity can prevent corona.*** 5) ***Eventually many of them died.*** 6) ***As such these many unreliable articles makes social chaos. ...***

10) ***Lastly, the information available on the internet can be dangerous in the wrong hands.*** 11) ***Pictures, phone numbers are easy to access on the internet.*** 12) ***Recently, there are a lot of personal information thieves that can threaten our information.*** 13) ***This can cause social and personal problems. ...***

In this excerpt, she posited her argument clearly in the topic sentence and

offered a series of reasons with textual themes (“*First of all*” (t-unit 2) & “*Lastly*” (t-unit 10)). In the first body, she set the provision of an example (“*For example*” (t-unit 4), developed the temporal organization of the story (“*Eventually*”) (t-unit 5), and connected it to the argument (“*As such*”) (t-unit 6). In the last body part, she narrowed down the topic in the 10th t-unit (“*the information available on the Internet*”) to personal information such as “*Pictures and phone numbers*” (t-unit 11), and noted the issue regarding it (t-units 12 & 13); marked adjunct theme “*Recently*” clarified the temporal background, and the pronoun “*This*” showed a reference to the preceding sentence.

Despite its strength in framing the organization, the overuse of multiple themes and textual themes could prohibit a coherent development of argument. The result corroborates the previous studies on the EFL college-level Korean writers, especially the low-proficiency learners (Choung & Oh, 2017; Lee, 2007, 2008; Nam & Park, 2015; Park & Nam, 2015). Therefore, increasing exposure to the authentic argument rather than simplified ones could raise the L2 writer’s consciousness of the appropriate use of textual themes in the developmental continuum.

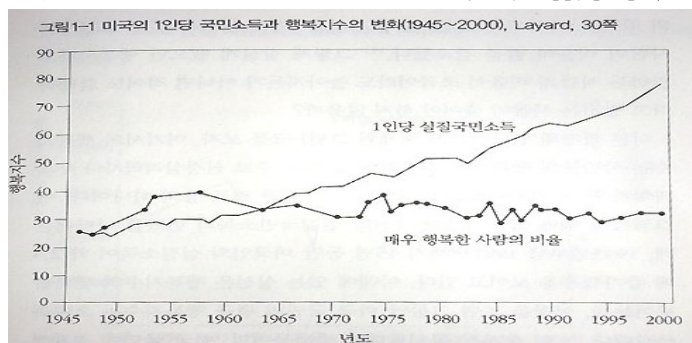
Lastly, the changes in lexico-grammatical and discourse semantic features of argument were qualitatively analyzed in her writings of weeks 3, 6, and 9. Her third writing in Excerpt 6.5 exemplifies an emergent capability of argument writing.

Excerpt 6.5 An Excerpt of SooYoung's Writing in Week 3

1) **Some people** think that being happy with a job is more important than having a high salary. 2) **I agree this** opinion.

3) **Happiness** is relative so some people can be happy with a high salary or a high place and so on 4) **however I** think that is just a tool to be happy. 5) **I** love eating delicious foods. 6) **Eating things** make me happy so I have to pay money to get them. 7) **Although it make me abundant**, it do not make me happy and delicious foods make me happy. 8) **people** think alike to me.

FIGURE 1-1. The change in the individual income and the happiness index in the U.S.A. over the years 1945-2000 (---: actual individual income / -.-: the ratio of very happy people)



9) **this graph** shows us that happiness is not proportional to high salary. 10) **American's GDP** has increased 11) **but happy people** has decrease. 12) **Then is it important not to make a high amount of money unconditionally?**

13) **In a book called 'Mr. Nightingale'**, the writer was a salary man who had a high salary job that everyone would envy. 14) **However, he** was sick of that job and began to study nursing at a late age. 15) **He** became a nurse and learned a lot about life and became happy than when he was just a salary man who had a high salary. 16) **Therefore, I** think it would be good to be happy and to do what you really want to do, even if it's not a high salary.

Although it consists of the stages of argument using paragraphing to separate her sub-claims, her arguments were only partially supported by the evidence. The thesis statement of her third writing is presented in the first sentence. Her logical

argument for the thesis was “*a high salary is just a tool for happiness*” (t-units 3 & 4). However, it was not explicitly stated but sporadically expressed in her personal examples of eating food (t-units 5~7) and the statistics in a graph (t-units 9~10), without the explicit Endorse move to bridge the evidence to the thesis (t-unit 12). In addition, her tendency to illustrate narratives or anecdotes to support her argument caused higher use of marked topical themes. She referred to a story from a book to back up her argument. The use of a marked topical theme in the 13th t-unit (“*In a book called ‘Mr.Nightingale’*”) led her to present the background of the story, and to continue to narrate the story of the main character in the followings (“*However, he*” & “*He*”) (t-units 14 & 15). With the concluding remark (“*Therefore*”), she posited her stance closing the argument in the last sentence.

Excerpt 6.6 below illustrates her expanding resources for argument in her 6th writing. It reveals her control of interpersonal metafunction as shown in the dialogic nature of her writing style and the stages of development of counter-argument and refutation. In the introduction, she asked questions to the audience to define and introduce the topic of her argument – “*the first impression*” (t-units 1 & 2). The use of interrogatives brings the readers to be involved in the discourse (t-units 1, 2, & 5). In the first body, she called their attention to a picture of a man, which she had assumed to show people’s prejudice about the first impression, to refute the counter-argument of her claim.

Excerpt 6.6 *An Excerpt of SooYoung's Writing in Week 6*

1) *When you meet people who see first, what do you do?* 2) *Aren't you trying to figure them out?* 3) *That is the first impressions!* 4) *I will talk about the first impression.*



5) *Do you know him?* 6) *When people first saw him, people thought that he must be eccentric and a fearful person.* 7) *Their reactions show that people infer personality from the appearance of their first impression.*

8) *People think that their clothes reflect personal statement.* 9) *Clothes are often means to express themselves. 10) So how they are dressed may reveal their preferred and daily life patterns.* 11) *If I meet someone who is wearing clothes full of individuality at first meeting, I think they will be full of personality as their fashion.* 12) *People decide someone with his accent when they meet first.* 13) *If someone stumbles or says sharply, you may not think well of the person's first impression.*

14) *The man in the picture is Ma Dongsook who is a Korean actor.* 15) *In fact people thought him a gangster because of his first impression* 16) *but according to his interviews, his real personality is easy and gentle,* 17) *and he doesn't even enjoy cursing.* 18) *Since what we see is not everything, we should not judge based on our first impressions.*

In the second body, she develops the counterargument of her thesis, acknowledging some valid points with examples of clothes and verbal accents (t-units 8-13). Then, she reported what he was really like allegedly according to the interviews in the last paragraph, in contrast to their prejudice. The rhetorical structure of her writing follows Byrnes et al. (2010): Background information (paragraph 1 & 2) ^ Counterargument & Concession (paragraph 3) ^ Refutation & Thesis (paragraph 4). She summarized her logic behind the argument in the marked hypotactic theme position (“*Since what we see is not everything,*”) and concluded

her claim using a strong subjective modality (“*should*”) (t-unit 18). The dialogic nature of her argument made the readers actively engage in her argument, as shown by her use of “*we*” in the last sentence. In addition, the use of modality (“*may*”) (t-units 10 & 13) for the counterargument contributed to constructing a defensible overarching claim, effectively bringing different voices into her argument and aligning the readers to her position.

One of the extraordinary points to consider in her writing is that she often used interpersonal themes in her argument to project her angle on the proposition or to draw the attention of the audience and invite them to reflect on her point of view – 14 cases of use. She often posited rhetorical questions to readers as in the 2nd t-unit in Excerpt 6.6, which shows that she had presumed the potential audience in mind, invoking dialogue with them through writing. Although it is uncommon to use interrogatives in the argument genre, the use of rhetorical questions often is considered to represent “the essentially dialogic nature of academic writing,” invoking “the involvement of their readers in the discussion.” (Hyland, 2002, p. 529). It was also mentioned to SooYoung through the feedback by a native English-speaking teacher as shown below.

*You've used clear paragraphing and good structure which makes your work nice and easy to read, and you made **good use of rhetorical questions** to demonstrate your point and what you were going to be exploring. It was very clever of you to talk about a specific celebrity and include his photo so that you could show the power of first impressions and how they aren't always correct!*

(a part of feedback on SooYoung’s writing in week 6)

On the other hand, the use of rhetorical questions and the attachment of a picture also suggests her confusion with the news article, probably influenced by her L1 writing experience as the vice-editor in the school newspaper. In addition, the use of exophoric references (e.g., *you* and *we*) in her writings show a more casual and spoken style of writing, which is a device for cohesion and interpersonal engagement in speech.

Finally, SooYoung's 9th writing in Excerpt 6.7 illustrates her improvement in the ideational, interpersonal, and textual metafunctions.

Excerpt 6.7 *An Excerpt of SooYoung's Writing in Week 9*

1) **Look** around. 2) **Is** your friends next to you similar to you? 3) **Some people** say it's an important experience to meet various friends. 4) **But I** believe that similar friends are better than different friends.

5) **First, we** can understand each other with similar friends. 6) **Based on common interests and similar experience**, similar friends understand you and sympathize with me. 7) **Understanding each other** leads to empathy and deeper friendship. 8) **For example, if you tell a similar friend** what you can't tell someone easily when you are depressed, you will feel at ease. 9) **But if you have a different personality**, they won't know why you're upset.

11) **Secondly, we** can have fun with similar friends. 12) **As they share same hobbies and interests with me**, we can enjoy the activities both of us like. 13) **If you eat lunch with a friend of different tastes**, you can have a fight over the menu. 14) **But a friend who have similar taste eat food peacefully**. 15) **Also, we can spend time talking about food with smile and make next an appointment / 16) and then you and she or he become best friends!**

17) **In conclusion, I** prefer to spend time with friends who care similar to me, although some people say that different friends make us have various experience. 18) **Because** most people feel comfortable and secure, having a good time with them.

Her control of interpersonal metafunction in the concede-counter move (t-units 3 & 4) for the thesis statement and tentative proposition through a range of modalities (e.g., “*can*”, “*may*”, “*tend to*” & “*will*”) (t-units 5, 8, 9, 10, 11, 12, 13 & 15) led her to build a defensible overarching claim. The rhetorical question (t-unit 2) and constant use of exophoric reference to a shared context outside the text (e.g., “*we*”, “*I*” & “*you*”) also led to a dialogic nature of the argument, inviting the audience into the argument, despite the indication of spoken register.

The development of her thesis statement (t-unit 4) was consistent throughout the essay, and thematic development also contributed to the logical argument. To illustrate, the rheme of the 5th t-unit in the first argument (“*understand each other with similar friends*”) was nominalized into the theme in the 7th t-unit (“*understanding each other*”) to expand the cause-and-effect relation into the rheme (“*empathy and deeper friendship*”). She provided her personal experience to back up the reason (t-units 8 & 9), which was supported by the warrant in the marked topical theme (t-unit 6: “*the common interests and similar experience*”), indicating the explicit association among the ideas. Similarly, the second argument (t-unit 11: “*having fun*”) was supported by examples (t-units 13, 14, & 15), based upon the shared assumption of its association to the thesis (t-unit 12: “*same hobbies and interests*”). Although incomplete, her attempt to summarize the hyper-themes of the thesis statement in the concluding paragraph (t-units 17 & 18) demonstrates her increased control over the textual metafunction.

To conclude, an SFL-based analysis of SooYoung's writings has revealed that she could choose appropriate meaning-making lexico-grammatical resources of argument. The increased use of embedded clauses and hypotaxis revealed enhancement in her L2 complexity with a range of logico-semantic resources. The use of unmarked themes in her writings brought about general thematic progression, resulting in coherent and cohesive texts. Moreover, the expansion of her meaning-making resources for interpersonal metafunction was extraordinary as exemplified in the use of rhetorical questions, concede-counter moves, modality, and interpersonal themes. Her lexico-grammatical choices displayed her awareness of the potential audience in mind and contributed to the alignment of the audience into her point of view with interactive engagement. However, her tendency to use narratives in supporting evidence or the news article demonstrated her confusion with genre-specific features. Higher use of material processes and expanded noun groups with elaboration was often attributed to the narrative styles of her writing.

Furthermore, a qualitative analysis of her three writings over time suggests her expansion of meaning-making resources for argument. Although her third argument writing was only partially supported by evidence, with ineffective use of interpersonal and textual metafunctions, her sixth writing demonstrated her improvement in meaning-making capacities. The use of a range of interpersonal resources, such as a graduated modality and rhetorical questions, and the rhetorical structure of "counterargument & concession ^ refutation" contributed to bringing

people from different perspectives into her argument and aligning them to her position. Her increased writing capacity was also shown in the consistent argument development with the support of the warrant and evidence in her ninth writing. Although her confusion of genre features with news articles and narrative in her arguments and her spoken nature of writing suggested her novice level of L2 writing, she has developed her own style of argument over time.

6.3. Development of SooYoung's Autonomy in L2 Writing

One of the noteworthy points of her writings is that she has been an independent writer and has taken the control of her writing throughout the instruction. As Figure 6.2. illustrates, she tried to construct her independent writing based on the class discussion throughout the instruction – the ratio of student-induced t-units consisted of more than 60 percent, except for 57 percent in week 2. She attributed her relatively higher dependence on the co-constructed text in the week to the external condition of writing, as shown in her remarks in the second individual conference (*“I think it’s because I wrote that right before going to school, thinking I should start writing at 7 am and finish it by 8 am.”*). With the tight time constraints and high cognitive burden, she relied on the co-constructed text, taking the textual borrowing strategy, to complete the task (*“Yes, I think I’ve written based on what we did in class once or twice.”*).

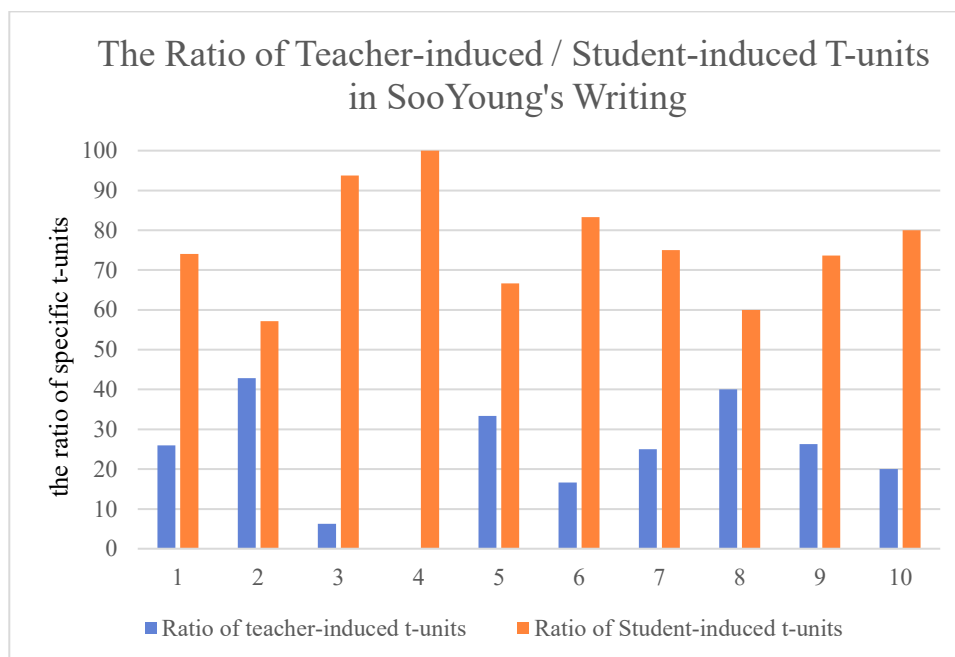


Figure 6.2 *The Ratio of Teacher-induced/ Student-induced T-units in SooYoung's Writing*

Other than the exceptional case in week 2, the ratio of self-regulation showed a general developmental trajectory, increasing from 74 percent in week 1 to above 80 percent in her writings in weeks 3, 4, 7, and 10, even reaching 100 percent in week 4. The overall high ratio of student-induced t-units throughout the instruction suggests a greater quantity of self-regulation in her writing compared to others, showing her hard work and greater involvement in writing in English.

The quality of her self-regulation also suggests her enhanced capacity to control her writing as shown in the consistent increase in the ratio of student-induced error-free t-units, especially from week 1 to week 4 in Figure 6.3. The accuracy of her sentence construction was 50 percent in week 1, but it continued

to increase to 100 percent in week 4 and remained at more than 80 percent in weeks 6, 9, and 10. Comparison with the overall accuracy of her writing in Figure 6.4 demonstrates her development in L2 writing.

The accuracy trajectory has shown a general improvement pattern from 22 percent (week 1) to 53 percent (week 10), although there has been some fluctuation in between. Figures 6.3 and 6.4 show that her writing accuracy has increased much in the first 4 weeks and fluctuated around the level. A high level of ratio of error-free t-units in weeks 4, 6, 9, and 10 in Figure 6.3 correlates with a high level of general accuracy in those weeks in Figure 6.4. The enhanced accuracy in her writings is attributed to her increased capacity to control her L2 writing, which shows her development of autonomy in L2 writing.

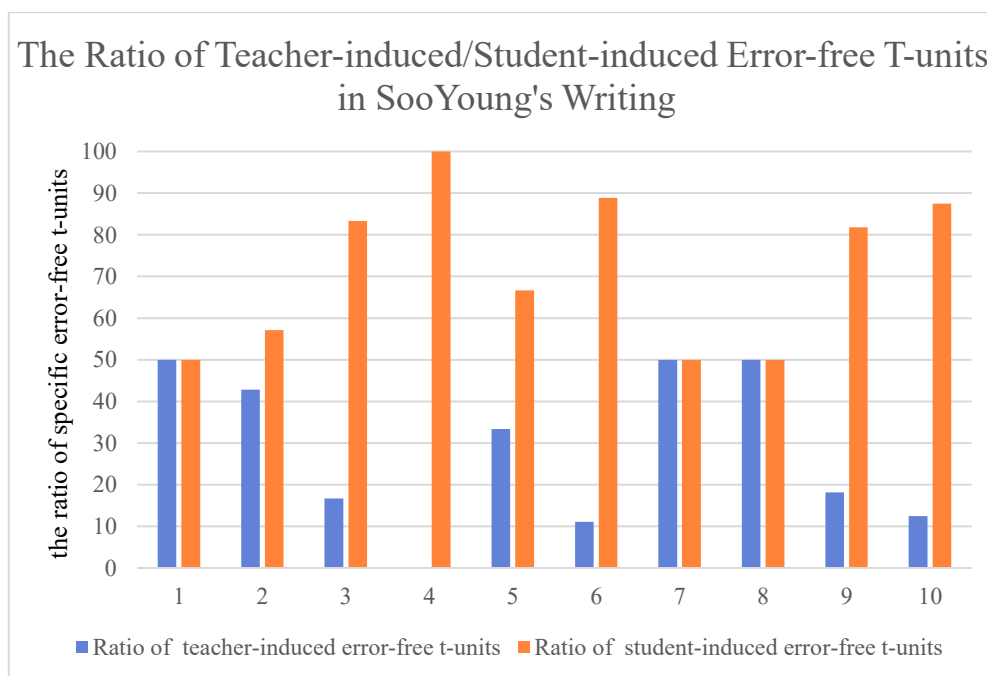


Figure 6.3 *The Ratio of Teacher-induced/Student-induced Error-free T-units in SooYoung's Writing*

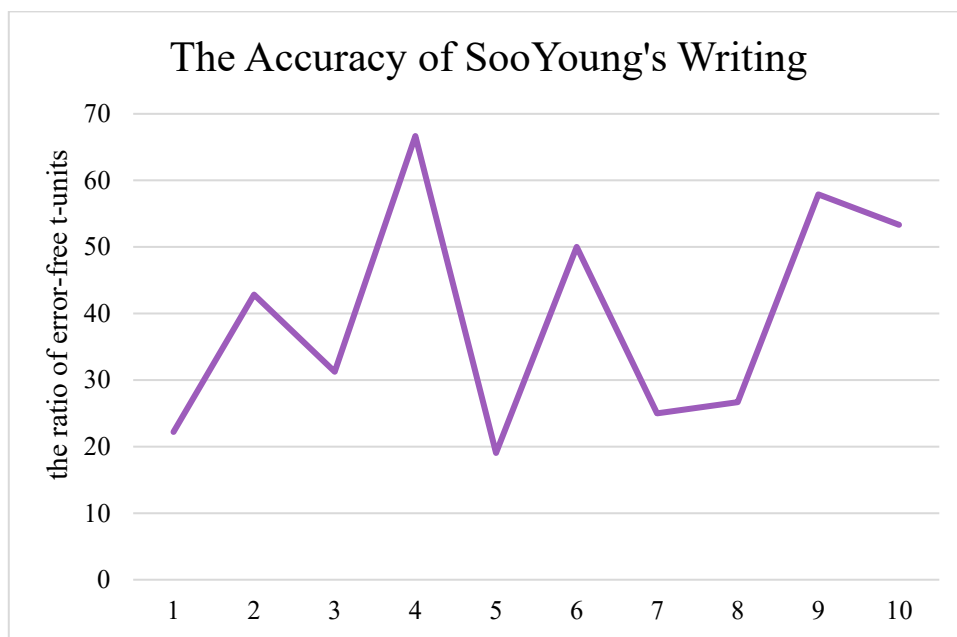


Figure 6.4 *The Accuracy of SooYoung's Writing*

In particular, almost 70 percent of her sentences were grammatically correct in week 4. It shows dramatic improvement in her language use since she had constructed the whole text that week. While the teacher guided the joint-construction task from the point of view that the majority of students agreed on, SooYoung decided to take her position, different from others. She wrote her writing without the help of the instructor in week 4 as shown in Figure 6.4 – 100 percent of the writing was constructed by herself. Moreover, her sentence construction during the week demonstrated a high level of accuracy as shown in Figures 6.3, and 6.4.

She mentioned she had put much time and effort to complete the task in week 4 in the second individual conference in Excerpt 6.8.

Excerpt 6.8 *Transcription of the Second Individual Conference with SooYoung: Involvement in Writing and Metacognitive Strategy*

- 1 T But you know what? I was really surprised to see this: The accuracy has increased
2 a lot in the 4th writing which you have written on your own. The accuracy has
3 increased this much in the text you wrote.
- 4 SY Oh! (surprised)
- 5 T It's been improved a lot. (pointing to the graphs) Error-free sentences have
6 increased. You know, you wrote a different argument from what we did in class in
7 week 4. So you had no choice but to write it yourself, but the accuracy has
8 improved like this. Even, it showed the highest accuracy. How did you write it
9 then? Let's take a look at the 4th writing.
- 10 SY Ah! (smiling)
- 11 T The topic was about listening to the advice of family and friends
- 12 SY I tried to put much of my ideas into writing the text.
- 13 T You put a lot of thought into it. So did you look it up a lot?
- 14 SY I think I did.
- 15 T Did you look up dictionaries a lot?
- 16 SY I looked up the words and wrote the text based on my own experience.
- 17 T So I felt that it was meaningful for you to enhance the accuracy like this in the
18 fourth week. I felt that your writing skills have been improving.
- 19 SY (smiles and nods her head)
.....*lines ellipsed*.....
- 26 T Also, I can see that you used a lot of subordinate connectors in the 3rd and 4th
27 weeks. Did you write complex sentences?
- 28 SY I use things like *although*.
- 29 T Why did it increase in the 4th writing? Overall, I think this is increasing. Why do
30 you think this tendency appeared?
- 31 SY First of all, I think the test will have an impact.
- 32 T Oh, test. What test?
- 33 SY I tried to apply grammar that I learned in regular English classes to my own
34 writing, whenever I found it suitable while studying for school grades.
- 35 T Oh, did you apply it to your writing while studying for school grades? That's so
36 nice. I think you're starting to contain more and more content.

She remembered that she was actively involved in writing her ideas from her own experiences (lines 12-14). She also attempted to hone the use of her expressions by looking up to the dictionaries (line 16), leading to higher lexical

diversity, and elaborating her ideas into more complex syntactic forms (line 26). When questioned on her use of subordination, she replied that she attempted to apply what she had learned in the English class at school to her writing (lines 28 & 33-34). She has been conscious of her learning and tried to reach her full potential drawing from her learning experiences. She carefully chose grammar points and expressions in English textbooks to hone her language use in writing after learning them in regular English class (lines 31 & 33-34). Reflection on her own learning with compliments from the teacher (lines 1-3, 5-9, & 17-18) helped her to be more motivated to enhance her writing as shown in her reaction (lines 4, 10, & 19).

In other words, her active involvement in the writing process and use of metacognitive strategy contributed to her autonomy development in writing, leading to a better L2 argument writing capacity throughout the course. The higher level of student-induced t-units and student-induced error-free t-units exemplifies that the development of SooYoung's autonomy was far greater than the other participants, demonstrating her movement toward an autonomous writer over time through the instruction.

In addition, her familiarity with the topic affected her effort and time spent on the task completion, serving as a mediating role to drive her to be highly involved in the writing task. To illustrate, she marked the topic of week 3 as the second most interesting and put much time to provide reasonable evidence to support her point

of view. To argue for the correlation between job satisfaction and high salary, she provided a graph about the change in individual income and the happiness index in the U.S.A in her third writing (Excerpt 6.5). After she learned that using facts such as an example, a statistic, and a quotation to support each reason leads to a better argument in week 2, she attempted to apply what she had learned to her writing process. Furthermore, she inserted a picture of a specific celebrity to show the power of first impression in her sixth writing, which she marked as the most interesting topic (Excerpt 6.6). Her endeavors led to a more persuasive argument as illustrated in the written feedback by the native speaker rater:

Very nice paragraphing and clear layout. I am very impressed that you used a graph as evidence to support your answer; it shows that you did your research and understand the topic thoroughly.

(a part of feedback on SooYoung's writing in week 3)

You've used clear paragraphing and good structure which makes your work nice and easy to read, and you made good use of rhetorical questions to demonstrate your point and what you were going to be exploring. It was very clever of you to talk about a specific celebrity and include his photo so that you could show the power of first impressions and how they aren't always correct!

(a part of feedback on SooYoung's writing in week 6)

Overall, SooYoung who was most actively involved in the instruction throughout the course has shown the greatest autonomy in her L2 writing compared to the other participants. She has shown greater independence in her writing from the beginning and has shown a growing capacity for accurate language use in the

instruction. Based on the teacher-assisted co-construction in the joint construction stage, she tried to construct her own argument drawing her L2 repertoires from both regular class and genre-based instruction. Her strategic use of metacognitive strategy had fostered her to take more control of her L2 writing process, moving away from other-regulation to self-regulation. The increasing quantity and quality of self-regulation throughout the course demonstrates that her active involvement in her writing, which was often mediated by the topic familiarity, facilitated her to become an autonomous L2 writer, reaching her potential level of development.

6.4. Changes in SooYoung's Genre Awareness Through Genre-based Writing Instruction

The post-instruction survey and individual conferences revealed that SooYoung has developed genre awareness in L2 argument writing. She clearly understood the purpose of the argument genre – “to persuade the readers or to make them understand her point of view.” In the final individual conference presented in Excerpt 6.9, she was confident that she was aware of English argument writing (lines 6-7) and recognized the purpose of it and the importance of the audience (lines 9-10). She also identified that a clear statement of her argument and supporting reasons were necessary for argumentative writing (lines 11-12).

Excerpt 6.9 *Transcription of the Final Individual Conference with SooYoung: Metacognitive Genre Awareness, Metacognitive Strategy, and Affective Changes*

- 1 T How was it for you, taking writing lessons, SooYoung?
2 SY At first, it took too long to write, and it was too much for me. I was like “I
3 can't believe I have to do this for a year.” (laughing)
4 T (laughing)
5 SY As I kept writing, it's gotten faster. Yes.
6 T Do you think you learned about writing arguments in English now?
7 SY Yes, I do.
8 T What do you think is good argument writing?
9 SY I think it's important to make people understand my point of view even though
10 they often disagree with me.
11 T What do you think is necessary for argumentative writing?
12 SY First, clear argument and reasons for that.
13 T I've always felt that your writings were so sincere and genuine. I felt that you
14 were really trying to make your case, so every time I read it, it was very
15 interesting to me. How much do you think your writing skills have improved?
16 SY Yeah, a little bit? (laughing) Because a year isn't that long. I haven't improved
17 a lot in a short period of time, but I think I've improved a lot more than before.
18 T How do you feel when you write? Did you feel less pressured to write in
19 English?
20 SY Yes, (nodding) I think it's definitely less burdensome. It's not like “I really
21 need to write this well,” but more like “Okay, I can write this way.”
22 T What do you think is the best improvement you see now?
23 SY As I wrote it here (pointing to the survey), it helps me to read better. Since I
24 was writing my own, I tried to write it with more detail, and arranged things
25 more considerately, like where to write the argument and where to emphasize
26 it. So I think I know the intention of the author like this, while I'm reading a
27 text.
28 T Ah, you felt that it was helpful when you read, right?
29 SY That's right.
30 T (Tapping the desk) That's right. Since we write thinking about how to persuade
31 the reader, it helps us to think about how the writer will convey a message
32 when reading it, right?
33 SY All right.
34 T Oh. That's great. I hope it'll help you more in reading comprehension.

Furthermore, acknowledgment of the features of the argument genre has helped her to be more sensitive to the structure of argument texts while reading. She mentioned that repeated writing has helped her to be conscious of metacognitive strategies such as making textual connections and sequencing, leading to better reading comprehension (lines 23-29). In the post-instruction survey, she also said that one of the biggest changes was the fact that she could understand the author's intention in reading comprehension. Her written comment follows:

“I’ve put a lot of effort into clearly stating my opinion and supporting it in a logical way. That really helped me to comprehend the writer’s intention and point of view in the argument reading comprehension.”

Since she has analyzed the model exemplar under the guidance of the instructor repeatedly with a focus on lexico-grammatical and discourse semantic features, she has become more knowledgeable about the structure and language use of the argument genre. By engaging herself in “writerly reading (Hirvela, 2004, p. 121),” she could see how the author developed the text with her intention in mind.

In addition, SooYoung thought that her participation in genre-based writing instruction has lowered her affective filter of L2 writing. As SooYoung was not confident in her L2, she felt a lot of pressure at the beginning of the course as shown (lines 2-3). However, at the end of the course, she mentioned that it was “*definitely less burdensome*” to her (lines 20-21). Although she felt like she “*can never get*

used to English,” which demonstrates her high anxiety of L2, a series of writing task completion during the course has raised her self-efficacy, as shown in “*I can write this way.*” (line 21). Despite her low level of English, her writings always had her point of view and style (lines 13-15). Her writer’s instinct in Korean might also influence the writing process in L2. Her genuine interest in English writing would be a driving force in her writing development with an optimal level of scaffolding provided in the genre-based instruction.

Excerpt 6.10 *Transcription of the Final Individual Conference with SooYoung: The Use of Metalanguage*

- 1 T I was wondering...we did three things in-class – lesson, feedback, and
- 2 conference, in what way was each helpful for you?
- 3 SY When I was given feedback, I could reflect on my writing like, "Oh! I got it
- 4 wrong again here. I should be more careful." (smiling)
- 5 T All right. Then, how was the class?
- 6 SY Oh. (raising her head) It was good! I remembered what I thought in class and
- 7 added it when I wrote by myself.
- 8 T Ah, (laughing) So you talked about your thoughts in class, and added your
- 9 own specific examples in your writing?
- 10 SY (nods her head)
- 11 T Then how was writing co-constructed text with me?
- 12 SY I think it was good. But I think I might depend too much on that.
- 13 T Did it help you to write?
- 14 SY Oh, yes, of course (nodding) When I was confused about how to write an
- 15 argument at first, what we did in class, like outlines with body 1, 2, and 3, was
- 16 helpful to develop my ideas, thinking of suitable examples according to that.
- 17 T What if we don't do that in class?
- 18 SY I think it'll be a little hard.
- 19 T Okay. And we analyzed the model text, how was that?
- 20 SY Ah, that was good. (nodding)
- 21 T What did you like about it?
- 22 SY Because I could work with my friends? (laughing) I think I could see how the
- 23 author developed their ideas.

Scaffolding in genre-based writing instruction has been provided throughout the course in various forms. Explicit focus on rhetorical and linguistic features of the argument genre through the use of metalanguage was prevalent in the instruction. Reflecting upon the lessons, SooYoung showed a positive response to genre-based instruction in Excerpt 6.10. First, she mentioned that individual feedback on her writing products helped her to notice the linguistic features needed to improve (lines 3-4). Secondly, the deconstruction of model argument texts helped her be aware of how arguments were constructed from the exemplar in a comfortable learning environment (lines 19-23). Lastly, the discussion of the topic in the joint-construction session encouraged her to talk and think about her ideas on the issues (lines 6-7). She recalled that the co-constructed text led her to organize her thoughts in a coherent way and served as the basis for her outlines of independent writing, especially when she felt she didn't know how to begin writing (lines 14-16). Although she also pointed out the need to be cautious of over-reliance on it (line 12), the interaction with the instructor has helped her to complete the writing task, which might be challenging for her to finish independently (lines 17-18). In other words, the social interaction with the instructor, "a more knowledgeable person," in genre-based instruction has encouraged her to reach the potential developmental level under her guidance in the zone of proximal development (ZPD) (Vygotsky, 1978).

To summarize, SooYoung thought that she has developed L2 argument writing

competence and genre awareness through genre-based writing instruction. With a clear understanding of the purpose and audience in mind, she has become aware of genre-specific features and developed her dialogic style of argument in L2. The use of metalanguage in the social interaction during each phase of the teaching/learning cycle served as a suitable scaffolding to enhance her writing competence. The explicit focus on ideational, interpersonal, and textual metafunction helped her to notice lexico-grammatical and discourse semantic features of argument texts, and transfer them into her independent writing. Her metacognitive strategy uses facilitated her development in L2 literacy. She tried to draw all the L2 resources she had learned into her writing. Furthermore, enhanced genre awareness affected her reading comprehension as well as writing in English. Recognition of the genre-specific features in the reading text led her to engage in “writerly reading (Hirvela, 2004, p.121),” which resulted in the improvement of L2 reading comprehension of argument texts. Through a series of writing task completion, she has raised her self-confidence and reduced the emotional burden of L2 writing.

CHAPTER 7

DISCUSSION & CONCLUSION

Chapter 7 discusses the findings of the present study and provides pedagogical implications. Section 7.1 discusses the common features of L2 writing development and genre awareness of the three participants in genre-based writing instruction. To account for individual variability across the participants, section 7.2 discusses the individual developmental trajectories of each student. Section 7.3 concludes the dissertation with pedagogical implications and suggestions for further research.

7.1. L2 Writing Development, Autonomy in L2 Writing, and Genre Awareness of the Three Participants

The analysis of student writings and individual conferences has shown that genre-based writing instruction assisted the three EFL novice writers in developing L2 argument writing with the expansion of meaning-making resources and greater autonomy in L2 writing, and raising their genre awareness. Since writing in an additional language involves the interplay with linguistic and cognitive resources, the high linguistic demands in L2 writing are expected to inhibit attention to conceptual aspects of writing, as proposed by the Inhibition Hypothesis (Sasaki & Hirose, 1996; Schoonen et al., 2011). Although adolescent writers brought metacognitive knowledge about writing based on their prior L1 writing experiences,

the hypothesis suggested that their limited linguistic knowledge of L2 might hinder the use of the knowledge during the L2 writing process, assuming a certain threshold level of foreign language knowledge prerequisite for L2 writing (Hinkel, 2011; Schoonen et al., 2003, 2009, 2011; Yasuda, 2015). They suggested lower proficiency learners struggle with their linguistic deficits in the problem-solving activity of the formulation process, while higher proficiency L2 writers invest more time in sophisticated content development (Roca de Lario, Manchón, & Murphy, 2006; Manchón, 2011).

However, this study found that genre-based writing instruction successfully offered the three novice writers with low foreign language competence opportunities to develop L2 writing, reaching their language learning potential. The analysis of their L2 writing revealed a general enhancement in their lexicogrammatical and discourse-semantic features of argument, leading to L2 argument writing development to a greater or less degree. They were able to present their stance clearly in the thesis statement and support it with reasons and evidence (Kwon & Jung, 2013; Lee, 2006; Moore, 2019; O'Hallaron, 2014; Park, 2007; Park, 2015). Their attempt to provide valid and reliable data, evident in the citation of the authorities, research, and survey, resulted in a persuasive argument.

In addition, their meaning-making resource choices manifested their emergent expansion of ideational, interpersonal, and textual metafunctions (Achugar & Carpenter, 2014; Aguirre-Muñoz et al., 2015; Byrnes & Sinicrope, 2008; Cheung,

2014; Gebhard et al., 2011; Gebhard, et al., 2014; Harman, 2013; Maxim, 2021; Mitchell & Pessoa, 2017; Spycher, 2007; Yasuda, 2011, 2015, 2017). The participants have shown development in representing consistent arguments with a clear analytical framework of overarching claims with sub-claims (ideational metafunction). They also have demonstrated growing patterns of engagement to persuade their point of view with concede-counter moves and a range of modality resources (interpersonal metafunction). The cohesive thematic development in their writings has contributed to a coherent flow of discourse over time (textual metafunction). The use of a variety of processes, the increase in hypotactic and embedded clause complexes and expanded nominal groups, and emergent grammatical metaphor suggested that the three participants were around L1 late childhood stages on the continuum of English development (Christie & Derewianka, 2008).

It is worth acknowledging that genre-based writing instruction provided novice EFL secondary students with learning affordances, which has been mostly studied for novice learners in tertiary education (Cheng, 2006, 2007, 2008, 2015; Kim, 2014; Kuteeva, 2011; Mitchell & Pessoa, 2017; Negretti & Kuteeva, 2011; Pessoa et al., 2018; Yasuda, 2011, 2015, 2017). The high school students have shown that they noticed genre features successfully and developed genre awareness in the discussion (Johns, 2015).

On the other hand, qualitative analysis of the student writings suggested the

need for further development in their meaning-making capacities as shown in the mixed elements of genres, linguistic features of spoken mode, overuse of multiple and textual themes, and limited use of grammatical metaphor. To illustrate, their use of general conjunctions in the sentence-initial position demonstrated that their writings contained spoken language features rather than academic language use for school discourse (Biber, 1985; Chafe, 1984; Hinkel, 2002; Schleppegrell, 2004), and their ‘syntactic immaturity’ of their L2 development (Choung & Oh, 2017; Crowhurst, 1987; Lee, 2007; Reid, 1992; Rutherford, 1987). The overuse of multiple themes and textual themes were also frequently observed features of low-level proficiency L2 writers, corroborating the previous studies (Choung & Oh, 2017; Jalilifar, 2009; Lee, 2007, 2008; Nam & Park, 2015; Park & Nam, 2015). In addition, confusion of genre features with recount (in writings of SeeEun and JeeHyung) and narrative and news article genre (in SooYoung’s writing) demonstrated their novice level of writing as with the previous studies (Brisk et al., 2011; Brisk & Zisselsberger, 2011). However, long-term genre-based writing instruction with a systematic curriculum would support their writing expertise and language development of academic genres over time (Byrnes, 2009; Byrnes, 2014a, 2014b; Gebhard, et al., 2011; Moore et al., 2018; Ryshina-Pankova, 2010, 2011).

Secondly, the three participants have developed their autonomy in L2 argument writing to a certain degree. As the Output Hypothesis (Swain, 1995) maintained, the repeated argument writing tasks led them to notice gaps in their

linguistic resources. Explicit attention to linguistic and rhetorical genre-specific features during instruction and individual feedback enabled the participants to fill the gaps under the teacher's guidance (Manchón et al., 2009). At the beginning of the instruction, they were provided with *high support* (Rose & Martin, 2012), which they highly relied on, as exemplified in the high ratio of teacher-induced t-units in their writings. However, they have become taking more responsibility for their writing process and product over time, as shown in the increase in the proportion of student-induced t-units. They have also shown a growing capacity for accurate language use over time, represented in the increase in the proportion of student-induced error-free t-units. The increasing quantity and quality of self-regulation of writing demonstrate that their active involvement in writing led them to gain greater control of L2 argument writing through the instruction (Aljaafreh & Lantolf, 1994; Hyland, 2007, 2008).

Qualitative analysis of the individual conferences also revealed that the teacher's scaffolding in deconstruction and joint-construction stages assisted them in reaching the potential developmental level in the zone of proximal development (ZPD) (Vygotsky, 1978). The use of metalanguage in the deconstruction stage explicitly directed their attention to genre-specific features in the exemplar, and individual conferences provided tailor-made feedback to each student to notice the gap in their L2, resulting in modified outputs (Achugar et al., 2007; Aguirre-Muñoz et al., 2015; Gebhard et al., 2011; Gebhard, et al., 2014; Macken-Horarik, 2008;

Moore et al., 2018; Moore & Schleppegrel, 2014; Palincsar & Schleppegrel, 2014; Schleppegrel, 2013). Moreover, teacher-student discussion of the co-constructed text in the joint-construction stage enabled them to complete the writing task, which might be challenging without teacher support (Caplan & Farlin, 2017; Hammond & Gibbons, 2005; Humphrey & Macnaught, 2011, 2016), contrary to some argument on its ineffectiveness (Hermansson et al., 2018). Repeated task completion under the teacher's guidance throughout the instruction raised their self-efficacy and self-confidence in L2 writing, which can be illustrated in the change of attitudes from "*Can I do this? Can I?*" to "*I can write this way.*"

The non-linear development of autonomy was affected by their familiarity with the topic and external condition of writing. Topic familiarity affected the cognitive complexity of writing (Robinson, 2011) or the perceived difficulty of writing tasks (Skehan, 2014). The qualitative analysis of the individual conferences suggested that their prior knowledge about the topic, or experiential knowledge in this study, as writing topics were about daily issues in life, tended to influence their involvement in the writing process and the quality of their writings (McDonough & Crawford, 2020; Yang & Kim, 2020; Yoon, 2017). Therefore, topic familiarity served a mediating role in their autonomy of L2 writing.

Thirdly, the three novice writers have developed genre awareness through genre-based writing instruction. The use of metalanguage encouraged them to notice and raise the consciousness of genre-specific features of L2 argument

writing (Yasuda, 2011, 2015, 2017). Engagement in the deconstruction phase under the teacher's guidance encouraged them to attend to generic features of the argument genre and to transfer the genre knowledge into their independent writing (Cheng, 2006, 2007, 2008, 2015). For example, the frequent use of the interpersonal grammatical metaphor of explicit subjective modality (e.g., “*I believe that ~*”, “*I think that ~*”) in their writings was explicitly guided by the instructor’s scaffolding to present a clear statement of the writer. JeeHyung also recalled as follows;

“I learned how to write my argument at the beginning and what words and sentences to start with...you told me everything in the first class. I wrote “in conclusion” in the concluding sentence. And there are a lot of expressions in the topic sentence, right? Oh, “I believe that” and... I was able to use those expressions without hesitation.”

Metalanguage throughout the instruction assisted the students in gradually automatizing genre knowledge and retrieving the genre-specific language resources faster, leading to an increase in their self-efficacy in L2 argument writing (DeKeyser, 2007; Manchón, Murphy, & Roca de Larios, 2009).

Furthermore, the three novice FL writers have demonstrated their development of metacognitive genre awareness, showing flexibility to adapt their L1 genre knowledge to the context of a foreign language (Johns, 2008; Maxim, 2021). As novice multilingual writers (Cook, 2003), they drew on their prior writing experience and genre knowledge of L1 argument in the L2 argument writing process to compensate for their low level of L2 proficiency and L2 writing

expertise (Yasuda, 2011, 2015, 2017). As they recognized the similarities between L1 and L2 argument genres, they accounted for the rhetorical context, audience, and purpose of the L1 argument and recontextualized their genre awareness in L2 (Cheng, 2007; Maxim, 2021). Transfer of L1 genre knowledge into L2 genre writing reduced the cognitive demands of the L2 writing process and anxiety of L2 writing, shown in SeeEun's remarks, "*But as I continued to write, I felt more comfortable, thinking that I was just writing this in English, just like writing argument in Korean.*" In accordance with the previous studies (Cumming, 1989; Lee, 2012; Rinnert & Kobayashi, 2009; Schoonen et al., 2009, 2011; Yasuda, 2011, 2015, 2017), metacognitive genre awareness and L1 writing proficiency correlated with and supported their development of FL writing expertise. Provided with the explicit scaffolding of L2 meaning-making resources, they thought they were offered "*the biggest help*" or "*helpful*" feedback to complete the challenging task, and were able to reduce their anxiety and raise their confidence in L2 writing, describing the process as "*definitely less burdensome*" (SooYoung), "*more comfortable*" (SeeEun) and "*but now I know how to write it.*" (JeeHyung).

In conclusion, genre-based writing instruction has guided the three novice EFL high school students in developing L2 argument writing with the expansion of meaning-making resources, gaining more control of their L2 argument writing, and raising genre awareness. Repeated writing practices with explicit attention to genre-specific features under the teacher's guidance assisted them in noticing the

gaps and developing linguistic repertoires for L2 argument writing. Their growing capacities of ideational, interpersonal, and textual metafunctions in L2 argument writing contributed to the enhancement of their L2 argument. The shift from high dependence on the teacher's assistance to high independence in their writing demonstrated their development of learner autonomy in L2 argument writing. Although the detailed analysis of their writings indicates their early stages of L2 writing development, approximately in the L1 late childhood level in the developmental continuum (Christie & Derewianka, 2008), their initiatives for independent L2 writing and raised genre awareness benefited the basis of sustained development of L2 writing expertise and language proficiency. This study has shown that genre-based writing instruction fostered the three novice EFL writers with low language proficiency to reach the potential development level within the ZPD through appropriate scaffolding (Vygotsky, 1978).

7.2. The Developmental Trajectories of the Three Participants

The detailed analysis of student writings and individual conferences has shown diverse developmental trajectories in their L2 writing development, their autonomy in L2 writing, and their genre awareness over time. While SeeEun has shown development of her autonomy towards an independent writer, her L2 writing demonstrated non-linear development regarding SFL meaning-making resources. JeeHyung has shown her enhancement in L2 argument writing, particularly

heading towards a more fluent writer, but her autonomy in L2 writing showed non-linear development, highly affected by the topic familiarity and the external condition of writing. SooYoung has shown consistent development in her L2 writing and autonomy in L2 argument writing, moving towards an autonomous writer through genre-based writing instruction. This section explores the individual developmental trajectories of the three participants in association with their language learning backgrounds.

7.2.1. The Developmental Trajectory of SeeEun

Despite her 3-year-study abroad experience in elementary school, the drop in her English scores in secondary schools has lowered SeeEun's self-confidence in English proficiency. She attributed her decrease in grades to the lack of grammar and vocabulary knowledge which she has put much time to enhance. She believed that both L1 (Korean) and FL (English) education in Korea was geared toward the development of comprehension skills. Comprehension of reading texts was the most common task, and writing tasks were rarely provided, usually only for evaluation purposes. Provided with little chance to write, she had low self-confidence in English writing, doubting herself thinking "*Can I do this? Can I?*" The fact that a few writing tasks were only conducted for assessment without any instruction brought about a higher level of anxiety about English writing for her.

Through genre-based writing instruction, she felt that *“I felt more comfortable, as I continued to write.”* It was just after she realized *“I was writing this in English, just like writing an argument in Korean”* that she felt less pressure. The transfer of L1 writing expertise into L2 writing made her think that *“It’s easy because I’m writing my opinion.”* Metacognitive genre awareness across her language capacities assisted her L2 writing, drawing on her L1 genre knowledge of purpose, audience, and rhetorical features of argument (Kobayashi & Rinnert, 2012). For SeeEun who had mostly concentrated on the development of English comprehension, repeated pushed writing outputs in the instruction had provided her opportunities to notice the gap in her L2 and to raise genre awareness of the English argument genre (Manchón et al., 2009; Yasuda, 2011, 2015, 2017). Therefore, we need to take a multilingual stance on the FL writers, rather than taking an ideological, linguistically limited view of them as novice writers (Canagarajah, 2011; Leki, 2011).

Scaffolding throughout genre-based writing instruction guided SeeEun in completing cognitively challenging tasks of L2 writing. She began to develop the autonomy of her L2 argument writing (Gebhard et al., 2014), exemplified in the increase in the proportion of student-induced text construction with increasing accuracy of her sentence construction. Although her low self-confidence in L2 drove her to rely heavily on the teacher’s assistance at the beginning of the course, she has gradually moved from other-regulation to self-regulated writing, taking

more control of her writing (Hyland, 2007). The explicit instruction and her acknowledgment of its learning potential fostered her to exercise agency in L2 writing, taking initiative in her learning (van Lier, 2008). Her agency in L2 writing affected the depth of her involvement in writing, enhancing the learning potential afforded by the instruction (Manchón & Roca de Larios, 2012).

As she was very concerned about English grammar, she particularly attended to the accurate use of grammar and responded to the feedback, resulting in a consistent increase in the proportion of her error-free text construction from 0 to 100 percent. She mentioned “*I believe that I am able to build sentences in English with ease, and my grammar has improved a lot,*” acknowledging the development of sentence construction and grammar, which had been most challenging for her, as the most salient enhancement in the course. Her sense of agency affected the extent to which she attended to English grammar, the linguistic gap noticed by herself, during instruction and processing feedback, making the most of the learning affordances (Hyland, 2009; Manchón et al., 2009).

Although she has shown great enhancement of her autonomy in L2 writing as shown in the increase of self-regulation, her L2 argument writings have shown non-linear development over time. She has shown progress from a lack of awareness of argument to a coherent development of argument with some setbacks over time. Her third writing demonstrated her higher autonomy in writing compared to the beginning of the course but did not show the features of argument with ineffective

control of ideational, interpersonal, and textual metafunctions. Her fifth writing has displayed great progress in her argument writing. She provided a consistent argument with appropriate evidence and an explicit warrant endorsed to consolidate her claim. In addition, the preview of the sub-claims in the introduction and the development of them with matching order has shown her progress in textual metafunction. Her ninth writing also demonstrated the interpersonal resources for arguments such as the concede-counter moves and a range of modalities to express her attitudes and tentativeness of the proposition, however, the lack of Endorse move left the argument expanding, rather than aligning it to her argument. In addition, despite the general consistency of the claim supported by pieces of evidence and warrant, some repetition of the content hindered the coherent flow of the text.

Despite some setbacks, she has shown great improvement in lexicogrammatical and discourse semantic resources for L2 argument writing. Genre-based writing instruction has successfully offered her a stepping stone to gain control of the challenging task of L2 writing and raise genre awareness, leading to a positive psychological influence on her L2 writing and L2 development.

7.2.2. The Developmental Trajectory of JeeHyung

JeeHyung is a confident English speaker who began to learn English in an

English-immersion kindergarten in Korea. Her positive experience of communication in English in the immersion program at an early age has affected her self-belief in English speaking, as shown in her remarks “*speaking English is really fun.*” She had a high level of intrinsic motivation for English speaking, seeking opportunities to communicate in English. However, her L2 literacy was not as developed as her oral fluency, as shown in her reading scores (the fifth rank on a scale of nine).

Her confidence in L2 speaking was transferred to the colloquial mode of writing in the beginning, as shown in her remarks of “*I wrote it in a way that I spoke,*” but she has developed more complex linguistic structures as represented in the growth of hypotaxis, embedded clauses, and a wider variety of logico-semantic relations in clause complexes (Achugar & Carpenter, 2014; Aguirre-Muñoz et al., 2015; Gebhard et al., 2014; Mitchell & Pessoa, 2017; Pessoa et al., 2018).

The developmental trajectory of JeeHyung’s writing exhibits a great increase in extended discourse, moving towards a more fluent writer. She has become consciously aware of the meaning-making resources for argument through metalanguage, as shown in her remarks “*I learned how to write my argument at the beginning and what words and sentences to start with.*” Moreover, repeated written output in the instruction has fostered her to retrieve genre-specific language automatically, as in “*I was able to use those expressions without hesitation.*” Because she had acknowledged the gap in her linguistic knowledge, she

strategically attended to linguistic resources to put her argument into appropriate language forms. Automatization of linguistic resources led to fast retrieval, resulting in great gains in extended discourse (DeKeyser, 2007; Manchón, Murphy, & Roca de Larios, 2009; Schoonen et al., 2003, 2009).

Moreover, she has shown the expansion in ideational, interpersonal, and textual meaning-making resources for argument from the lack of understanding of the argument genre in the first week. Her first writing, independently constructed by her, demonstrated a partially supported claim with overlaps and irrelevant information. However, her fifth writing shows a more consistent argument development with research data to support the claim with the concede-counter move and Attributive move, with a textual theme guiding the framework of the argument. Her last writing also displayed the development of the three metafunctions. A consistent argument with the review of her sub-claims showed her enhanced ideational and textual metafunctions, and a range of modality resources and the Endorse move contributed to a persuasive defensible argument with better interpersonal resources.

On the other hand, her autonomy in L2 writing has shown a non-linear developmental trajectory over time. Her dependence on the teacher's assistance was higher than the other participants, as shown in the higher proportion of teacher-induced text construction compared to others. Her self-regulation was highly influenced by the topic familiarity and the external condition of writing. Although

she exercised her agency and engaged in deeper writing processing for the familiar topics (McDonogh & Crawford, 2020; Yang & Kim, 2020), her involvement in writing was inconsistent. She sometimes chose to use the strategy of textual borrowing, drawing directly from the instructor's textual modeling and interventions in the joint-construction stage, especially for unfamiliar topics, which was often observed in the writing of a novice writer (Harman, 2013).

One of the factors affecting the inconsistency would be her direct L2 writing process. Unlike the other participants who resorted to Korean (L1) to process L2 writing, JeeHyung reported that she directly began to write in L2 based on the teacher's assistance in the joint construction, without translating her thoughts from Korean to English. Her direct L2 writing raised the speed of writing, but also affected the depth of language processing. Her relatively heavy reliance on the other-regulation in the joint construction would be ascribed to her choice of textual borrowing strategy due to her direct L2 writing process rather than her lack of linguistic knowledge. Contrary to her agency in L2 speaking, little prior experience in L2 writing influenced her development of autonomy in L2 writing.

Nevertheless, genre-based writing instruction assisted her in developing metacognitive genre awareness. She consciously attended to the rhetorical and linguistic features of argument in metalanguage and genre exemplar, engaging in "writerly reading" (Hirvela, 2004, p. 121) (Cheng, 2008; Negretti & Kuteeva, 2011; Kuteeva, 2013; Kim, 2014). Moreover, her strategic attention to meaning-making

languages was recontextualized in her writings (Cheng, 2006, 2007). Therefore, genre-based writing instruction has provided JeeHyung with opportunities to become aware of the genre-specific features of argument and reduce the stress of L2 writing. Her expansion of meaning-making resources for argument has demonstrated her L2 argument writing development over time despite the inconsistency in her autonomy in L2 writing.

7.2.3. The Developmental Trajectory of SooYoung

Despite her low level of self-confidence in English, SooYoung has shown the greatest improvement in her L2 writing among the three participants through genre-based writing instruction. Her high level of L1 writing proficiency and learner agency fostered her to actively engage in L2 learning and writing under the guidance of a teacher, enhancing their language learning potential (Maxim, 2021). First of all, her prior experience with L1 writing has affected her L2 writing development despite her novice L2 writing proficiency (Cumming, 1989; Manchón et al., 2009; Kobayashi & Rinnert, 2002, 2012; Yasuda, 2011, 2015). She was an experienced Korean writer as a sub-editor of the school newspaper, and her Korean literacy was higher than the other participants. Her high level of intrinsic motivation for writing led her to be highly involved in the L2 learning and writing process, exerting her agency as a multilingual writer.

Bringing metacognitive genre awareness across languages, she produced L2 arguments accounting for the purpose, audience, and rhetoric of the argument (Cheng, 2007). Her active engagement in learning was salient in her use of metacognitive strategies in L2 literacy. She attempted to compose more complex and elaborate text, drawing on every linguistic resource she had from both regular class and genre-based instruction. Moreover, explicit attention to the genre-specific features in the deconstruction stage enabled her to be more conscious of textual features and the underlying intention of the author during reading, engaging in “writerly reading” (Hirvela, 2004, p. 121). The use of metalanguage successfully brought about critical awareness of language use in reading and writing, weighing and evaluating evidence for argument (Mitchell & Pessoa, 2017; Pessoa et al., 2018). This active engagement in reading and writing led her to enhance reading comprehension, as attested in her improved English scores in the regular English course over a year, as well as writing production (Gebhard et al., 2014; Hyon, 2002).

The analysis of her writings also exhibited considerable growth in her autonomy in L2 argument writing. Metalanguage in the genre-based instruction has provided suitable scaffolding to her, enabling her to move away from the other-regulation to self-regulation, as shown in the decrease of teacher-induced text construction and the reciprocal increase of student-induced text construction (Aljaafreh & Lantolf, 1994; Hyland, 2007). Her writings have shown that she was able to modify the teacher’s assistance into her writing rather than copy it in a rote

manner (Harman, 2013; Lunsford, 2002; O'Hallaron, 2014; Yeh, 1998). Repeated written outputs and individual feedback on them directed her conscious attention to the gaps in her L2 use, leading to a higher level of accuracy (Manchón et al., 2009). Also, repeated analysis and production of argument assisted gradual automatization of genre knowledge, leading to increased self-efficacy in L2 argument writing (DeKeyser, 2007; Park, 2015; Manchón et al., 2009).

Furthermore, qualitative analysis of her writings revealed the expansion of her lexico-grammatical and discourse semantic features of the argument. Her third writing displayed her emergent awareness of argument with a partially supported argument with statistical data. However, her tendency to illustrate narrative to support her argument and the lack of Endorse move showed her early stages of writing development. Her sixth writing has shown greater control of the three metafunctions. The stages of development of “background information ^ counterargument & concession ^ refutation & thesis” contributed to an effective argument. The use of rhetorical questions and a range of modality resources assisted her in bringing different voices into her argument and aligning the readers to her position (Hyland, 2002; Pessoa et al., 2018). Her ninth writing also demonstrated a consistently developed argument with appropriate evidence and warrants supporting her claim. The use of nominalization and review of the reasons in the conclusion suggested her increased textual resources.

One of the most extraordinary points of her writings was her increased control

of interpersonal resources over time. Although the use of rhetorical questions with exophoric reference often revealed a spoken mode of language (Schleppegrell, 2001) and confusion with news articles, which was influenced by her prior L1 writing experience, the incorporation of concede-counter moves, the Endorse moves, and a range of graduated modality resources contributed to drawing the attention of the audience and invoking interactive engagement with them (Hyland, 2002).

Although there remained areas for development, genre-based writing instruction has provided her with affordances to enhance her second language and argument writing and raise awareness of genre, reducing her cognitive and emotional burden of L2 writing. Her experienced L1 writing proficiency and agency for L2 writing have fostered her L2 development and autonomy of L2 writing, as an “agentive text maker” (Harman, 2013, p.137).

7.3. Pedagogical Implications and Suggestions for Further Research

The present study sheds light on the L2 writing instruction and development of secondary school students in the Korean EFL context. First of all, a case study has provided a comprehensive understanding of the L2 writing development of EFL secondary students in association with her autonomy in L2 writing and the

changes in their genre awareness in genre-based writing instruction over six months. The close investigation of their writing products has shown how their meaning-making resources and increased genre awareness supported their L2 genre writing over time. The study demonstrates the intricate association between second language and writing development, mediated by individual genre awareness and learner agency.

It is also worth noting that this study investigated the variability in L2 writing development across individuals over time. Despite their similar level of L2 and L2 writing proficiency, the three novice participants have shown different developmental trajectories over time. Individual factors such as L1 writing proficiency, metacognitive genre awareness, L2 learning experience, and L2 affective factors affected their learner agency and involvement in writing to some extent. This study suggests that the concern for the individual factors would enhance the comprehension of complex L2 writing development.

Furthermore, this study posits that foreign language educators must take a multilingual stance on foreign language writers, rather than the limited view of them as novice writers. The case study has revealed that the transfer of L1 genre knowledge has assisted the EFL participants in gaining more control over the L2 writing process. Changes in the perspective of L1 and L1 genre knowledge as an asset for L2 learning would lead to abundant pedagogical gains.

In addition, this study suggests the pedagogical potential of genre-based

writing instruction for the development of L2 and L2 writing of novice-level EFL secondary students. Based on a principled pedagogy, genre-based writing instruction would provide them with opportunities to enhance L2 and L2 writing through meaningful textual meaning-making. The participants in this study have shown that the Korean high school students with low L2 proficiency successfully attended the genre features and completed genre-specific text production under the teacher's guidance irrespective of their L2 learning experiences – study-abroad or English immersion language learning experience.

Moreover, this study suggests that L2 writing instruction would be incorporated into the Korean EFL secondary education in practice with a close association with L2 reading instruction, as shown in the pedagogical effect of the deconstruction phase on the independent writing in genre pedagogy. Since English textbooks were developed to incorporate a range of genres based on the Korean National Curriculum, each unit includes a reading text and a related writing task of the same genre. Teachers can guide students in attending to genre-specific features in reading instruction and in deploying the features in their writings as the following task on a regular basis. Their involvement in writing tasks and completion of them in regular classes would support both the development of L2 and L2 writing, and efficiently prepare them for academic reading and writing in tertiary education.

Lastly, it is necessary to provide teacher education programs for L2 writing instruction based on a strong research-practice partnership. The lack of

implementation of L2 writing instruction in regular secondary classes is attributed to the lack of pedagogical assistance for L2 writing teachers in the Korean EFL context. It is one of the utmost needs for L2 teachers to be provided with a principled pedagogy for L2 writing instruction and assessment. Furthermore, teacher education should be offered in close association with the research. As a large volume of previous studies in the ESL context has attested, the collaboration between research and practice would lead to more plausible incorporation of L2 writing instruction in the specific context. Discussion over L2 writing instruction and evaluation in practice would lead L2 teachers to reflect on their teaching and to be more agentive of their curriculum development tailored to their pedagogical context.

For the practical implementation of the genre-based writing pedagogy in the Korean EFL high school context, the three design principles from the three-year design-based research would provide an invaluable insight (Moore, et al., 2018). To enhance the pedagogic effect of genre-based writing instruction, they suggested the following three principles: (i) to facilitate meaningful and explicit attention to the language of the texts during reading and writing based on the goal of the curriculum, (ii) to enhance teachers' explicit knowledge about language, and (iii) to support interaction between students and teachers for stimulating learners' meaningful language use in learning. Based on the practical suggestions, genre-based writing instruction would offer the Korean EFL high school students learning affordances for their L2 writing.

However, the present study holds some limitations to consider. First, although this study tracked their L2 development over a relatively long term compared to the previous studies, it still offers a limited view of the developmental continuum of L2 and L2 writing. Considering the hierarchy of genres and the intricacy of L2 writing development, further research on long-term L2 writing instruction projects across genres is required in the literature. As previous studies in the ESL context have proved, long-term projects of genre-based writing instruction for secondary school students would bring about great development in their L2 literacy over time. In particular, L2 writing development comprises a multitude of factors such as L1 writing proficiency, L2 language proficiency, and language learning background. A longitudinal study on L2 development in a long-term project would offer a comprehensive perspective on L2 writing development in the Korean EFL context.

Secondly, further studies need to tap into their L2 academy literacy development to better prepare the secondary students for tertiary education. While the writing topics of the present study were mostly designed around the issues in daily life to reduce the novice writers' cognitive and emotional burden of the challenges of L2 writing, the positive pedagogical gains found in this study suggest more content-based writing topics with the corresponding reading texts would foster their L2 academic language development in the long run. In addition, although this study acknowledged that the participants' increased metacognitive genre awareness affected L2 literacy development through genre pedagogy, further studies could

explore the close association between L2 writing and reading development of EFL secondary students through genre pedagogy in a long-term period.

Moreover, there exists a great possibility for L2 writing instruction with the assistance of instruments incorporating Artificial Intelligence (AI) into genre pedagogy. A range of web-based translators and grammar-assistant programs would assist L2 novice writers to take the first step toward L2 writing. Secondary school students, often called “digital natives,” could make the best of the available AI instrument for their L2 writing. Discussion over their language choices provided by the AI instruments in genre-based writing instruction would enhance their L2 writing and genre awareness. With the assistance of technical development, genre pedagogy could bring about great pedagogical gains for EFL secondary students.

The present study was one of the initiatives to incorporate L2 writing into practice, but further research and practice would contribute to integrative L2 development and L2 writing development of Korean EFL students.

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APPENDIX 1. A Summary of Linguistic Features of Argument Genre¹

Metafunction	Derewianka (1990, p. 75-80)	Knapp & Watkins (2005, p. 188-190)	Uccelli et al. (2013, p. 45-46)	Scheppegrell (2004, p.450)
Ideational	Variety of verb types – action, mental and verbal (e.g., I think, ... opinion verb) Timeless present tense, Frequent use of passives	Mental verbs when expressing opinions (believe, like..)		Verbal structure for clause linkage
Experiential	Generalized participants (sometimes human but often abstract) Possibility of technical terms related to the issue	Nominalization are used to allow the writer to condense information and deal with abstract issues or to remove agency	Lexical diversity	Choice of generic vs. specific lexis Lexical subject (nominalization: expanded noun phrases) The density of content words
Processual	Timeless present tense when presenting position			
Logical connection	Connectives associated with reasoning (e.g., therefore, so, because of...) Actions are often changed into “things” (nominalized) Cause-effect expressed by nouns (e.g., the first reason), verbs (e.g., result in), or prepositions (e.g., through)	A range of connectives: temporal connectives to order propositions; causal conditional to link points in argument; comparative connectives to introduce counterpoints (however); connectives for results	Syntactic complexity Frequent organizational markers - Frame markers - Code glosses (e.g., for example) - Transition markers (e.g., furthermore..) - Conclusion markers (e.g., to summarize)	Different strategies for conjunction and clause linkage (clause embedding/ nominal or verbal structures)
Interpersonal	Use of pronouns to manipulate the reader to agree with Attitudinal adjectives and modal verb ‘should’ Differing degrees of certainty: modality	Personal voice to indicate subjective opinion/ the impersonal voice to indicate objective opinion, such as through the use of absolute statements or modalized statements A range of modality expressions: modal auxiliaries, mental verbs, temporal auxiliaries	Epistemic stance marker - Epistemic hedges (e.g., might, possibly) - Epistemic boosters (e.g., absolutely) - Markers of belief: mental verbs through which the writer signals one’s personal belief (e.g., assume, think)	Different mood structure (declarative) Lexically conveyed attitude
Textual	Thematic development			Text organization Thematic development for discourse structuring

¹ Summarized and adapted by the researcher in terms of the three metafunctions

APPENDIX 2. A Summary of the Linguistic Changes²

Meta function	Early childhood (6-8 yrs)	Late childhood (9-12 yrs)	Mid-adolescence (13-15 yrs)	Late adolescence (16-18 yrs)
Ideational	Simple verbal groups	More varied, expanding verbal group structures	Full range of process types, in a variety of lexical verbs	A full range of process type, including abstract material processes, causative processes, and identifying processes
Participants	Simple nominal groups (may include embedded clauses)	Expanded nominal groups, involving both pre- and post-modification of headword	Dense nominal groups involving increasing abstractions or technicality	Dense nominal groups, creating abstractions of many kinds, involving nominal groups in apposition
Circumstances	Prepositional phrases (primarily of time & place)	A range of prepositional phrases and some adverbs	Often abstract, realizing a growing range of meanings	A full range of prepositional phrases, often containing extended nominal group structure, and in adverbs
Logical relation	Single clauses or combine clauses of equal status. The commonest unequal or dependent clauses present. Occasional uses of dependent non-finite clauses of purpose.	Equal clauses remain, but an expanding range of dependent clauses appears – reason, purpose, condition, concession, manner. Non-finite instances appear a little more often.	Considerable range of clauses, singular, equal and unequal in different combinations. Some loss of otherwise independent clauses because grammatical metaphor compresses them.	A full range of clause types available in strategic ways, and grammatical intricacy is expressed through using singular clauses for their effect and several interdependent clauses. The complexity is due to dense lexis and grammatical metaphor.
		Grammatical metaphor emerges as nominalization.	Lexical and grammatical metaphors are more common. Grammatical metaphor is used purposefully.	Frequent uses of grammatical and lexical metaphor
Interpersonal	Use of first person. Attitudinal expression mainly simple Affect, with adjectives, adverbs of intensity, and simple Processes of affect. Limited awareness of audience.	Greater use of third person. Occasional use of modal verbs. Attitudinal expression in adverbs, adjectives, a greater range of adverbs of intensity. More marked awareness of audience and recognition of personal voice and engagement.	More regular use of third person; first person retained for some fields and genres. An extensive range of lexis for attitudinal expressions. A greater engagement with audience and awareness of differing perspectives.	Confident use of first/third person; a broad range of lexis for attitudes. Modality is used judiciously depending on field. Attitudinal and experiential values are often fused. Dialogic engagement with wider discourse community.
Textual	Simple repetitive topical Themes, often realized in first person pronoun. Uncertain use of Reference to build internal links.	Developing use of Given/New information to create topical Theme choices; marked Themes are expressed in Circumstances or dependent clauses, some in enclosed dependent clauses. Better control of Reference.	Good control of Given/New information; greater use of dependent clauses in marked position, some enclosed; growing capacity to create macroThemes and hyperThemes to direct organization of texts.	Good control of thematic development; frequent use of marked Theme choices to signal new phases in texts; Good capacity in developing and sustaining overall textual organization, using macroThemes and hyperThemes.

² Summarized and adapted by the researcher in terms of the three metafunctions from Christie & Derewianka (2008, p.219-237)

APPENDIX 3. Pre-/Post-instruction Survey Questionnaires

Pre-instruction Questionnaires

Grade: Class: Name:

1. L2 Learning Experience and Proficiency (based on Lee(2015))

1-1. When did you first start learning English? _____

1-2. Where and how have you learned English?

Period	Place to learn	How to learn
Infants & toddlers		
elementary school		
Middle school		
High school		

1-3. Have you ever studied English outside of Korea?

a. Yes (Where? How long? _____)

b. No

1-4. What do you think is the most important thing in learning English? (Please indicate the number of the corresponding items in order):

- a. Improvement of daily communication skills
- b. Improving the score in the foreign language area of the College Scholastic Ability Test
- c. Improving academic reading and writing skills
- d. Improving the ability to understand the contents of various articles and media provided in English
- e. Others (_____)

1-5. What language functions are you focusing on learning in relation to the goals of learning English described above? (Choose everything you think is applicable.)

a. listening b. speaking c. reading d. writing f. vocabulary g. grammar

h. others (_____)

1-6. What is the language function of English that you currently believe most needs teaching-learning? (Choose everything you think is applicable.)

a. listening b. speaking c. reading d. writing f. vocabulary g. grammar

h. others (_____)

and why? _____

1-7. Please write down the scores of the tests you have taken for the following English proficiency evaluation.

College Scholastic Ability Test, mock evaluation score	
IELTS	
TOEFL	
TEPS	

2. L1 (Korean) Writing Experience (Based on Kobayashi & Rinnert (2002))
- 2-1. How often do you do the following teaching-learning activities in Korean language class?
(1 = never; 2 = not often; 3 = rather often; 4 = very often)
- Reading and understanding literary works (e.g. poetry, novels)
 - Reading and understanding modern prose (e.g. essay)
 - Writing personal appreciation of novels/non-fictions read
 - Writing essays or reports
 - Critical evaluation of what you read
- 2-2. What do you think is the main goal of Korean language class? (Choose everything you think is applicable.)
- Improving the ability to appreciate literary works.
 - Improving writing skill
 - Improving the ability to read and understand modern prose
 - Improvement of vocabulary and grammar knowledge
 - Improving the ability to critically evaluate the contents of an article and organize one's thoughts
- 2-3. How often do you do the following writing activities in Korean class?
(1 = never; 2 = not often; 3 = rather often; 4 = very often)
- Writing personal appreciation of the article you read (e.g., book appreciation)
 - Writing (e.g., a short essay containing one's opinion on a given topic)
 - Summarizing what you read
 - Writing journals or diaries
- 2-4. When reading your composition, what do you think is the most important factor for Korean language teachers? (Choose everything you think is applicable.)
- The composition and organization of ideas
 - Grammar errors
 - The development and development of content
 - Originality
 - I don't know. (I've never been evaluated or fed back by a Korean teacher about my composition./ I don't have a lot of experience writing in Korean.)
- 2-5. Have you ever been taught how to write Korean?
- Yes. (Where? _____
What did you learn? _____)
 - No.
 - I don't remember.

3. L2 (English) Writing Experience (Based on Sasaki & Hirose (1996))

- 3-1. Which of the following teaching-learning activities do you regularly do in high school English classes? (Choose everything you think is applicable.)
- a. Translating individual Korean sentences into English
 - b. Writing English sentences for vocabulary and grammar practice.
 - c. Integrating short sentences into one complex sentence
 - d. Writing more than one paragraph
 - e. Summarizing what you read
 - f. Write an email or letter
 - g. Writing a message that asserts one's opinion
 - h. Other (_____)
 - i. Few opportunities for writing learning are given during class.
- 3-2. Which of the following writing activities did you do in high school English class? (Choose everything you think is applicable.)
- a. Journal writing
 - b. Writing personal appreciation of what you read
 - c. Literature works (story, poem, etc.)
 - d. Summarizing and expressing what has been read in other words (paraphrase)
 - e. Writing that asserts one's opinion
 - f. Write an email or letter.
 - g. Other (_____)
- 3-3. How many writing activities did you participate in essential high school English classes? (Except activities to translate Korean sentences into English.)
- a. More than 10 articles per semester
 - b. 5-10 pages per semester.
 - c. 2-5 pages per semester
 - d. One page per semester.
 - e. None
- 3-4. Do you have any writing activities you do on your own regardless of school classes?
- a. Yes. (→ Please respond to the following questions (3-5, 3-6, 3-7))
 - b. No. (→ Please respond to the following question (3-8))
- 3-5. Among the following activities, which writing activity do you do on your own, regardless of school class? (Choose everything you think is applicable.)
- a. Journal writing
 - b. Writing personal appreciation of what you read
 - c. Literature works (story, poem, etc.)
 - d. Summarizing and expressing what has been read in other words (paraphrase)
 - e. Writing that asserts one's opinion
 - f. Write an email or letter.
 - g. Other (_____)
- 3-6. How many writing activities did you participate in, regardless of school classes? (Except activities to translate Korean sentences into English.)
- a. More than 10 articles per semester
 - b. 5-10 pages per semester.

- c. 2-5 pages per semester d. One page per semester.

3-7. What is the purpose of your self-participation in the above-mentioned writing, and what kind of activities are you participating in under whose help and guidance?

- Purpose of self-writing activities: _____

- Help and guidance: _____ (e.g., academy tutor, parents))

3-8. Why are you not engaged in English writing activities outside of school?

- a. I didn't feel the need for English writing classes.
- b. I want to take an English writing class, but I can't find an appropriate class.
- c. I think writing activities are sufficient during class.
- d. Other ()

3-9. What do you find the most difficult in doing writing activities in English? (Choose everything you think is applicable.)

- a. Use of appropriate vocabulary and grammar.
- b. Composition and organization of ideas.
- c. The development and development of content.
- d. Consistent discourse composition through inter-sentence connection.
- e. Other (_____)

4. Perception of the writing genre (Based on Yasuda (2012))

4-1. How many times have you written an article claiming your opinion in English?
(1 = never; 2 = not often; 3 = rather often; 4 = very often)

4-2. Have you ever taken a writing class in English that asserts your opinion?

- a. Yes. (→ Please respond to the following questions (4-3, 4-4))
- b. No.

4-3. Where do you have a writing class in English that asserts your opinion? What kind of class did you take?

4-4. What rules or linguistic characteristics did you learn about writing that asserts your opinion in the above-mentioned class?

4-5. What do you think is the most important point in writing that asserts your opinion? Is there any strategy or consideration you use when you write your claim?

- Please write down what you want or are particularly interested in this class.

Post-instruction Questionnaires

Grade: Class: Name:

1. Compared to the beginning of the semester, how much do you think your writing ability to assert your opinion in English has improved?

(1= Not at all; 2= slightly improved; 3= slightly improved; 4= greatly improved)

2. Compared to the beginning of the semester, how much have you changed in your perspective on writing that asserts your opinion in English?

(1= Not at all; 2= There was a slight change; 3= There was a slight change; 4= There was a lot of change).

3. If you responded that there was a change (a little, little, or much) in the above question, in what ways, why do you think there was such a change?

Changed aspects: _____

Reason for change: _____

4. What do you think is the most important point in writing that claims your opinion? Is there any strategy or consideration you use when you write your claim?

5. Please feel free to write down what you have learned from this class or what you want for the future class.

APPENDIX 4. Writing Correction Code³

Writing Correction Code	Meaning of the Code
WF	Wrong form
S/P	Singular/Plural
S/V	Subject-Verb Agreement
WT	Wrong Tense
WW	Wrong Word
WO	Wrong Order
SP	Spelling
C	Capitalization
P	Punctuation
MW	Missing word
MV/MA	Missing verb/Missing article
X	Extra word
?	Not clear
RW	Try re-write
R	Register

³ from British Council (2007)

국 문 초 록

외국어로 영어를 학습하는 한국인 고등학생의 쓰기 발달은 말하기, 듣기, 읽기의 다른 영역에 비해 등한시되어 왔다. 중등교육과정에서 쓰기 능력의 향상은 영어 능력의 발전을 촉진할 뿐만 아니라, 고등교육의 학문적 글쓰기 능력 향상을 위한 토대 제공을 위해 필수적이다. 그러나 현재 한국의 중등교육과정에서 영어 쓰기 교육은 거의 제공되지 않고 평가만 이루어지고 있어 그 타당성의 문제 또한 제기되고 있다.

이에 본 연구는 한국인 고등학생들의 영어 쓰기 능력 향상을 돕기 위해 체계 기능 언어학에 기반한 장르 기반 글쓰기 수업을 진행하고, 세 명의 초급 수준의 고등학교 2학년 학생들의 제2 언어 쓰기 발달, 제2 언어 쓰기의 주도성과 장르 인식의 변화를 사례 연구를 통해 심층적으로 탐구하였다.

장르 기반 글쓰기 수업은 세 명의 초급 영어 학습자들이 적절한 언어를 사용하여 논증적 글쓰기 능력을 발전시키고 주도적으로 글을 완성할 수 있도록 촉진하였으며 장르에 대한 인식을 높이는데 기여하였다. 논증적 글쓰기의 장르적 특징에 관한 명시적 교수와 반복적인 글쓰기는 세 명의 학생들이 자신의 부족한 언어적 지식을 인식하고 향상시킬 수 있도록 이끌었다. 학생들은 논증적 글쓰기 장르에 적합한 관념적, 대인관계 및 텍스트의 메타기능에 적절한 언어적 자원을 발전시켜 나가며 글을 완성하였으며, 복합명사구의 사용, 종속 구문과 내포절 사용의 증가, 그리고 주제의 발전적 측면에서 향상을 보였다. 학습자들은 교사의 비계 제공을 통해 장르적 특징에 주목하고 제1 언어(한국어)의 메타인지적 장르 인식을 활용하여 교사의 도움에 대한 의존을 낮추고 주도적으로 자신의 글쓰기를 완성하는 능력의 향상을 보였다.

세 명의 학습자들은 개인적 특성에 따라 다양한 발달 궤적을 드러냈다. 외국에서의 영어 학습 경험에도 불구하고 낮은 읽기 성적으로 영어에 대한

자신감이 낮은 시은이는 문법과 이해 중심의 학습에서 나아가 반복적인 글쓰기 학습을 통해 자신의 생각을 언어로 표현하고 이에 대한 피드백을 받음으로써 주도적으로 글을 작성하는 능력이 향상되었다.

국내에서 유아기에 영어 몰입 교육을 받은 지형이는 영어 말하기에 자신감을 가진 내적 동기가 높은 학생으로서, 메타인지 전략을 활용하여 읽기 지문의 장르적 요소에 주목하고 교사와 함께 구성한 텍스트의 구문을 활용하여 보다 확장된 글을 작성하는 능력의 향상을 보였다.

유창한 한국어 글쓰기 능력을 가진 수영이는 자신의 글쓰기 경험을 바탕으로 영어 글쓰기 활동에 적극적으로 참여하여, 논증적 글쓰기 장르에 적합한 언어적 자원을 활용하여 설득력 있는 글을 주도적으로 완성해나가는 측면에서 큰 향상을 보였다. 그녀의 메타인지적 장르 인식은 논증 장르의 읽기 문해력과 독자의 참여를 유도하는 글쓰기적 특징에 영향을 주었다.

비록 구어체의 사용, 장르적 특징의 혼용, 그리고 제한적인 문법적 은유의 사용은 학생들의 영어 쓰기가 초기 수준의 발달 단계에 있음을 드러냈으나, 교사의 메타언어 사용을 통한 명시적 장르 지도는 학습자들의 메타기능적 언어사용력 증가를 통한 논증적 글쓰기의 향상과 글쓰기의 주도성 및 장르 인식의 향상에 기여하여 잠재적 발달 수준에 이를 수 있도록 이끌어냈다는 측면에서 교육학적 함의를 지닌다.

주요어: 장르 기반 글쓰기 수업, 제2 언어 쓰기 발달, 학습자 주도성, 장르 인식, 체계 기능 언어학

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