Copyright in relation to this thesis*

Under the Copyright Act 1968 (several provisions of which are referred to below), this thesis must be used only under the normal conditions of scholarly fair dealing for the purposes of research, criticism or review. In particular no results or conclusions should be extracted from it, nor should it be copied or closely paraphrased in whole or in part without the written consent of the author. Proper written acknowledgement should be made for any assistance obtained from this thesis.

Under Section 35(2) of the Copyright Act 1968 'the author of a literary, dramatic, musical or artistic work is the owner of any copyright subsisting in the work'. By virtue of Section 32(1) copyright 'subsists in an original literary, dramatic, musical or artistic work that is unpublished' and of which the author was an Australian citizen, an Australian protected person or a person resident in Australia.

The Act, by Section 36(1) provides: 'Subject to this Act, the copyright in a literary, dramatic, musical or artistic work is infringed by a person who, not being the owner of the copyright and without the licence of the owner of the copyright, does in Australia, or authorises the doing in Australia of, any act comprised in the copyright'.

Section 31(1)(a)(i) provides that copyright includes the exclusive right to 'reproduce the work in a material form'. Thus, copyright is infringed by a person who, not being the owner of the copyright and without the licence of the owner of the copyright, reproduces or authorises the reproduction of a work, or of more than a reasonable part of the work, in a material form, unless the reproduction is a 'fair dealing' with the work 'for the purpose of research or study' as further defined in Sections 40 and 41 of the Act.

Section 51(2) provides that 'Where a manuscript, or a copy, of a thesis or other similar literary work that has not been published is kept in a library of a university or other similar institution or in an archives, the copyright in the thesis or other work is not infringed by the making of a copy of the thesis or other work by or on behalf of the officer in charge of the library or archives if the copy is supplied to a person who satisfies an authorized officer of the library or archives that he requires the copy for the purpose of research or study'.

Keith Jennings
Registrar and Deputy Principal

*'Thesis' includes 'treatise', 'dissertation' and other similar productions.
"Story" Writing in Primary School: Assessing Narrative Type Genres

Volume 1

by

Barbara Joan Rothery

A thesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy.

Department of Linguistics University of Sydney

June, 1990
'Story' Writing in Primary School: Assessing Narrative Type Genres

Volume 1

by

Barbara Joan Rothery

A thesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy

Department of Linguistics University of Sydney

June, 1990
ABSTRACT

This thesis brings together an assessment of students' written narrative type texts and a study of some narrative type genres within the framework of the systemic functional model of language. It incorporates a sociocultural and interorganism perspective of language development within the field of educational linguistics.

The narrative genre, as characterized by Labov and Waletzky (1967) and Hasan (1984b), is highly valued and frequently sought in students' writing in the primary school. The results of preliminary studies by the researcher revealed that a number of narrative type genres were written in the primary school. Three of the types identified were observation, recount and narrative. Teachers, however, do not identify these as distinct genres. They frequently regard observation and recount as 'failed' or 'incomplete' narratives.

Knowledge about the generic structure of texts, their linguistic realization, and the relationship between text and context is not incorporated in language development curricula throughout Australia. The New South Wales writing curriculum, for example, incorporates 'a language experience' approach to learning to write. This approach is based on the premise that students will develop writing abilities largely as a result of being given frequent opportunities to write in situations where different kinds of writing are called for. The principal assessment tools suggested in the curriculum are impressionistic observations.

Instances of observation, recount and narrative were analysed in terms of their generic structure and some aspects of their linguistic realization in order to identify observation, recount and narrative as distinct narrative type genres. The study shows the genres are agnate in that they have a common purpose - to entertain, although narrative may instruct as well, and in that they have the same 'beginning' and 'end' stages of generic structure. The genres differ in their middle stages, but each has a middle stage which foregrounds interpersonal meanings which give significance to experiential meanings in the text.

The study also analysed seven narrative type texts written by four students in three different writing situations. The students were in Year 6, the final year of primary school. The aim of writing, as deduced from the classroom preparation, was for students to write narratives rather than recounts or observations. Of the
three texts judged successful by the classroom teacher, two were narratives and one a recount. Of the four texts judged unsuccessful, three were recounts and one was an observation.

The classroom pre-writing activities were analysed using the systemic functional model in order to determine how these 'shaped' the students' texts as far as genre, register and linguistic choices were concerned. The analysis showed the classroom preparation was such that it could lead to the writing of observation, recount or narrative.

The systemic linguistic analyses of the texts showed that the students whose texts were judged as 'poor' were not writing instances of well-formed narrative type genres. After six years of schooling they were also writing texts that were in a number of respects more like spoken than written ones.

The researcher concluded the systemic functional model of language is an effective tool for assessing students' written texts and for assessing the pre-writing activities developed by the teacher. It enables sound evaluations to be made of students' narrative type writing and of classroom preparation for writing.
ACKNOWLEDGEMENTS

I am most grateful to my two supervisors Dr. J.R. Martin and Emeritus Professor M.A.K. Halliday. Their work in systemic functional linguistics has been inspirational for me in my efforts to develop effective strategies for teaching and assessing writing. I am indebted also to Associate Professor Terry Threadgold whose postgraduate courses on child language development and the grammar of English first aroused my interest in the study of language and its role in education.

Without the co-operation of Trevor Somerville, the Principal of the primary school where I collected my data, I could not have undertaken this study. I thank him and the staff and students of the school most sincerely for their help.

My colleagues Frances Christie, Cate Poynton and Linda Gerot have given me advice and support during some difficult times. I do thank them for this. I have shared with Guenter Plum an interest in studying the narrative type genres. I am most grateful to Guenter for allowing me to make use of some of his oral texts in my thesis.

Without the ongoing support of my husband Don, it would have been impossible for me to write this thesis. He has cared for me during long periods of illness and has always encouraged me to complete, what at times, seemed an impossible task.

There are many people who have given me invaluable assistance with the production of these volumes. Helen Armstrong entered a number of chapters into the computer; Judy Faulkner typed many of the figures and Peter Knapp helped me to reproduce figures and diagrams.

My son Andrew and nephew David Rothery and good friend Mike Callaghan very generously printed drafts of chapters for me. Alison Freeman, Pat Donnelly, Valerie Rendle and Linda Gerot have been expert proof readers. I thank them all for their help.
Monica Kessler-Tay has had the overall responsibility for the word processing of the thesis and for its printing. Her skills are outstanding and I am most fortunate to have worked with such a capable person. She has become a good friend.

My greatest debt of thanks lies with two immunologists, Professor Tony Basten, Professor of Clinical Immunology at the University of Sydney and Dr. Robert Loblay, Senior Lecturer in Clinical Immunology at the same university. Their effective treatment of my illness, their support and understanding of the problems that chronic illness brings, have literally made it possible for me to complete this study. It is impossible for me to express my thanks to them adequately. I can only try!
# CONTENTS: VOLUME 1

**LIST OF FIGURES**

**LIST OF TABLES**

**NOTE ON NOTATIONAL CONVENTIONS**

**INTRODUCTION**

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.1</td>
<td>Narrative Type Genres in the Primary School</td>
<td>5</td>
</tr>
</tbody>
</table>

**CHAPTER 1**

The Assessment and Evaluation of Written Texts: The Role of Systemic Functional Linguistics

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>New South Wales Curriculum Documents on Language Development 1968-1987</td>
<td>12</td>
</tr>
<tr>
<td>1.2</td>
<td>The English Curriculum for Primary Schools: 1968</td>
<td>13</td>
</tr>
<tr>
<td>1.3</td>
<td>The Language Curriculum for Primary Schools: 1974</td>
<td>17</td>
</tr>
<tr>
<td>1.4</td>
<td>Writing K-12: 1987</td>
<td>20</td>
</tr>
<tr>
<td>1.5</td>
<td>Language and Language Learning in the Three Curricula</td>
<td>25</td>
</tr>
<tr>
<td>1.6</td>
<td>A Systemic Functional Model of Language: A Linguistic Basis for Language Development Programmes</td>
<td>31</td>
</tr>
<tr>
<td>1.7</td>
<td>Language as Choice</td>
<td>34</td>
</tr>
<tr>
<td>1.8</td>
<td>Language as Chain</td>
<td>35</td>
</tr>
<tr>
<td>1.9</td>
<td>Language Strata</td>
<td>36</td>
</tr>
<tr>
<td>1.10</td>
<td>Language: A Resource for Meaning</td>
<td>38</td>
</tr>
<tr>
<td>1.11</td>
<td>Text and Context: Language in Use</td>
<td>41</td>
</tr>
<tr>
<td>1.12</td>
<td>Genre and Register</td>
<td>42</td>
</tr>
<tr>
<td>1.13</td>
<td>Genre, Register and the Development of Writing Abilities</td>
<td>47</td>
</tr>
<tr>
<td>1.14</td>
<td>Language and the Construction of Social Reality</td>
<td>54</td>
</tr>
<tr>
<td>1.15</td>
<td>Opening up Choices for Language Development</td>
<td>58</td>
</tr>
<tr>
<td>1.16</td>
<td>A Discourse for Educational Linguistics</td>
<td>60</td>
</tr>
</tbody>
</table>

**CHAPTER 2**

Teaching Writing: The Pedagogies of Traditional School Grammar, Creativity, Personal Growth and Process

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1</td>
<td>Teaching Writing: The Role of Traditional School Grammar</td>
<td>64</td>
</tr>
<tr>
<td>2.2</td>
<td>Interpreting Research Studies about Teaching Grammar and Learning to Write</td>
<td>69</td>
</tr>
<tr>
<td>2.3</td>
<td>Assessing Writing Using Traditional School Grammar</td>
<td>72</td>
</tr>
<tr>
<td>2.4</td>
<td>Teaching Writing: Creative and Personal Growth Pedagogies</td>
<td>77</td>
</tr>
<tr>
<td>2.5</td>
<td>Creativity in Writing</td>
<td>81</td>
</tr>
<tr>
<td>2.6</td>
<td>Fostering Personal Growth Through Writing</td>
<td>85</td>
</tr>
<tr>
<td>2.7</td>
<td>A Functional Model of Writing Development</td>
<td>93</td>
</tr>
<tr>
<td>2.7.1</td>
<td>Writing and Learning Across the Curriculum</td>
<td>101</td>
</tr>
<tr>
<td>2.7.2</td>
<td>The Development of Writing Abilities</td>
<td>107</td>
</tr>
</tbody>
</table>
2.8 Assessing Writing Using the Creative, Personal Growth and Functional Models 114
2.9 Teaching Writing: The Process Method 127
2.10 Assessing Writing Using the Process Approach 142

CHAPTER 3 The Research Design of the Thesis 147
3.1 The Collection Procedure 148
3.2 Evaluating the Texts 150
3.3 The Questionnaire 150
3.4 The Results of the Questionnaire Analysis 152
3.4.1 Developing the Cultural and Situational Context of the Text 152
3.4.2 Choice of Topic 153
3.4.3 The Text and the Curriculum 153
3.4.4 Generic Focus 154
3.4.5 Teaching Writing in the School Curriculum 158
3.4.6 Audience as a Dimension of Mode 161
3.5 The Sample 164

CHAPTER 4: Exploring Experience through the Narrative Type Genres 165
4.1 Observation, Recount and Narrative: An Introduction 166
4.2 The Generic Structure of Narrative: The Contribution of Labov & Waletzky and Labov 169
4.3 Evaluation Strategies and their Linguistic Construction 174
4.4 The Generic Structure Analysis 177
4.5 Observation 179
4.6 The Stages of Observation 182
4.6.1 Abstract 182
4.6.2 Orientation 182
4.6.3 Event Description 183
4.6.4 Comment 183
4.6.5 Coda 184
4.7 Some Aspects of the Linguistic Realization of Observation 185
4.7.1 Abstract 185
4.7.2 Orientation 185
4.7.3 Event Description 187
4.7.4 Comment 187
4.8 The Generic Structure of Narrative 190
4.9 The Stages of Narrative 196
4.9.1 Abstract 196
4.9.2 Synopsis 196
4.9.3 Orientation 196
4.9.4 Complication 200
4.9.5 Evaluation 203
4.9.6 Resolution 210
4.9.7 Coda 211
4.10 Some Aspects of the Linguistic Realization of the Stages of Narrative 212
<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.10.1</td>
<td>Abstract</td>
<td>212</td>
</tr>
<tr>
<td>4.10.2</td>
<td>Synopsis</td>
<td>212</td>
</tr>
<tr>
<td>4.10.3</td>
<td>Orientation</td>
<td>213</td>
</tr>
<tr>
<td>4.10.4</td>
<td>Complication</td>
<td>215</td>
</tr>
<tr>
<td>4.10.5</td>
<td>Evaluation</td>
<td>218</td>
</tr>
<tr>
<td>4.10.6</td>
<td>Resolution</td>
<td>224</td>
</tr>
<tr>
<td>4.10.7</td>
<td>Coda</td>
<td>225</td>
</tr>
<tr>
<td>4.11</td>
<td>The Generic Structure of Recount</td>
<td>225</td>
</tr>
<tr>
<td>4.12</td>
<td>The Stages of Recount</td>
<td>228</td>
</tr>
<tr>
<td>4.12.1</td>
<td>Orientation</td>
<td>228</td>
</tr>
<tr>
<td>4.12.2</td>
<td>Synopsis</td>
<td>228</td>
</tr>
<tr>
<td>4.12.3</td>
<td>Record</td>
<td>228</td>
</tr>
<tr>
<td>4.12.4</td>
<td>Reorientation</td>
<td>230</td>
</tr>
<tr>
<td>4.13</td>
<td>Some Aspects of the Linguistic Realization of the Stages of Recount</td>
<td>231</td>
</tr>
<tr>
<td>4.13.1</td>
<td>Orientation</td>
<td>231</td>
</tr>
<tr>
<td>4.13.2</td>
<td>Synopsis</td>
<td>231</td>
</tr>
<tr>
<td>4.13.3</td>
<td>Record</td>
<td>232</td>
</tr>
<tr>
<td>4.13.4</td>
<td>Reorientation</td>
<td>235</td>
</tr>
<tr>
<td>4.14</td>
<td>Narrative Type Genres in the Oral and Written Mode</td>
<td>235</td>
</tr>
<tr>
<td>4.15</td>
<td>Conclusion</td>
<td>237</td>
</tr>
</tbody>
</table>

**CHAPTER 5: Context and Text: Shaping the Text in the Classroom**

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.1</td>
<td>First and Second Orders of Register in the Classroom</td>
<td>240</td>
</tr>
<tr>
<td>5.2</td>
<td>Teaching Writing and Student Composition: First and Second Orders of Register</td>
<td>242</td>
</tr>
<tr>
<td>5.2.1</td>
<td>Teaching and Writing Activities: First Order Register</td>
<td>242</td>
</tr>
<tr>
<td>5.2.2</td>
<td>Teaching Activities: Second Order Register</td>
<td>243</td>
</tr>
<tr>
<td>5.2.3</td>
<td>Student Composition: Second Order Register</td>
<td>243</td>
</tr>
<tr>
<td>5.3</td>
<td>The Role of Inter-Textuality in Student Composition</td>
<td>244</td>
</tr>
<tr>
<td>5.4</td>
<td>Writing Situation 1</td>
<td>247</td>
</tr>
<tr>
<td>5.4.1</td>
<td>Teaching Activities: Second Order Register</td>
<td>247</td>
</tr>
<tr>
<td>5.4.2</td>
<td>Student Composition: Second Order Register</td>
<td>249</td>
</tr>
<tr>
<td>5.4.2.1</td>
<td>The Generic Structure of Text 1</td>
<td>250</td>
</tr>
<tr>
<td>5.4.2.2</td>
<td>The Register of Text 1</td>
<td>252</td>
</tr>
<tr>
<td>5.4.3.1</td>
<td>The Generic Structure of Text 2</td>
<td>252</td>
</tr>
<tr>
<td>5.4.3.2</td>
<td>The Register of Text 2</td>
<td>254</td>
</tr>
<tr>
<td>5.4.4</td>
<td>Relating Texts 1 and 2 to the Development of the Cultural and Situational Contexts in Writing Situation 1</td>
<td>254</td>
</tr>
<tr>
<td>5.5</td>
<td>Writing Situation 2</td>
<td>257</td>
</tr>
<tr>
<td>5.5.1</td>
<td>Teaching Activities: Second Order Register</td>
<td>257</td>
</tr>
<tr>
<td>5.5.2</td>
<td>Student Composition: Second Order Register</td>
<td>259</td>
</tr>
<tr>
<td>5.5.2.1</td>
<td>The Generic Structure of Text 3</td>
<td>260</td>
</tr>
<tr>
<td>5.5.2.2</td>
<td>The Register of Text 3</td>
<td>264</td>
</tr>
<tr>
<td>5.5.3.1</td>
<td>The Generic Structure of Text 4</td>
<td>264</td>
</tr>
<tr>
<td>5.5.3.2</td>
<td>The Register of Text 4</td>
<td>265</td>
</tr>
<tr>
<td>5.5.4.1</td>
<td>The Generic Structure of Text 5</td>
<td>266</td>
</tr>
<tr>
<td>5.5.4.2</td>
<td>The Register of Text 5</td>
<td>267</td>
</tr>
</tbody>
</table>
5.5.5 Relating Texts 3, 4 and 5 to the Development of the Cultural and Situational Contexts in Writing Situation 2 267
5.6 Writing Situation 3 271
5.6.1 Teaching Activities: Second Order Register 271
5.6.2 Student Composition: Second Order Register 272
5.6.2.1 The Generic Structure of Text 6 273
5.6.2.2 The Register of Text 6 274
5.6.3.1 The Generic Structure of Text 7 275
5.6.3.2 The Register of Text 7 276
5.6.4 Relating Texts 6 and 7 to the Development of the Cultural and Situational Contexts in Writing Situation 3 276
5.7 Conclusions 277
5.8 Educational Implications 278
5.9 The Construction of Narrative Type Genres 279

CHAPTER 6: The Analysis of the Development of the Text: Choices for Theme 281
6.1 The Theme System 281
6.2 Theme Rheme Structure 286
6.3 Textual, Interpersonal and Topical Themes 287
6.4 Marked and Unmarked Themes 289
6.5 Theme Beyond the Clause 290
6.6 The Role of Theme in the Development of the Text 291
6.7 Theme and the Written Mode 293
6.8 The Aims of the Analysis 294
6.9 The Analysis 294
6.10 The Results of Theme Analysis: Text 1, The Fight 295
6.10.1 Textual Themes 296
6.10.2 Interpersonal Themes 297
6.10.3 Topical Themes: Marked and Unmarked 297
6.10.4 Topical Themes: Clauses as Themes 298
6.11 The Content of Theme in Text 1 300
6.12 The Method of Development: The Sequence of Themes in Text 1 302
6.12.1 The Sequence of Textual Themes in Text 1 302
6.12.2 The Sequence of Marked and Unmarked Themes 304
6.12.3 The Sequence and Content of Topical Themes in Text 1 306
6.13 The Results of Theme Analysis: Text 2, The Fight 308
6.13.1 Textual Themes 308
6.13.2 Topical Themes: Marked and Unmarked 309
6.14 The Content of Theme in Text 2 309
6.15 The Method of Development: The Sequence of Themes in Text 2 310
6.16 The Results of the Theme Analysis: Comparing Texts 1 and 2 311
6.16.1 Types of Theme 311
6.17 The Method of Development: A Comparison of the Sequence of Themes in Texts 1 and 2 312
6.18 Theme and Mode in Texts 1 and 2 312
6.19 The Results of the Theme Analysis:
Comparing Texts 3, 4 and 5

6.19.1 Textual Themes

6.19.2 Topical Themes: Marked and Unmarked

6.20 The Content of Theme in Texts 3, 4 and 5

6.21 The Method of Development: The Sequence of Themes
in Texts 3, 4 and 5

6.21.1 The Sequence of Textual Themes

6.21.2 The Sequence of Marked and Unmarked Themes
in Texts 3, 4 and 5

6.21.3 The Sequence of Topical Themes and their Content
in Texts 3, 4 and 5

6.22 Results of the Theme Analysis: Comparing Texts 6 and 7

6.22.1 Textual Themes

6.22.2 Topical Themes: Marked and Unmarked

6.23 The Content of Theme in Texts 6 and 7

6.24 The Method of Development: The Sequence of Themes
in Texts 6 and 7

6.24.1 The Sequence of Textual Themes

6.24.2 The Sequence of Marked and Unmarked Themes
in Texts 6 and 7

6.24.3 The Sequence of Topical Themes and their Content
in Texts 6 and 7

6.25 Theme and Mode in Texts 6 and 7

6.26 Conclusions

6.27 Educational Implications
CONTENTS: VOLUME 2

CHAPTER 7: The Analysis of Logical Relations:

7.1 The Conjunction System
7.2 Choices in the Conjunction System
7.3 Types of Conjunction
7.3.1 Temporal Conjunctions
7.3.2 Consequential Conjunctions
7.3.3 Comparative Conjunctions
7.3.4 Additive Conjunctions
7.4 Internal Conjunctions
7.4.1 Internal Comparative Conjunctions
7.5 The Aims of the Analysis of Conjunction
7.6 The Analysis
7.7 The Results of the Conjunction Analysis: Text 1, The Fight
7.7.1 External and Internal Conjunctions
7.7.2 Subordinating, Nonsubordinating and Finite, Nonfinite Conjunctions
7.7.3 Explicit and Implicit Conjunctions
7.7.4 Types of Conjunction
7.8 The Results of the Conjunction Analysis: Text 2, The Fight
7.8.1 Explicit and Implicit Conjunctions
7.8.2 Types of Conjunction
7.9 The Results of the Conjunction Analysis: Comparing Texts 1 and 2
7.9.1 Choices in the Conjunction System
7.9.2 External and Internal Relations
7.9.3 Subordinating and Nonsubordinating Conjunctions
7.9.4 Finite and Nonfinite Conjunctions
7.9.5 Explicit and Implicit Conjunctions
7.9.6 Types of Conjunction
7.10 The Sequence of Conjunctions in Text 1, The Fight
7.10.1 Types of Conjunction
7.10.2 Explicit and Implicit Conjunctions
7.11 The Sequence of Conjunctions in Text 2, The Fight
7.11.1 Types of Conjunction
7.11.2 Explicit and Implicit Conjunctions
7.12 The Sequence of Conjunctions in Texts 1 and 2
7.13 The Results of the Conjunction Analysis: Comparing Texts 3, 4 and 5
7.13.1 Choices in the Conjunction System
7.13.2 External, Internal; Subordinating, Nonsubordinating; Finite, Nonfinite Conjunctions
7.13.3 Implicit and Explicit Conjunctions
7.13.4 Types of Conjunction
7.14 The Sequence of Conjunctions in Texts 3, 4 and 5 398
7.14.1 The Sequence of Types of Conjunction 401
7.14.2 The Sequence of Explicit Conjunctions 402
7.15 The Results of the Conjunction Analysis:
Comparing Texts 6 and 7 410
7.15.1 Choices in the Conjunction System 410
7.15.2 External, Internal; Subordinating, Nonsubordinating; Finite, Nonfinite Conjunctions 412
7.15.3 Implicit and Explicit Conjunctions 412
7.15.4 Types of Conjunction 412
7.16 The Sequence of Conjunctions in Texts 6 and 7 414
7.16.1 The Sequence of Types of Conjunction 415
7.16.2 The Sequence of Explicit Conjunctions 416
7.17 Conclusions 423
7.18 Educational Implications 426

CHAPTER 8: Context and Text: Shaping the Text in the Classroom 445
8.1 Phoricity in English 445
8.2 The Reference System 447
8.3 Retrieving the Identity of Participants 447
8.4 Reference: A Dependency Structure 453
8.4.1 Reference Chains 454
8.5 Reference and the Structure of the Nominal Group 455
8.6 Instantial Lexical Relations and Participant Identification 456
8.7 Reference and Possessive Constructions 458
8.8 The Aims of the Analysis 459
8.9 The Analysis 460
8.10 The Results of the Reference Analysis: Text 1, The Fight 460
8.10.1 Non Phoric Reference in Text 1 460
8.10.2 Phoric Reference in Text 1 461
8.11 The Results of the Reference Analysis: Text 2, The Fight 464
8.11.1 Non Phoric Reference in Text 2 464
8.11.2 Phoric Reference in Text 2 464
8.12 Comparing Choices in the Reference Retrieval System in Texts 1 and 2 466
8.13 Reference and Mode in Texts 1 and 2 467
8.14 The Sequence of Reference Ties: Reference Chains in Text 1 468
8.15 The Sequence of Reference Ties: Reference Chains in Text 2 470
8.16 Comparing Reference Chains in Texts 1 and 2 471
8.17 The Results of the Reference Analysis: Comparing Texts 3, 4 and 5 473
8.17.1 Non Phoric Choices for Reference in Texts 3, 4 and 5 473
8.17.2 Phoric Choices for Reference in Texts 3, 4 and 5 474
8.17.3 Phoric Choices for Reference in Texts 3, 4 and 5 475
8.18 Reference and Mode in Texts 3, 4 and 5 481
8.19 The Sequence of Reference Ties: Comparing Reference Chains in Texts 3, 4 and 5 481
8.20 The Results of the Reference Analysis:  
Comparing Texts 6 and 7  
8.20.1 Non Phoric Choices for Reference in Texts 6 and 7  
8.20.2 Phoric Choices for Reference in Texts 6 and 7  
8.21 Reference and Mode in Texts 6 and 7  
8.22 The Sequence of Reference Ties: Comparing Reference 
Chains in Texts 6 and 7  
8.23 Conclusions  
8.24 Educational Implications  

CHAPTER 9 The Analysis of Experiential Meanings: Choices in the  
Transitivity and Lexical Relations Systems  
9.1 The Transitivity System  
9.2 Transitivity Structure  
9.3 Grammatical Metaphor  
9.4 The Lexical Relations System  
9.5 Lexical Strings  
9.6 The Aims of the Transitivity and Lexical Relations Analyses  
9.7 The Analysis  
9.8 The Results of the Transitivity Analysis: Text 1, The Fight  
9.8.1 Process Type  
9.8.2 Circumstantial Roles  
9.9 The Results of the Transitivity Analysis: Text 2, The Fight  
9.9.1 Process Type  
9.9.2 Circumstantial Roles  
9.10 Comparing Choices in the Transitivity System in Texts 1 and 2  
9.10.1 Process Type  
9.10.2 Circumstantial Roles  
9.11 The Sequence of Transitivity Structures and 
Lexical Relations in Text 1  
9.11.1 Process Type  
9.11.2 Principal Characters and Participant Roles in Text 1  
9.11.3 Lexical Relations  
9.12 The Sequence of Transitivity Structures and 
Lexical Relations in Text 2  
9.12.1 Process Type  
9.12.2 Principal Characters and Participant Roles in Text 2  
9.12.3 Lexical Relations  
9.13 Comparing Transitivity Structure and Lexical Relations 
Sequence Patterns in Texts 1 and 2  
9.13.1 Process Type  
9.13.2 Lexical Relations  
9.14 Grammatical Metaphor in Texts 1 and 2  
9.15 Mode and Transitivity Structures in Texts 1 and 2  

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.20</td>
<td>The Results of the Reference Analysis: Comparing Texts 6 and 7</td>
<td>489</td>
</tr>
<tr>
<td>8.20.1</td>
<td>Non Phoric Choices for Reference in Texts 6 and 7</td>
<td>489</td>
</tr>
<tr>
<td>8.20.2</td>
<td>Phoric Choices for Reference in Texts 6 and 7</td>
<td>489</td>
</tr>
<tr>
<td>8.21</td>
<td>Reference and Mode in Texts 6 and 7</td>
<td>492</td>
</tr>
<tr>
<td>8.22</td>
<td>The Sequence of Reference Ties: Comparing Reference Chains in Texts 6 and 7</td>
<td>493</td>
</tr>
<tr>
<td>8.23</td>
<td>Conclusions</td>
<td>497</td>
</tr>
<tr>
<td>8.24</td>
<td>Educational Implications</td>
<td>498</td>
</tr>
<tr>
<td>9.1</td>
<td>The Transitivity System</td>
<td>531</td>
</tr>
<tr>
<td>9.2</td>
<td>Transitivity Structure</td>
<td>534</td>
</tr>
<tr>
<td>9.3</td>
<td>Grammatical Metaphor</td>
<td>535</td>
</tr>
<tr>
<td>9.4</td>
<td>The Lexical Relations System</td>
<td>538</td>
</tr>
<tr>
<td>9.5</td>
<td>Lexical Strings</td>
<td>543</td>
</tr>
<tr>
<td>9.6</td>
<td>The Aims of the Transitivity and Lexical Relations Analyses</td>
<td>544</td>
</tr>
<tr>
<td>9.7</td>
<td>The Analysis</td>
<td>544</td>
</tr>
<tr>
<td>9.8</td>
<td>The Results of the Transitivity Analysis: Text 1, The Fight</td>
<td>545</td>
</tr>
<tr>
<td>9.8.1</td>
<td>Process Type</td>
<td>545</td>
</tr>
<tr>
<td>9.8.2</td>
<td>Circumstantial Roles</td>
<td>545</td>
</tr>
<tr>
<td>9.9</td>
<td>The Results of the Transitivity Analysis: Text 2, The Fight</td>
<td>547</td>
</tr>
<tr>
<td>9.9.1</td>
<td>Process Type</td>
<td>547</td>
</tr>
<tr>
<td>9.9.2</td>
<td>Circumstantial Roles</td>
<td>547</td>
</tr>
<tr>
<td>9.10</td>
<td>Comparing Choices in the Transitivity System in Texts 1 and 2</td>
<td>547</td>
</tr>
<tr>
<td>9.10.1</td>
<td>Process Type</td>
<td>547</td>
</tr>
<tr>
<td>9.10.2</td>
<td>Circumstantial Roles</td>
<td>550</td>
</tr>
<tr>
<td>9.11</td>
<td>The Sequence of Transitivity Structures and Lexical Relations in Text 1</td>
<td>550</td>
</tr>
<tr>
<td>9.11.1</td>
<td>Process Type</td>
<td>550</td>
</tr>
<tr>
<td>9.11.2</td>
<td>Principal Characters and Participant Roles in Text 1</td>
<td>551</td>
</tr>
<tr>
<td>9.11.3</td>
<td>Lexical Relations</td>
<td>552</td>
</tr>
<tr>
<td>9.12</td>
<td>The Sequence of Transitivity Structures and Lexical Relations in Text 2</td>
<td>556</td>
</tr>
<tr>
<td>9.12.1</td>
<td>Process Type</td>
<td>556</td>
</tr>
<tr>
<td>9.12.2</td>
<td>Principal Characters and Participant Roles in Text 2</td>
<td>557</td>
</tr>
<tr>
<td>9.12.3</td>
<td>Lexical Relations</td>
<td>557</td>
</tr>
<tr>
<td>9.13</td>
<td>Comparing Transitivity Structure and Lexical Relations Sequence Patterns in Texts 1 and 2</td>
<td>559</td>
</tr>
<tr>
<td>9.13.1</td>
<td>Process Type</td>
<td>559</td>
</tr>
<tr>
<td>9.13.2</td>
<td>Lexical Relations</td>
<td>560</td>
</tr>
<tr>
<td>9.14</td>
<td>Grammatical Metaphor in Texts 1 and 2</td>
<td>561</td>
</tr>
<tr>
<td>9.15</td>
<td>Mode and Transitivity Structures in Texts 1 and 2</td>
<td>562</td>
</tr>
</tbody>
</table>
9.16 The Results of the Transitivity Analysis: Comparing Texts 3, 4 and 5

9.16.1 Process Type
9.16.2 Circumstantial Roles

9.17 Comparing Patterns of Transitivity Structure and Lexical Relations Sequence Patterns in Texts 3, 4 and 5

9.17.1 Process Types
9.17.2 Principal Characters and Participant Roles in Texts 3 and 5
9.17.3 Lexical Relations

9.18 Mode and Transitivity Structure in Texts 3, 4 and 5

9.19 The Results and the Transitivity Analysis: Comparing Texts 6 and 7

9.19.1 Process Types
9.19.2 Circumstantial Roles

9.20 Comparing Transitivity Structure and Lexical Relations Sequence Patterns in Texts 6 and 7

9.20.1 Process Type
9.20.2 Principal Characters and Participant Roles in Texts 6 and 7
9.20.3 Lexical Relations

9.21 Mode and Transitivity Structure in Texts 6 and 7

9.22 Conclusions

9.23 Educational Implications

CHAPTER 10: The Interaction of the Lexicogrammatical and Discourse Analyses

10.1 The Interaction of Choices for Textual Theme, Conjunction and Lexical Relations in Text 1

10.2 The Interaction of Choices for Reference, Topical Theme and Transitivity in Text 1

10.3 The Interaction of Choices for Textual Theme, Conjunction and Lexical Relations in Text 2

10.4 The Interaction of Choices for Reference, Topical Theme and Transitivity in Text 2

10.5 The Interaction of Choices for Textual Theme, Conjunction and Lexical Relations in Text 3

10.6 The Interaction of Choices for Reference, Topical Theme and Transitivity in Text 3

10.7 The Interaction of Choices for Textual Theme, Conjunction and Lexical Relations in Text 4

10.8 The Interaction of Choices for Reference, Topical Theme and Transitivity in Text 4

10.9 The Interaction of Choices for Textual Theme, Conjunction and Lexical Relations in Text 5

10.10 The Interaction of Choices for Reference, Topical Theme and Transitivity in Text 5
10.11 The Interaction of Choices for Textual Theme, Conjunction and Lexical Relations in Text 6 650
10.12 The Interaction of Choices for Reference, Topical Theme and Transitivity in Text 6 651
10.13 The Interaction of Choices for Textual Theme, Conjunction and Lexical Relations in Text 7 655
10.14 The Interaction of Choices for Reference, Topical Theme and Transitivity in Text 7 655
10.15 Educational Implications 662
10.15.1 Teaching Narrative 662
10.15.2 A Broader Perspective 670

CONCLUSION 673

BIBLIOGRAPHY OF WORKS CONSULTED 678

APPENDIX: THE WRITING QUESTIONNAIRE 718
LIST OF FIGURES

0-1 Assessment: The Interdependency of Text and Pre-writing Activities 2
1-1 The Transitivity System in English 34
1-2 Strata of the Linguistic System (after Halliday 1985c: 11) 36
1-3 Tri-Stratal Systemic Functional Grammar (Martin 1985a: 249) 37
1-4 Constituency Structure of the Clause 37
1-5 Experiential Structure of the Clause 39
1-6 Interpersonal Structure of the Clause 40
1-7 Textual Structure of the Clause 40
1-8 The Relationship between Text and Context (after Macken in Macken et al 1989a: 8) 44
2-1 The Relationship between the Function Categories and the Participant and Spectator Roles (after Britton et al 1975: 81) 95
2-3 The Audience Categories for Writing (after Britton et al 1975: n.p.) 100
3-1 Factual and Narrative Type Genres 155
4-1 Transitivity Structures in Orientation, Text 2 186
4-2 Conjunctive Relations in Orientation, Text 2 186
4-3 Conjunctive Relations in Event Description, Text 2 187
4-4 Reference Ties in Comment, Text 2 188
4-5 Analysis of Grammatical Metaphor, Text 2 188
4-6 Transitivity Structure in Abstract, Text 4 212
4-7 Conjunctive Relations in Orientation, Text 3 213
4-8 Conjunctive Relations in Complication, Text 3 215
4-9 Conjunctively Relatable Units in Complication, Text 3 216
4-10 Conjunctive Relations in Complication, Text 3 216
4-11 Conjunctive Relations in Expected Activity Sequence, Text 3 217
4-12 Concessive Conjunctive Relation in an Expected Activity Sequence, Text 3 217
4-13 Analysis of Grammatical Metaphor, Text 3 219
4-14 Conjunctive Relations in Resolution, Text 3 224
4-15 Transitivity Structures in Resolution, Text 4 225
4-16 Transitivity Structures in Record, Text 5 232
4-17 Conjunctive Relations (1) in Record, Text 5 232
4-18 Conjunctive Relations (2) in Record, Text 5 233
4-19 Conjunctive Relations in Record, Text 6 233
4-20 Transitivity Structures (1) in Record, Text 6 234
4-21 Transitivity Structures (2) in Record, Text 6 234
4-22 Transitivity Structures (3) in Record, Text 6 235
4-23 Transitivity Structures in Reorientation, Text 6 235
| 9-13 | Transitivity Structures in Text 6 | 611 |
| 9-14 | Transitivity Structures in Text 7 | 614 |
| 9-15 | Lexical Strings in Text 6: Activity and Interpersonal Focus | 583 |
| 9-16 | Lexical Strings in Text 7: Activity and Interpersonal Focus | 585 |
| 10-1 | The Interaction of Choices for Textual Theme, Conjunction and Lexical Relations in Text 1 | 620 |
| 10-2 | The Interaction of Choices for Reference, Topical Theme and Transitivity in Text 1 | 624 |
| 10-3 | The Interaction of Choices for Textual Theme, Conjunction and Lexical Relations in Text 2 | 630 |
| 10-4 | The Interaction of Choices for Reference, Topical Theme and Transitivity in Text 2 | 631 |
| 10-5 | The Interaction of Choices for Textual Theme, Conjunction and Lexical Relations in Text 3 | 634 |
| 10-6 | The Interaction of Choices for Reference, Topical Theme and Transitivity in Text 3 | 639 |
| 10-7 | The Interaction of Choices for Textual Theme, Conjunction and Lexical Relations in Text 4 | 644 |
| 10-8 | The Interaction of Choices for Reference, Topical Theme and Transitivity in Text 4 | 645 |
| 10-9 | The Interaction of Choices for Textual Theme, Conjunction and Lexical Relations in Text 5 | 647 |
| 10-10 | The Interaction of Choices for Reference, Topical Theme and Transitivity in Text 5 | 648 |
| 10-11 | The Interaction of Choices for Textual Theme, Conjunction and Lexical Relations in Text 6 | 652 |
| 10-12 | The Interaction of Choices for Reference, Topical Theme and Transitivity in Text 6 | 653 |
| 10-13 | The Interaction of Choices for Textual Theme, Conjunction and Lexical Relations in Text 7 | 656 |
| 10-14 | The Interaction of Choices for Reference, Topical Theme and Transitivity in Text 7 | 658 |
LIST OF TABLES

0-1 Results of Genre Analysis in Primary School Writing 6
3-1 Method of Developing the Field 152
3-2 Specific Strategies for Developing the Field 152
3-3 Curriculum Area for Writing 153
3-4 Stage of Theme or Unit of Work 154
3-5 Generic Focus 155
3-6 'Report' Genres 156
3-7 Experience in Writing the Genre 157
3-8 First Drafts and Revised Texts 158
3-9 Purposes for Writing 159
3-10 The Readers 161
4-1 The Generic Structure of Three Narrative Type Genres: Observation, Recount and Narrative 238
6-1 Types of Theme in Text 1 295
6-2 Topical Themes in Text 1: Marked and Unmarked 297
6-3 The Content of Theme in Text 1 300
6-4 Types of Theme in Text 2 308
6-5 Topical Themes in Text 2: Marked and Unmarked 309
6-6 The Content of Theme in Text 2 309
6-7 Types of Theme in Texts 1 and 2 311
6-8 Types of Theme in Texts 3, 4 and 5 313
6-9 Marked and Unmarked Themes in Texts 3, 4 and 5 313
6-10 The Content of Theme in Texts 3, 4 and 5 314
6-11 Types of Theme in Texts 6 and 7 325
6-12 Marked and Unmarked Themes in Texts 6 and 7 326
6-13 The Content of Topical Themes in Texts 6 and 7 327
7-1 Conjunctive Relations in Text 1 368
7-2 Types of Conjunction in Text 1 373
7-3 Conjunctive Relations in Text 2 378
7-4 Types of Conjunction in Text 2 380
7-5 Conjunctive Relations in Texts 1 and 2 381
7-6 Conjunctive Relations in Texts 3, 4 and 5 394
7-7 Conjunctive Relations in Texts 6 and 7 411
8-1 Incongruence Between Participants and Nominal Groups in English (after Martin forthcoming) 459
8-2 Non Phoric Choices for Reference in Text 1 461
8-3 Phoric Choices for Reference in Text 1: Cultural Context 461
8-4 Phoric Choices for Reference in Text 1: Situational Context 462
8-5 Reference Retrieval Choices in Text 1 464
8-6 Non Phoric Choices for Reference in Text 2 464
8-7 Phoric Choices for Reference in Text 2: Cultural Context 464
8-8 Phoric Choices for Reference in Text 2: Situational Context 465
8-9 Reference Retrieval Choices in Text 2 466
8-10 Reference Retrieval Choices in Texts 1 and 2 466
8-11 Number, Length and Type of Ties in the Reference Chains in Text 1 468
8-12 Number, Length and Type of Ties in the Reference Chains in Text 2 470
8-13 Non Phoric Choices for Reference in Texts 3, 4 and 5 473
8-14 Phoric Choices for Reference in Texts 3, 4 and 5: Cultural Context 475
8-15 Phoric Choices for Reference in Texts 3, 4 and 5: Situational Context 475
8-16 Reference Retrieval Choices in Texts 3, 4 and 5 479
8-17 Number, Length and Type of Ties in the Reference Chains in Text 3 481
8-18 Number, Length and Type of Ties in the Reference Chains in Text 4 485
8-19 Number, Length and Type of Ties in the Reference Chains in Text 5 486
8-20 Non Phoric Choices for Reference in Texts 6 and 7 489
8-21 Phoric Choices for Reference in Texts 6 and 7: Cultural Context 490
8-22 Phoric Choices for Reference in Texts 6 and 7: Situational Context 490
8-23 Reference Retrieval Choices in Texts 6 and 7 492
9-1 Process Types in Text 1 546
9-2 Circumstantial Roles in Text 1 546
9-3 Process Types in Text 2 548
9-4 Circumstantial Roles in Text 2 548
9-5 Process Types in Texts 1 and 2 549
9-6 Circumstantial Roles in Texts 1 and 2 549
9-7 The Participant Roles of the Principal Characters in Text 1 551
9-8 The Participant Roles of the Principal Characters in Text 2 557
9-9 Process Types in Text 3, 4 and 5 564
9-10 Circumstantial Roles in Texts 3, 4 and 5 565
9-11 The Participant Roles of the Principal Characters in Text 3 568
9-12 The Participant Roles of the Principal Characters in Text 5 570
9-13 Process Types in Texts 6 and 7 580
9-14 Circumstantial Roles in Texts 6 and 7 580
9-15 The Participant Roles of the Principal Characters in Text 6 581
9-16 The Participant Roles of the Principal Characters in Text 7 582
NOTE ON NOTATIONAL CONVENTIONS

1. The name of a system is printed in upper case in figures depicting the features in the system. Throughout the body of the text system names are printed in lower case.

2. The notations [[ ]] are used to indicate clauses included in conjunctively relatable units.

3. Other notational conventions are described at the point where they are first used in the thesis.
INTRODUCTION

This thesis is about the assessment of written texts produced by students in Year 6 of the primary school. It deals with seven narrative type texts written by three students aged eleven to twelve in the final year of their primary schooling. The texts were assessed by the students' teacher on impressionistic grounds as falling into two distinct groups: three successful or 'good' pieces of writing and four unsuccessful or 'poor' texts.

The study uses the systemic functional model of language as a tool for assessing the students' texts. It also aims to show that this model has the capacity to provide educators with tools which enable goals for writing development to be established and their achievement to be assessed. Because goals and assessment strategies are defined through the same language model the information culled from the assessment strategies, as will become clear throughout this thesis, can be used by educators to develop strategies for fostering the further development of student writing abilities.

To classify texts as 'good' and 'poor' begs many questions which in this study are formulated and addressed in terms of the systemic functional language model:

1. Was a particular text type or genre sought by the teacher?
2. Were the class well prepared for writing in respect of genre and register demands?
3. Did the students write texts with the same genre and register or did the texts exhibit differences in their handling of genre and register?
4. What is the linguistic evidence to support claims of genre and register differences in the texts, if such are said to exist, or claims of differences between texts of the same genre?

These questions make apparent that there should be an interactional or interdependence perspective for assessing students' written texts as far as classroom pre-writing activities and the texts produced are concerned (Rothery 1989; Macken 1989; Christie 1986b, 1989a). The development of writing abilities, for most students, is dependent on the way the teacher uses the pre-writing situation to prepare the students for handling the contextual and linguistic demands of the writing task.
The students' interaction with the teacher, and involvement in various activities before writing, are critical factors in influencing the quality of the texts produced.

Assessment, therefore proceeds in two directions: it takes account of (1) how the contextual demands of the writing task were developed in the pre-writing situation and (2) the nature of the texts produced in respect of genre, register and their linguistic realization.

It is this two pronged approach to assessment, made possible by a language model that relates text to context systematically, that makes assessment a resource for developing strategies to improve students' writing as well as for assessing a student's achievement.

Assessment of the text can provide information about the pre-writing situation and assessment of the pre-writing situation can provide information about the text. If narrative writing was sought by the teacher but only produced by one or two children how can the pre-writing situation be developed differently to assist students to write narratives? If assessment of the pre-writing activities, over a period of time, reveals a failure to deal with differences between speech and writing it should not be surprising if some students continue to write texts that are, in many respects, constructed more like spoken than written ones.
It is not intended that students remain dependent on how the context is developed in the pre-writing activities of the classroom situation in order to write successfully. The ultimate goal in writing development is for students to become independent writers, as indeed they must be in public examinations and in most work situations. But when students are learning the genres and registers that play an important role in the school curriculum, and in the culture generally, the interdependence between what happens in the classroom before writing and the nature of the texts produced must be taken into account. (See Christie 1989a for an investigation of how pre-writing activities influence young writers' texts in respect of genre and register.)

If teachers are to use the potential of the systemic functional language model effectively for assessing written texts they must be able to characterize the texts in respect of generic structure and register choices, that is to say how the texts are related to their sociocultural contexts, and be able to know as much as possible about their linguistic construction. The latter information is vital as generic and register differences are realized linguistically. If students are to work at developing their writing abilities and overcome any difficulties they may encounter with a given genre or register, they must ultimately work on the language of the text. The teacher therefore, needs to be able to identify the source of difficulty and work with the student to make explicit the linguistic choices available for constructing the text differently. In this sense explicit knowledge about language is a conscious resource for meaning (Martin & Rothery 1986a; Rothery 1989; Christie & Rothery 1989; Christie & Rothery in press).

It is apparent from what has been written thus far that the student as learner, is not seen as having sole responsibility for the quality of his/her writing. Learning to write, like learning to speak, is seen in the systemic functional model as a social process, although it is obviously dependent on the human capacity for developing language. Genres and registers are cultural artefacts which have evolved over varying periods of time enabling participation in different aspects of a society's culture. They can thus be taught and learned. Indeed it is argued in this thesis that explicit teaching and assessment in respect of literacy are a means for making educational equality of opportunity for all students a practical reality (Rothery 1984, 1986a, b, c; Martin, Christie & Rothery 1987a, b; Callaghan & Rothery 1988; Christie 1989b; Christie, Martin & Rothery 1989; Macken et al 1989b).
In this respect the study has been influenced by Bernstein and his description of pedagogic discourse (Bernstein 1973a, b, 1975, 1979, 1988). Bernstein (in press) regards such discourse as the source of cultural transmission for the class stratification of society. He has identified and described key features of two types of pedagogy, visible and invisible, which advantage the middle class (Bernstein 1975, 1979). The pedagogy proposed in this study is, in Bernstein's terms visible, but not one that would perpetuate social class stratification. Bernstein acknowledges there is no intrinsic relation between a visible pedagogy and social class stratification:

It is important to note that a Visible Pedagogy is not intrinsically a relay for the reproduction of differential school achievement among children from different social class backgrounds.

(Bernstein in press)

The pedagogy that grows out of this study can thus be identified as a radical visible pedagogy.

The general principles enunciated thus far are pursued in the analysis of the seven texts of the sample in order to give substance to systemic functional assessment strategies. The texts were classified for genre and register and the pre-writing activities analysed to show how these determined genre and register choices in the students' texts. But as evidence for generic difference is linguistic, lexicogrammatical and discourse semantic analyses were undertaken both to substantiate generic difference, and to demonstrate, in a limited fashion, how the goals of the genres are achieved through the linguistic construction of their stages.

The study points in two directions: (1) to education where it aims to articulate knowledge about the genre and register of texts, as well as aspects of their linguistic construction for the purpose of teaching and assessing literacy, and (2) to systemic functional linguistics where it aims to contribute something to the understanding of some of the narrative type genres in respect of the construction of their stages through the interaction of choices in some lexicogrammatical and discourse semantic systems. The stages are identified in functional terms in order to denote their role in achieving generic goals. For example, a primary goal of narrative is to entertain and this goal is achieved through the stages Orientation ^ Complication ^ Evaluation ^ Resolution. (The sign ^ indicates that the stage to the left of the sign precedes that to the right.)
0.1 Narrative Type Genres in the Primary School

The study focuses on three narrative type genres, observation\(^1\), narrative and recount (Martin & Rothery 1980, 1981; Christie 1984b; Rothery 1984, 1986a, b). Other genres distinguished thus far in this agnate group are anecdote, exemplum (Plum 1988), serial, myth, spoof, thematic narrative (Martin 1984d; Martin & Rothery 1984). The researcher's initial decision was to focus on narrative writing, most easily characterised generically at this stage by reference to fairy tales. The reason for this choice was that narrative is a highly valued genre in both the primary and junior secondary school and throughout the culture generally. (Note that narrative is identified as a distinct genre within the group of narrative types.) Its obvious links with literature, which also has an important place in the English curriculum, are largely, although not completely, responsible for this as Chapter 2 will show. In writing lessons in the primary school, narrative is what teachers most frequently encourage students to write through the kinds of activities developed to stimulate writing: for example, reading fairy tales and children's literature to the class and discussing topics, often fantastic, such as the activities of witches and ghosts as a preliminary to writing. The evidence for this focus comes from the writer's twenty odd years of experience in education which includes teaching in primary and secondary schools; lecturing in education in teacher development programmes for primary and secondary teachers and working as a language consultant with teachers in inservice courses, most recently in schools classified as disadvantaged\(^2\).

However, although teachers may seek and encourage narrative writing in the primary school their students produce a number of related but different narrative type genres, in particular observation, narrative and recount. More precise evidence about the choice of narrative type genres comes from a study that was part of the Writing Research Project headed by Dr. J.R. Martin of the Department of Linguistics, University of Sydney (Martin & Rothery 1984; Martin 1984d) where more than two thousand texts written in 1983 by children in Years K-6 of a Sydney primary school were coded for genre. The analysis confirmed what previous pilot studies by the writer had revealed, that a range of narrative type texts were produced by the students in all years and that observation and recount were written more frequently than narrative. Similar findings have been made by other researchers in their analysis of written texts produced by primary school students (Christie 1983, 1985b; Elms 1988; Kamler in preparation). In the Martin and Rothery study the only genre all students gained experience in writing from K-6 was observation.
TABLE 0-1: Results of Genre Analysis in Primary School Writing

Overall - 2318 texts

<table>
<thead>
<tr>
<th>genre description</th>
<th>observation</th>
<th>recount</th>
<th>narrative</th>
<th>report</th>
<th>procedure</th>
<th>exposition</th>
</tr>
</thead>
<tbody>
<tr>
<td>picture #</td>
<td>1020</td>
<td>540</td>
<td>229</td>
<td>367*</td>
<td>32</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>.44</td>
<td>.23</td>
<td>.10</td>
<td>.16</td>
<td>.01</td>
<td>.007</td>
</tr>
</tbody>
</table>

Narrative type genres = 82%
Factual = 18%

*But about a third of the Reports were written by one Year 3 Male!
So the true picture is getting closer to 90% narrative type.

(Martin & Rothery 1984)

As Table 1 shows, 2,318 texts were coded for genre. The coding was made on the basis of a reading which identified generic structure according to the function of stages together with 'an impressionistic reading' of distinctive linguistic features. For example, recount and observation, like all the narrative type genres deal with events and happenings. The middle stage of recount is Record. Its function is to 'record' how the main characters proceed from 'A to B' as, for example, in a recount about a school excursion. The messages of this stage are invariably linked through temporal successive conjunctive relations. Observation, on the other hand, has middle stages of Event Description and Comment with few or no messages linked through temporal successive conjunctions.

Several important points emerged as a result of the genre coding of these various collections of data: the first was that students appeared to be writing a range of genres of a narrative type hitherto unidentified as distinct from narrative. The second was that teachers valued and rewarded narratives more so than observation and recount. From a given situation where narrative, observation and recount were written, narrative, without fail, was the most highly regarded text. The third was that teachers, from their comments to the student writers and the researcher, often seemed to perceive observation and recount as either inadequate or 'failed' narratives or as stages in developing control of narrative. The analysis of observation, narrative and recount in this study aims to show these genres as distinct in terms of the function of their stages and their linguistic construction. Nor can observation and recount be regarded as immature versions of narrative. They abound in the spoken data of adults collected and analysed by Plum (1988) and in various print media, particularly newspapers and magazines.
Teachers' inability to articulate the generic structure of narrative, or of any of the narrative type genres, means that they are making inadequate and/or wrong assessments of their students' writing and that they and their students are working within the constraints of a hidden curriculum. This in turn means that students who are not writing narrative are not gaining positive or practical assistance in developing control of the genre. It is thus apparent that a highly discriminatory practice is in operation: students who develop some control of narrative through reading and/or being read to as well as through other media experiences, are greatly advantaged in this aspect of literacy development while others flounder or continue to write observation and recount again and again.

Although the focus of this study is on some of the narrative type genres the methods of investigation employed to explicate the generic structure and the register and linguistic realization of texts are applicable to any of the genres of the school curriculum (Martin & Rothery 1980, 1981; Macken et al 1989a, b, c; Knapp, The Disadvantaged Schools Programme (DSP) & N.S.W. Department of Education 1989; Callaghan, Knapp, DSP & N.S.W. Department of Education 1989). As students proceed through the secondary school the curriculum increasingly demands a range of factual genres for which students are often ill-prepared. As these are also the genres more likely to be written by people beyond their school years it is important they be given close attention by educators and linguists.

Assessment strategies for writing tend to grow from the views educators hold about what written texts are for and how students can learn to write them. In Chapter 1, curriculum documents will be examined in order to assess their effectiveness, not only for assessing students' texts in respect of achievement, but also for providing information that can be used constructively to foster writing development. The first of these can be glossed as a traditional school grammar approach; the second as a combination of creative and personal growth approaches and the third as a process approach. The systemic functional model of language will also be introduced together with an account of the role it can play in a pedagogy for writing development, including the assessment and evaluation of written texts.

However it would be naive to assume that educational practice, particularly in respect of teaching and learning literacy, is ideologically neutral in relation to other practices and institutions in the culture. Schools are powerful social institutions whose practice either enhances or inhibits students' access to a range of choices for effective participation in the school curriculum, in occupations and
careers and in various social issues which are seen to have importance in the life of the society. The trend of twentieth century employment is towards work that requires ever higher levels of literacy. This is largely a consequence of technology for writing which has enabled the growth of business and the exchange of information at a rate never seen before. The late twentieth century has also seen the emergence of community groups which have sought to change, with some success, government and commercial practice affecting the environment. The growth of 'green' movements in various parts of the world provides testimony to the importance and power of literacy. Many of the people who constitute such movements are articulate and highly literate. They have thus been able to exert a powerful influence on the practice of governments and business corporations in relation to the preservation of the natural environment. High levels of literacy are therefore the principal key for opening up the widest possible range of choices in these areas.

In the process of examining teaching and assessment strategies for literacy some attempt will be made to identify underlying ideological influences and their effect on educational outcomes.

The structure of the remainder of this thesis is as follows: Chapter 1 deals with the three curriculum documents for teaching writing which were introduced into New South Wales' schools in the last two decades. The goals for teaching writing are examined in each document together with the methods suggested for the assessment of written texts. The systemic functional model of language is also introduced and the goals of this language model are related to the goals for writing development suggested in the 1987 Writing K-12 document. The potential of the systemic functional (SF) model for assessing texts and for assessing the classroom activities leading to writing is discussed. Chapter 2 reviews and critiques the writing pedagogies which have prevailed for the last two decades in literacy education in Australian schools and which influenced the development of the three writing curriculum documents reviewed in Chapter 1. Chapter 3 outlines the research design of the study.

Chapter 4 is a theoretical chapter dealing with the generic structure of three narrative type genres; observation, narrative and recount with a focus on the foregrounding of interpersonal meanings which evaluate and give significance to the events depicted in these agnate genres.
Chapter 5 analyses, within the SF model, the classroom pre-writing activities which gave rise to the texts of the sample with regard to the development by the teacher of the sociocultural contexts of the texts to be written by the students. The adequacy of this preparation is evaluated and the genres and registers of the students' texts are identified. The students' handling of genre and register is related to the adequacy of the preparation for this in the pre-writing situation, so that the text is 'connected' to the classroom development of context.

Chapter 6, the first of the linguistic analysis chapters, analyses choices for textual, interpersonal and topical Theme in the seven texts of the sample. In each analysis chapter the texts are dealt with according to their writing situation, and the results of the analysis of the texts which were classified as 'good' and 'poor' by the classroom teacher are compared with a view to establishing the generic structure of each, together with some aspects of their linguistic realization. The results of the analysis are related to strategies for teaching writing in the classroom.

Chapter 7 deals with the analysis of conjunction; Chapter 8 with the analysis of reference; Chapter 9 with the analysis of transitivity and some lexical relations while Chapter 10 draws the various threads of analysis together to show how the choices in the various systems interact to help construct the generic structure of the texts.

The Conclusion of this thesis outlines a writing pedagogy, including assessment strategies, which aims to make explicit, for teachers and students, knowledge about texts and their sociocultural contexts so that teachers can guide students in learning to write within the context of shared knowledge about the genre that is being aimed for and about the values accorded to the register categories in the proposed text.
Notes:

1 The genre observation was originally named observation/comment by Martin & Rothery (1981). The name observation (after Elms 1988) is preferred, as Comment is a stage of the generic structure and hence best omitted from a name for the genre in its entirety.

2 Schools are classified as disadvantaged if the majority of the parents' incomes fall within the bottom fifteen per cent of the income scale on a state basis. In many areas this group coincides with people coming from non English speaking and Aboriginal backgrounds. The Disadvantaged Schools Programme, which is funded by the federal government, was set up in response to a federal government enquiry into the relationship between the socioeconomic background of students and educational achievement. The programme aims to improve educational outcomes for students in disadvantaged schools.
Chapter 1: The Assessment and Evaluation of Written Texts: The Role of Systemic Functional Linguistics

The activities of assessment and evaluation are distinguished in this thesis according to the definitions given in the New South Wales Writing K-12 document (1987) for primary and secondary schools.

Assessment is a process of gathering evidence of students' achievement as writers. Evaluation is a judgment based on the evidence gained from assessment. Students' learning, teaching programs and the resources used for teaching writing should all be evaluated.

(N.S.W. Department of Education 1987: 42)

Assessment and evaluation are thorny issues in many areas of education: nowhere more so than in the development of writing abilities. The problem has been to decide what constitutes evidence of progress in learning to write and what meaning or judgment is to be drawn from this evidence. As we shall see shortly by examining three New South Wales Department of Education curriculum documents, which span almost two decades, different approaches have been taken to these matters but as yet no clear objective guidelines for classroom use emerge.

Assessment and evaluation are, in many respects, the cornerstones of every curriculum area for the following reasons: as well as providing the means for charting a student's progress they also provide the information every teacher needs to create effective classroom contexts for furthering their students' development in the light of the stage they have already reached in their learning. To achieve the latter purpose the methods for assessment must facilitate evaluations that are relevant to the goals of the curriculum. For example, as far as writing is concerned, if the curriculum goals include the development of abilities to write different types of texts, as is the case in the writing documents examined in this chapter, an assessment that focuses on the structure of sentences only, and takes no account of text structure, will provide inadequate information for the teacher to evaluate the attainment of the goal. It will therefore be of limited use in making an input for creating classroom contexts for work on the areas of text development where students need assistance.

However, as the 1987 K-12 writing curriculum states, there is more to evaluation than making judgments about a student's texts. Teaching programmes
and the resources for teaching writing need to be evaluated if the student's development is to be given the maximum assistance (N.S.W. Department of Education 1987: 42-44). In other words the assessment tools must be ones that are capable of integrating all aspects of the curriculum for writing development in a coherent systematic way. (Indeed this is true for the literacy programme generally.) Assessment of the students' texts needs to provide information that enables a judgment to be made about the students' progress in respect of goals for writing development; about the effectiveness of the classroom contexts for writing created to assist students to achieve goals and the suitability of the resources for teaching writing. It is only through assessment tools that can deal with all these aspects of evaluation consistently that appropriate and comprehensive writing programmes can be developed to promote students' writing abilities effectively.

In considering development in writing different types of texts two types of goals can be distinguished: local and global. Local goals are those set for a particular lesson or group of lessons. Global goals are those set for development over a longer period, perhaps a term or a year or an entire stage of schooling such as the primary years. The assessment tools must be suitable for dealing with both short term and long term writing goals. It needs to be stressed, of course, that the classroom picture of 'where students are at' in their writing development is likely, indeed certain, to be a varied one. Sensitive assessment tools will reveal this diverse picture of classroom achievement. This in turn has implications for the teacher's skill and flexibility in organizing classroom situations that cater for the different stages of student achievement. It should be noted, however, that the current writing curriculum makes no attempt to identify short or long term goals; it is open ended about students' achievement by the end of primary school.

1.1 New South Wales Curriculum Documents on Language Development 1968-1987

The three curriculum documents examined in this section with respect to statements about the development of writing abilities in primary schools were published in 1968, 1974 and 1987. They span a period of almost two decades which has seen significant, one could say, dramatic changes in teaching literacy in Australian schools. Some of these can be identified through a comparison of the curricula presented in the three documents. At the risk of oversimplification it can be said the major change in teaching writing over the last two decades, as
exemplified in the curriculum documents, is a movement from a definition of specific goals to be achieved at different stages of schooling to general guidelines that focus on developing the individual's abilities with an emphasis on progression according to a student's ability and needs. (See Cope 1986, 1988 for a review and critique of curriculum development in Australia from the 1940's onwards.) This has been accompanied, generally speaking, by a corresponding shift from objective to subjective methods of assessment and evaluation. While a common thread runs through the three curricula: that it is important for students to develop their abilities in writing different types of texts, it is argued in this thesis that the lack of definition of goals in the 1974 and 1987 curricula has had serious consequences for methods of assessment and evaluation and hence for the development of sound strategies for teaching students to write.

Although only New South Wales curricula are examined here these can be taken as representative of similar shifts in literacy teaching throughout Australia and in other parts of the English speaking world, particularly the United Kingdom. The writer co-authored a paper (Christie & Rothery 1979) which surveyed English language development curricula throughout Australia in the late 1970's. There were marked similarities between the curricula presented in all the documents from the Australian states in respect of goals, strategies for teaching writing and assessment and evaluation. In one Australian state, Queensland, there has been a movement, from the early 1980's onwards, to develop a different type of writing curriculum: one which is goal oriented and theoretically based on a systemic functional model of language (Carr, Ferguson & Parkinson 1989; Board of Secondary Schools Studies, Queensland 1987, 1988).

1.2 The English Curriculum for Primary Schools: 1968

This document set specific goals for writing development in the primary school. The focus from Kindergarten to Grade 2, the infants school, was on developing elementary narrative or 'story' writing abilities with an emphasis on using the child's own experience as the content for writing. The objectives for written expression in the primary grades, Years 3 to 6, were as follows:
to develop the child's ability to translate his observations and experiences into appropriate language;
to encourage independent and imaginative expression of thought and ideas;
to establish a sound regard for good English and acceptable form, and to develop understanding of and competence in using common practical and literary forms of communication.

(N.S.W. Department of Education 1968: 14)

The above objectives or goals were to be achieved by developing abilities in two broad strands of writing: dramatic and expository. The dramatic forms included story, poem and play while expository writing included 'practical communications, descriptions, reports, summaries and explanations' (N.S.W. Department of Education 1968: 14) which were mainly concerned with fact and information.

A more detailed description of some types of writing was given with some basic information about the text structure of each type; possible developmental patterns were outlined that might occur through the primary years as students developed a more expert command of a type of writing, together with some teaching strategies for helping students to develop their writing abilities in a particular type of text. For example, in respect of narrative it was suggested that upper primary students could write a new episode for a given story or write a story from a given beginning or ending to develop their writing abilities (N.S.W. Department of Education 1968: 16).

The types of writing treated in this way were: practical communication (different types of letters, telegrams and notices); story; description; reporting (diaries, newspapers, group activity reports, reviews, experiences such as excursions and projects); verse writing; exposition and explanation (including work on paraphrasing, notemaking and summarising as essential precursors to writing these types of texts) and play writing.

The linguistic resources identified as useful for students to know about explicitly in order to develop writing abilities were: vocabulary and word study; sentence patterns (including work on varying sentence beginnings and joining sentences); and traditional school grammar, a clause and sentence based grammar. The text was also treated in respect of its paragraphs and a developmental sequence was identified for working on paragraphs through the primary years. It was never made clear, however, how the paragraphs 'came together' to produce the text as a semantic unit.
A section entitled Usage gave a different kind of social dimension to the work on language. The curriculum stated:

While there is no standard English by which we can judge all varieties of English, there is a formal and grammatical way of speaking that has gained wide social acceptance, and it is that we teach in schools.

(N.S.W. Department of Education 1968: 40)

The statement is an important one in that it acknowledged that schools may need to intervene, in the sense of changing students' language use, to give them access to a successful and wide ranging participation in the affairs of the community.

The 1968 English curriculum was quite specific in the goals it set for the development of writing abilities and in respect of resources and strategies suggested to assist students in their task. Curiously, there is no mention of the assessment and/or evaluation of the student's progress in writing. (This omission is more marked in the light of a number of sections on evaluation in the section of the curriculum devoted to reading.)

Nevertheless, the setting of goals made possible some assessment of students' writing abilities in as much as it could be stated whether the students had attempted the types of writing suggested. It would also be possible to use the resources suggested for teaching writing as assessment tools: vocabulary; sentence patterns; grammatical structure; paragraph development and usage. But in no sense were any of these related precisely to patterns of language in the different types of texts identified as important for the student's writing development. These matters were dealt with in a 'global sense' as if language was used similarly in all types of texts. (It is significant to note too, that in the section on sentence patterns, all the examples given were from narrative type writing.)

The very general comments about the overall organization or part-whole structure of different types of texts were also insufficient for teachers to make accurate assessments of how students were handling this crucial aspect of their writing. As a result, evaluation of the student's progress, if based solely on evidence from these assessments, was likely to be quite 'off the mark' as far as the student's achievement was concerned.
As a result two things tended to happen: many teachers, aware that their assessment tools provided insufficient evidence for adequate evaluation of the text, fell back on making intuitive evaluations of writing development. This group was conscious of the fact that the overall quality of the text was not explained by the features they were able to identify. They gave a general comment such as 'good', 'average', etc to the writing but neither they nor, as a consequence, their students could be precise about the strengths and weaknesses of the writing. Other teachers, however, tended to rely exclusively on the tools available to them for evaluating texts and made detailed comments about sentence structure, vocabulary and punctuation, often in negative terms, and, by so doing, frequently gave the writer an inadequate, or even wrong, evaluation of the complete text.

For more than a decade I have collected many hundreds of texts written by primary school children in the course of their everyday class work and these two patterns of evaluation emerge clearly in the corpus and from many conversations with hundreds of teachers. However, the outcome of both patterns for future work in the classroom, is similar. The teacher does not obtain an appropriate input from the evaluation for developing effective classroom contexts to assist the students in developing their writing abilities and the writer does not gain an explicit understanding of his/her own strengths and weaknesses.

To sum up: the English curriculum for 1968 focussed primarily on writing development in terms of different types of texts, but the resources made explicit to teachers and students as tools for developing texts successfully were sentences, words and paragraphs. There was no clear description of the text structure of different types of writing nor any mention of the linguistic resources for developing texts. Traditional school grammar, a clause and sentence based grammar was the principal linguistic resource suggested in this curriculum for students learning to write and for teachers to use in gathering evidence of progress in writing, a state of affairs that was far from satisfactory for developing writing abilities.

It is important to point out that another major problem in the 1968 English curriculum was the absence of any information about the link between text and context, both situational and cultural. This comment is not intended as a criticism of the curriculum writers: at the time of writing there was very little information educators could draw on about language as a social semiotic, that is as a system for making meaning whose potential is drawn on to create texts according to the contextual demands that have evolved over long periods of time in a given society.
As a result the types of writing identified in this curriculum as goals for students to master were presented almost in a vacuum as far as the life of the society was concerned, including the role of particular types of writing in learning, in different areas of the curriculum. In other words the function of different types of texts in the society was not made apparent to the learner. The writing was not related to the achievement of particular goals in the community, nor to the way learning proceeds in subjects such as science, the social sciences, art and craft, mathematics, etc.

It is important to focus on the absence of text and context links in the 1968 curriculum and on inadequate resources suggested for teaching and assessing writing. The criticism has been made of work in literacy within a systemic functional model of language that because it focuses on different types of texts, or what within the systemic functional framework are known as genres, there is a wholesale return to the goals and strategies of the type of curriculum exemplified in the 1968 document. This is not the case as will become apparent in the course of this thesis.

1.3 The Language Curriculum for Primary Schools: 1974

The 1974 language curriculum was apparently similar to that of 1968 in one of its main objectives:

To promote language learning through the use of language for a variety of purposes and in a wide range of situations, to organize activity and provide pertinent instruction.

(N.S.W. Department of Education 1974: 5)

But unlike the 1968 curriculum it specified no types of texts which children should develop competence in writing to achieve a variety of purposes. Rather the emphasis was on the students choosing on the basis of their language experience, the type of text, and the usage appropriate to the given situation. The section on writing states, 'His (the child's) observations, thoughts and feelings are communicated in a variety of written forms.' (N.S.W. Department of Education 1974: 15). But what these forms might be was not specified.
This focus indicates a marked change in teaching literacy. The role of the teacher had become a facilitating, rather than a teaching one. By developing particular types of classroom activities, which mainly focussed on the student's experience, it was believed the student could and would draw on prior linguistic experiences as a resource for developing written texts. While it was acknowledged that not all students might have the same range of linguistic experiences to use as a resource for developing texts, both spoken and written, the only strategy suggested for improving this situation was that 'the teacher provides opportunities for appropriate language experiences' (N.S.W. Department of Education 1974: 3).

The resources suggested for all aspects of language development were experiential, both actual and vicarious - through media and printed materials. The curriculum stated the primacy of experience very clearly: 'recognition of children's experience as the main resource for learning' (N.S.W. Department of Education 1974: 9). The primacy of experience as the principal resource for language development was reiterated in the section devoted to writing:

Writing provides a necessary and natural extension of listening, talking and reading situations. The child's own writing arises from his experiences and his skill develops as many opportunities are provided for this form of expression. His observations, thoughts and feelings are communicated in a variety of written forms.

(N.S.W. Department of Education 1974: 15)

Despite other statements in the document about using language for a variety of purposes the section on writing treated it primarily as a personal matter; language use was not related explicitly to different types of texts in use in the community or in the school. The upshot of these approaches to language development was that enormous responsibility was placed on the student alone to learn how to write successfully.

The 1974 curriculum, unlike the 1968, included a general statement about the need to evaluate all aspects of language development.

To evaluate a child's language learning over a wide range of activities and uses, in terms of the effectiveness and appropriateness of communication.

(N.S.W. Department of Education 1974: 5)

But as the curriculum suggested no specific goals for attainment in writing and no tools for assessing texts and classroom contexts for writing, other than intuitive
ones, it is difficult to understand how any worthwhile evaluation could be made of the student's writing development in terms of effectiveness and appropriateness as the statement on evaluation suggested.

The following section, Appraisal, from the section of the 1974 curriculum devoted to evaluation of writing, reveals very clearly how much was considered to be known implicitly by teachers and students and how intuitions were the tools for assessment.

The child writes because he has something to say through the medium of writing. His writing occurs in many forms and in many places because of the variety of stimuli which motivate the child to write. In a natural give and take situation, the child receives encouragement and experiences pleasure by reading his work aloud. Sometimes an audience - his peers, teacher or others - assists him to realize that his writing may need to be improved. Imaginative and original ideas, clear and simple expression and sincerity are the qualities to be encouraged.

The teacher promotes growth by helping the child to overcome problems as they arise. Teacher appraisal is a matter for direct personal contact with each child who does not write primarily for evaluation but has a particular purpose and audience in mind. The teacher evaluates positively, encouraging all signs of developing competence, and not as a proof reader correcting all errors. Numerical marking of a child's writing in a competitive situation does little to promote development.

A child's writing is shared by including it in class collections of stories, poems, themes and displays. From this sharing both the teacher and the children gain pleasure and satisfaction and can see individual and group development over a period of time.

(N.S.W. Department of Education 1974: 16)

It is important to note a bias in this statement similar to one found in the 1968 curriculum. The focus on 'imaginative and original ideas' as important qualities to be fostered points to an emphasis on narrative writing in the primary school curriculum. This bias is similar to that seen in the examples of sentence patterns, all from narrative type writing, presented in the 1968 curriculum. The focus on imagination and originality contradicts the general aims of writing for a variety of purposes: in some types of texts, like exposition and explanation, imagination and originality are likely to be inappropriate qualities in the writing. The reader senses from these kinds of emphases that narrative writing is highly valued, perhaps above all others, in the primary school.
The main conclusion to be drawn from the approach to evaluation presented in Appraisal is that it becomes a virtually meaningless activity for understanding and charting a student's progress in writing. This is largely because the goals are vague and indeterminate: writing for a variety of purposes, and the assessment tools are intuitions based on uninformed observation. This curriculum did not make it possible for teachers to develop more specific goals in respect of writing for a variety of purposes according to their students' curriculum and community needs. No support materials were developed to give teachers an understanding of the different types of texts their students might need to write. Nor did their professional and inservice education provide them with appropriate linguistic tools to use in the classroom. In fact, the teaching of grammar was actively discouraged on the grounds that research evidence showed that it was of no benefit in assisting students to develop writing abilities (N.S.W. Department of Education 1974: 5).

To sum up: the 1974 writing curriculum saw a shift from specific goals for writing to children writing for their own needs and purposes and drawing on previous linguistic and other experience to do this. The teacher's role became a facilitating one to provide contexts that would give rise to the writing. While evaluation of children's writing development was required no assessment tools were provided, thus leaving the teacher to make an intuitive response to the text. In the 1974 document the writing curriculum had become hidden: there were no clear goals or strategies for teaching writing but, as indicated earlier, the primacy of narrative was hinted at. This put young writers in a difficult position. Students might move in the direction the teacher was hoping or looking for as far as writing was concerned. But if this was not the case the writers would be on their own in their efforts to develop writing abilities.

1.4 Writing K-12: 1987

The statement of principles in this document differs from previous ones in some important respects: 1) writing is seen as a means for learning as well as a means for communication; 2) it is viewed as both a process and a product. The structure of a text is described as shaped by a particular purpose, which is identified by its register, and assessment and evaluation are linked to all aspects of the writing process as
well as teaching programs and the resources used for writing (N.S.W. Department of Education 1987: 3).

Before we examine these features in more detail let us note some similarities between the 1974 and 1987 curricula that are important in considering questions of assessment and evaluation. There is still a focus in the 1987 curriculum on providing classroom experiences 'to draw out' or 'give rise to' students' written texts. But what kinds of experiences may lead to which types of texts is not dealt with: hence the difficulty of evaluating the success or otherwise of the classroom contexts for writing. It must be kept in mind this is a major problem as the 1987 curriculum states that teaching programmes should be evaluated.

There is also still the view that by 'immersing' students in language through exposure to a variety of models and giving them frequent opportunities to write they will internalize and select what they need to know for writing different types of texts.

Children learn language when they

- draw from their language experiences what they need to learn or decide to learn at a particular time
- draw on demonstrations of language in use that are provided over and over again.

(N.S.W. Department of Education 1987: 19)

This view of learning to write leaves implicit, for teachers and students, the relationship between text and context and thus makes it seem that learning the very complex set of relationships that relate texts to contexts appropriately, identified in this curriculum as register, is a simple almost incidental matter. (For a detailed account of what is involved in teaching young children a type of text, or genre, first in speech and then in writing, see Gray 1987a.) In addition, the evaluation of progress in writing different types of texts becomes impossible: students will write what they want or need to write and this may vary from student to student and school to school.

Once again too, as a result of this approach, the task of successful learning as far as writing is concerned becomes the responsibility of the writer/learner. Children, according to the above quote from Writing K-12, identify what they 'need to learn or decide to learn at a particular time'. The document also states that teachers should provide opportunities for students to identify what it is that they
next want to learn (N.S.W. Department of Education 1987: 19). The statement is a puzzling one. To identify what you want to learn next in any field, in other words your goals, means that you already have some understanding of the range of possibilities that lie ahead, or you have a mentor who can make explicit what the possibilities are.

In a similar vein the curriculum states that teachers should draw their students' attention 'to how written language communicates meaning in a wide range of situations' (N.S.W. Department of Education 1987: 18). The implication, in the light of a complete lack of information about the linguistic characteristics of different types of texts, is that these matters are simple and transparent when, in fact, they are complex and far from understood in any comprehensive fashion as yet by linguists working in this area. The upshot of this is that teachers have no linguistic resources for assessing the approximations their students make in developing abilities in writing different types of texts, as the curriculum exhorts them to do, and hence cannot evaluate objectively the text, or, as it is referred to in this curriculum, the product, and consequently cannot plan effectively for experiences that build on students' present competencies (N.S.W. Department of Education 1987: 20). In other words in some crucial respects the 1987 curriculum is little different from that of 1974.

Let us now return to features of the 1987 curriculum that appear for the first time in a New South Wales writing curriculum. One is the focus on writing as a means for learning. In fact very little is written about this for the K-6 years. The main thrust is that writing occurs in many areas of the curriculum and can play an important part in learning, in the sense of clarifying and ordering students' knowledge (N.S.W. Department of Education 1987: 27). An important aspect of this function of writing is for students to learn notemaking and summarizing which should be taught to them by teachers. It is interesting to note here an approach that is contradictory to earlier parts of the curriculum. The direct role given to the teacher in teaching notemaking and summarizing indicates an area where apparently the student does not identify his/her needs in writing, nor is able to draw on implicit knowledge to handle these types of writing. These kinds of contradictions make it extraordinarily difficult to identify a coherent theory of language development or language learning informing the writing curriculum.

Viewing writing as both process and product is an important aspect of the 1987 curriculum, particularly as far as assessment and evaluation are concerned.
The writing process is identified as particular stages or different kinds of activities that writers undertake leading to the production of a text. These stages are as follows: 1) preparing; 2) drafting; 3) revising and 4) publishing. Preparing, the first step in the process, involves choice of register, that is, according to the 1987 curriculum, the purpose of the text and the readership for whom the text is intended. In this section of the curriculum there is a move back to implicit knowledge drawn on by the student:

In preparing to write, writers need to identify why they are writing and for what readers. By thinking, talking and reading about the topic they can clarify for themselves the purpose and readership for their writing. They can then start to make decisions about how they will write, including the form their writing will take and the words they use, in other words they decide on the register for their writing.

*(N.S.W. Department of Education 1987: 29)*

Drafting, the second step, as the name suggests, is the 'first go' at producing a text. It is indeed important to acknowledge that rarely is a satisfactory text produced at the first attempt. It is also important for young writers to realise this is likely to be a messy stage, with all kinds of marks and changes made on the page. There was a time when students were expected to 'get it right' at the first attempt: an impossible task for many experienced writers. So it is important to introduce students to the ways they can work on texts over a period of time.

Revising, the third step, involved working over the first draft:

They (students) might change features of content, organization or style, perhaps to express their ideas more clearly or to write in a more pleasing style.

*(N.S.W. Department of Education 1987: 31)*

The final stage of the process is publishing when the text is presented to another reader or readers: this is a narrower meaning for publishing than is usually understood in community use. In the community 'publishing' is seen to mean a wide and public audience of some kind many of whom, if not all, are unknown to the reader. It also implies a certain kind of professional presentation, in respect of print, format and illustration.

There is no doubt it is important to recognize the physical stages that constitute the process that many writers go through in producing a text.
Nevertheless it is apparent that the first three stages are intended to provide opportunities for students to draw on knowledge about texts which they have, in some way, internalized. The writer is very much on his/her own, as the description of the writing process makes clear, in developing writing abilities.

There is one role given to the teacher in the 1987 curriculum that is different from any mentioned in the two previous language documents: that of the conference organizer.

A writing conference is a meeting that takes place either between teacher and students or among students themselves for the purpose of helping students with their writing.

(N.S.W. Department of Education 1987: 54)

Yet even in this situation the teacher's role is a facilitating rather than a guiding one as the following questions for the teacher reveal:

How's it going?
What are you going to do next?
What do you think of what you've written so far?
What does this part mean?

(N.S.W. Department of Education 1987: 54)

All these questions assume students can articulate knowledge and judgments of texts on the basis of a 'drawing out' process. Even a question like, Can I help?, assumes that writers can both identify and articulate any difficulties they might be encountering.

The other feature of the 1987 curriculum which distinguishes it from the 1974 is the introduction of register to explain how a text is shaped by its purpose and its readership; but nothing is said about how these factors shape the text. What this means in terms of text structure and patterns of linguistic choices is not mentioned. Learning registers, like other aspects of language learning, is seen to be an implicit, indirect matter that is internalized over time. The following quote makes this perspective quite clear:

As they grow in experience and proficiency, writers are better able to write in, and select appropriately from, a widening range of registers.

(N.S.W. Department of Education 1987: 39)
When it comes to assessing and evaluating students' writing the document states that methods of assessment should include observing students while they are writing. Such assessment also involves drawing information from work samples collected over a period of time (N.S.W. Department of Education 1987: 10). One must immediately ask: what information? When the only assessment tool is observation evaluations can only be made intuitively. Yet, at the same time, the curriculum states that students should grow in their ability to use language appropriately according to the purpose and intended readership for the writing; revise and evaluate their writing; shape and structure their writing with attention to word choice, form, logic and organization; use standard spelling, punctuation and grammar; use writing for a wide range of purposes; select from a wide personal repertoire of writing styles and structures; express complex ideas clearly and logically. (N.S.W. Department of Education 1987: 33)

These objectives are for the most part, laudable but the lack of specificity and exemplification and provision of strategies for developing contexts and tools for working on texts means that the writing curriculum is hidden for teachers and students alike. If the curriculum is hidden it is impossible to develop effective assessment tools and hence to make sound evaluations of students' writing development.

1.5 Language and Language Learning in the Three Curricula

The survey of the 1968, 1974 and 1987 writing curricula has revealed the lack of a coherent theory of language learning and of the nature and function of the language system itself. There is also a marked pedagogical shift from 1968 to 1987. In the 1968 curriculum specific goals for writing were identified in terms of students learning to write particular types of texts and the teacher was given a quite clearly defined teaching role to assist in the achievement of the goals. In the 1974 and 1987 curricula the teacher's role is primarily a facilitating one: to provide classroom contexts that would enable students to draw on internalized linguistic experiences to produce texts effective for their purposes. Clearly this shift in pedagogy indicates a change in understanding about how language learning proceeds. It is viewed in the later curricula as mainly an individual and implicit kind of learning that proceeds of its own accord with indirect assistance from the teacher.
The lack of specific goals for language development is a consequence of this view of language learning, and of learning in general. There is a focus on the individual's development and the unfolding of linguistic abilities at his/her own pace and according to his/her needs that obviates the need for defined goals. This has been a constant theme in Western education for some centuries and its origins and development can be traced in the writings and work of Rousseau (1762/1966), Pestalozzi (Cubberley 1920: 541-547/1948) Montessori and Neill (1968) to name but a few educators who have followed this path. It may well be that the 1974 and 1987 curricula represent a 'full flowering' of this view of human learning. In contrast the 1968 curriculum specified writing goals which had to be taught and learned, not simply drawn out. There was a public body of knowledge that could be identified in respect of writing abilities that all students should attain in order to write successfully in the school and community.

These different attitudes regarding specific goals in the curricula reveal fundamental differences regarding the purpose of education which have serious implications for developing programmes of assessment and evaluation. The view that education should concern itself primarily with the individual's development in terms of a student's needs and individual abilities makes objective assessment and evaluation a difficult, almost impossible, task. This, in turn means, that teachers will not get the input they need to constructively assist and challenge the writer's development through well planned classroom contexts and work on texts. The end result is that the writing of many students is likely to be regarded as 'the best they can do' when their abilities could be better developed.

The setting of specific goals, on the other hand, indicates a public or social purpose for education: that it is the means for students to participate successfully in the life of the community, both in terms of school learning and a wider participation in community affairs. Specific goals admit the possibility of objective assessment and evaluation which means that students can be constructively challenged to fulfil their potential for writing development.

The view of development in individual terms, while superficially attractive with its emphasis on meeting the needs of each individual in the school system, is potentially a very risky one for certain groups in the school community because of its reliance, as in the 1974 and 1987 curricula, on 'a drawing out' of students' linguistic abilities. For example, speakers of English as a second language and students from certain socioeconomic groups often have very different linguistic
experiences to draw on which may not match the school's expectations of language use (Bernstein 1973a, b, 1975, in press).

To say, as the 1987 curriculum does, that demonstration of language in use is sufficient to provoke students into new uses of language, reveals a simplistic view of the function of language in the life of human beings and the part it plays in the construction of reality in different social groups. People learn to construct texts to meet the demands of the social contexts they encounter. Through these linguistic experiences relationships are forged in particular ways and texts are developed for specific purposes. These activities, over time, subtly shape the language user's understanding, albeit implicitly, of what language is for. To introduce new purposes, and texts to achieve them, involves changing the speaker's or writer's understanding of what language can achieve and how it is deployed to achieve such goals. To engage students in this kind of language development requires close and careful attention to how language is used in different contexts and why these uses are important in the life of the individual in the school and community.

In some respects, as noted already, the 1968 curriculum was on the right track in acknowledging goals for all students to achieve in writing. It also gave equal emphasis to the role of language in the development of the individual and in participation in the society (N.S.W. Department of Education, 1968: 2,3). But it did not have any clearly defined base about how language learning proceeded. Like the later curricula it stated: 'English is a living language and it is learned through experience and use' (N.S.W. Department of Education 1968: 3). But learning language through use was obviously regarded differently in the 1968 curriculum because the teacher was given a role of instructing rather than facilitating. What is missing in this curriculum is how teacher and student interact in the language development programme. While the role of the teacher is fairly clear the role of the student is undefined and hence leads one to assume the student is a rather passive learner in the language development programme.

Language itself became invisible in the 1974 and 1987 curricula. The system which is at the centre of human communication and the construction of meaning was lost sight of completely. (The reasons for this will be examined more closely in Chapter 2). Despite the fact that students were urged to write for a range of purposes the functions of language in the social context were not explored. In all three curricula there were almost incidental references to the traditional cognitive view
of language function: the expression of thoughts and ideas. The most detailed attention this function was given was in the following excerpt from the 1987 curriculum:

language can concentrate thought and facilitate investigative critical and creative thinking
Through writing students can reflect on experience, re-order ideas to create new knowledge, and find relationships between the known and the new.

(N.S.W. Department of Education 1987: 26)

There is no mention, however, of the role played by language, for example, in texts that are procedural: these include recipes, instructions for playing games, making and assembling things; directions for travelling, etc. These are written texts that are important for all of us at some time in the course of our daily lives but can hardly be described as the expression of thoughts and ideas.

The excerpt quoted above from the 1987 curriculum gives us some insight into why the functions of language remain unexplored. The critical section is 'facilitate investigative, critical and creative thinking'. This statement reveals a view of language that is widely held in education: that thinking proceeds independent of language and language is merely the vehicle into which meanings, ideas, etc are slotted. Such a view makes it easy to dismiss the serious study of language in education as a pursuit unrelated to children's learning. It is one, however, rejected in this study as will become apparent in a later stage of this chapter.

The disappearance of knowledge about language from the language curriculum has had adverse consequences for education in general and literacy development in particular. While the traditional prescriptive school grammar was an unsuitable resource for language programmes that acknowledged language variation according to purpose, the wholesale rejection of all language study has meant that most educators have remained ignorant of developments in linguistics that are relevant to education. Let me consider two such developments only which are relevant to the goals of this thesis: first the focus on text linguistics that has developed in the 1970's and 80's in different schools of linguistics. Earlier grammars focussed on clause and sentence structures as well as on phonology and morphology. A clause based grammar has limited value in a programme that aims to foster abilities in writing texts, but important contributions have been made more recently by a number of linguists on how texts are constructed, both in terms

Another area of study, undertaken particularly within systemic linguistics, concerns differences between speech and writing (Halliday 1985c; Hammond in press). While educators and linguists alike acknowledge the inter-relatedness of speaking, listening, reading and writing, systemic linguists have drawn attention to and identified significant differences between how language is deployed in spoken and written texts. This represents a major area of learning for the young writer that is not even mentioned in the three literacy curricula that have been examined. Because educators in Australia are, for the most part, ignorant of these developments their contribution to any discussion about the relevance of knowledge about language remains tied to word, clause and sentence based language knowledge that is generally acknowledged by linguists to be only partially relevant to the concerns of education.

To sum up: an examination of the 1968, 1974 and 1987 curricula reveals marked changes regarding the teaching of writing. The 1974 and 1987 curricula reflect the way curriculum writers attempted to come to grips with changing views about the role of language, about language learning and indeed about the purpose of education in the latter part of the twentieth century. The focus is strongly individualistic with an emphasis on meeting students' personal needs which are often interpreted quite narrowly in respect of opportunities for personal and imaginative writing.

However, at this point, it is important to note, that educators are feeling some disquiet about the efficacy of literacy curricula that focus almost exclusively on individual development and give the teacher a mainly facilitating role in writing development. The 'freeing' of the curriculum from rigid goals and the teacher from a direct instruction role has not, in the last decade, brought dramatic improvements in the outcomes of schooling. Over half of the school population in Australia leaves before the final year of secondary school (Boomer 1987: 1). This situation has become a matter of serious concern at various levels of government in Australia as politicians realise that life in modern day society demands that students have the highest possible levels of education.
Some criticism of recent curricula comes from educators who were themselves instrumental in working for the introduction of new literacy syllabuses in Australian schools. One such is Garth Boomer, former Head of the Commonwealth Schools Commission in Australia and now Co-Director of Education in South Australia. Boomer now advocates 'a base standard of achievement to be aimed for in reading and writing, by, say, age eight' (Boomer 1987: 10). It is worth quoting Boomer's reasons for suggesting a 'standards' approach.

First, it is my opinion that many teachers of junior primary age children, although highly committed, caring and skilled, have been seduced by the literature; by certain 'sweet' visions of childhood (by Rousseauian-like conceptions of the child as 'flower') into a kind of complacency. The growth metaphor accedes to the teacher the role of facilitating nurturer. Surround the child with rich experiences, stimulation and demonstration, and learning will occur. Each 'flower', by the way, is different and bestows its special light upon the world. Such care for the learner, I contend, is not only soppy but dangerous. It is likely to breed in the child self-indulgent, self-centred complacency, if not boredom through lack of challenge. It is likely to manifest itself as excessive teacher-patience with the low or non-achiever to the point where certain children fall behind with no comfort but sympathy, understanding and a kind of care. I say a kind of care, because real care would surely lead to galvanic, concerted action to get the child up to scratch. The educational consequences of not being a good reader and writer are palpable. To care would be to intervene and TEACH.

Junior primary teachers in this audience may reject the foregoing caricature. Perhaps I am exaggerating a tendency to suit my own argument. Perhaps I am trying to exorcise some of my own guilt for over-stressing in the past the child's responsibility for learning and not stressing enough the teacher's responsibility to teach. Perhaps I am coming to terms with the unease that I have felt in many junior primary classrooms that while the teachers had organizational, process plans they seemed to lack product plans.

It is my contention that urgency and deliberateness might be injected into such classrooms if there were clearer goals about what we want each child to be able to do, at least. I know the counter arguments about the levelling effects of minimal objectives and I am not advocating that all be held back to a standard. I am advocating that the junior primary teacher be supported in ensuring that all children get off to an empowering start at school by reaching a base of competence which will keep them in the mainstream of the next stage of their education.

(Boomer 1987: 10,11)
What is critical in Boomer's statement is his acknowledgement of the need for goals in literacy development. Without clearly defined goals it is impossible to assess and evaluate students' writing development objectively and systematically and therefore, impossible to ensure that all children develop writing abilities that will enable them to work and learn successfully across the curriculum and, if they so wish, to engage in a range of community affairs.

However, setting goals is only the first step in improving literacy development. Educators must be able to characterize them objectively, because only then can they consistently assess and evaluate a student's writing development in respect of the goals set. The ways in which the goals are characterized become the tools for the assessment which, in turn, leads to an evaluation of the writer's progress in attaining certain goals.

It is argued in this thesis that what is needed for the articulation of goals in writing, and hence for effective assessment and evaluation, is a theory of language that 'fits' the objectives of the literacy curriculum. Such a theory will provide a teaching and learning resource for teachers and students alike. Because language is critical to learning in every area of the curriculum it will in fact have an application across the curriculum, although in this thesis it will be considered only in relation to writing development. A systemic functional model of language meets the requirements suggested above. That is to say, as we will see in the following section, it 'fits' the objectives of the literacy curriculum by providing a rich resource for understanding language in use.

1.6 A Systemic Functional Model of Language: A Linguistic Basis for Language Development Programmes

It is an oversimplification to say knowledge about the language system needs to be reintroduced into language development curricula in order to teach and learn literacy more effectively. Two things must be acknowledged. First, language is at the centre of successful learning in all areas of the curriculum. This is because it is the principal resource for meaning in human societies. Second, if we consider language in this way, as a resource for meaning, and hence central to learning across the curriculum, we are concerned with language in use. We are thus concerned with the range of texts, spoken and written, that teachers and students develop dialogically and monologically in the course of their daily teaching and
learning. A concern with the texts produced in classrooms involves a consideration of the way classroom situations are developed, and the teaching and learning strategies, linguistic and otherwise, that teachers and students engage in so that students may learn to write well.

If we broaden our focus to consider global goals, developing proficiency in writing for a range of purposes over a period of time, perhaps a year or longer, then we are concerned, amongst other things, with how students use language to develop different types of texts and the various ways in which we can characterize both the textual goals or models and the approximations to them. In other words a focus on language in use in school language development programmes means that knowledge about language permeates every aspect of the curriculum implementation.

A focus on language in use also imposes constraints on the choice of a language model suitable as the basis for developing an understanding of language in education. It must be a model that can deal with language in use which, in turn, means, dealing with text, the semantic unit of language in use, and with the relationship between text and context so we can understand how texts achieve their purposes in a given sociocultural context. There is, of course, a dual focus as far as text and context are concerned in educational settings. We are concerned with the written texts students produce to achieve their purposes and with the oral texts, often, but not always, created jointly between teachers and students that are deliberately instigated to give rise to and shape the students' written texts (Christie 1989a). There is, if you like, a chain effect of text and context, which is a distinctive feature of language in use in educational institutions and which I shall attempt to characterize systematically within the systemic functional model of language in Chapter 5 of this study.

It is not my concern to make absolute value judgments about theories of language and the grammars derived from them: the task is to choose the model appropriate for the task in hand, the assessment and evaluation of primary school students' writing in relation to curriculum goals. Halliday (1968b) expressed this 'relative' view of language models thus:
While there may be some similarity between the system in a scale-and-category grammar and the transformation in a transformational grammar, in the sense that instances of the two often correspond, they are not and cannot be saying the same thing, because these are different types of model. The nature of a grammatical description, in fact, is determined as a whole by the properties of the model in which it has status, as well as being conditioned by the goals that lie behind the model.

If I were asked to characterize the work in which I have been engaged together with some of my colleagues, I would say that our aim is to show the patterns inherent in the linguistic performance of the native speaker: this is what we mean by 'how the language works'. This presupposes a general description of those patterns which the linguist considers to be primary in the language, a description which is then variably extendable, on the 'scale of delicacy', in depth of detail. It involves a characterization of the special features, including statistical properties, of varieties of the language used for different purposes ('registers'), and the comparison of individual texts, spoken and written, including literary texts. This in turn is seen as a linguistic contribution towards certain further aims, such as literary scholarship, native and foreign language teaching, educational research, sociological and anthropological studies and medical applications. The interest is focussed not on what the native speaker knows of his language but rather on what he does with it; one might perhaps say that the orientation is primarily textual and, in the widest sense, sociological.

(Halliday 1968b: 193-194)

Before describing in more detail the systemic functional model of language, of which scale - and - category grammar was an earlier form, it is important to note how Halliday's remarks in this paper help to highlight some of the contradictions in the 1974 and 1987 language curricula. The key sentence is the last one 'The interest is focussed not on what the native speaker knows of his language but rather on what he does with it;'. The 1974 and 1987 curricula aim to develop students' abilities to use language but rather than focussing on what is involved in using language successfully, that is learning to relate text to context by making meanings appropriate for one's purpose, the focus is frequently on drawing out what the student is assumed to know.

The strength of the systemic functional model for educational purposes (as well as others) is that it aims to describe language in use by relating text to context. That is to say it aims to describe how texts, the semantic units of language in use, achieve their purposes in sociocultural terms. Most importantly, as we shall see, the model does this by starting with the organization of the language system and showing how the nature of its organization reflects its function in human societies.
Let us begin with a brief description of the language system to gain some understanding of how it is structured to mean. (For an introductory description of systemic functional grammar (SFG) see Halliday 1985b.) In the following sections technical terms, when first used, are printed in upper case letters.

1.7 Language as Choice

Halliday’s description of the language system is both paradigmatic and syntagmatic. The paradigmatic description is in terms of systems and system networks, which, given a certain entry condition, set out the choices (in no sense meant to represent conscious decisions) available to a speaker/writer at a particular place in the lexicogrammar. Halliday describes it thus:

A set of options with an entry condition: that is to say, a set of things one of which must be chosen, together with a statement of the conditions under which the choice is available.

(Halliday 1976b: 3)

The first set of choices in a system is described as being of primary delicacy. A primary delicacy choice can lead to more delicate choices in the system which reflect a greater differentiation in some respect as far as grammatical distinctions are concerned. Consider, for example, the following choices in the transitivity system which constructs experiential meanings.

FIGURE 1.1: The Transitivity System in English

The entry condition for the system is clause; the choices at primary delicacy in the system representing the greatest degree of grammatical differentiation are MATERIAL; BEHAVIOURAL; MENTAL; VERBAL; RELATIONAL; EXISTENTIAL. One of these things must be chosen for experiential meanings to be constructed in the clause. The choice MENTAL, for example, opens up another set of choices:
PERCEPTION; COGNITION AND AFFECTION which distinguish more delicate grammatical differences within the choice MENTAL. (Other primary choices in the transitivity system also lead on to more delicate choices for experiential meanings.)

1.8 Language as Chain

The paradigmatic choices are known as FEATURES in a system. The choice of the feature MENTAL, for example, leads through realization rules to a STRUCTURE which comprises a configuration of FUNCTIONS occurring as a sequence, in a line, so to speak. Berry has given the 'commonsense name' CHAIN to syntagmatic relations (Berry 1975: 51). The following structure is one derived from the choice MENTAL:

1 MENTAL • Senser mental Process Phenomenon

This structure is a configuration of the functions Senser, mental Process and Phenomenon. It encodes the realization of experiential meanings in a clause. It would for example, describe the experiential structure of a clause such as the following:

2 I like linguistics
\ Senser mental Process Phenomenon

It is important to note that the function labels are also semantically oriented, a fact of considerable importance in a description which aims to illuminate how language works to mean. However, as Halliday states

the functional label has no significance in itself. Its significance lies in its relationship to other functions with which it is structurally associated; the total structure is what expresses, or realises, the meaning intended by speaker or writer.

(Halliday 1985b: 32)
1.9 Language Strata

Halliday identifies three strata in the language system; SEMANTICS; LEXICOGRAMMAR; PHONOLOGY which he glosses respectively as a system of meanings, a system of wordings and a system of soundings.

The strata are related through realization or encoding (Halliday 1974a). So meanings are encoded as wordings and wordings as soundings (or writing). However, the distinction between semantics and lexicogrammar is not as clearcut as it may seem from this description. Halliday has said that meaning resides in the lexicogrammatical stratum of language as well as in system networks outside language (Halliday 1974a) and there is no clearcut line between the two strata in respect of semantics. Most work has been done on the formalization of the lexicogrammatical stratum in the systemic model (Halliday 1961, 1985b; Muir 1972; Berry 1975, 1977; Fawcett 1980; Halliday & Martin 1981; Halliday & Fawcett 1987).

Martin, like Halliday, distinguishes three strata in the language system. He too identifies lexicogrammar and phonology as language strata but identifies the third stratum as discourse semantic (Martin 1981, 1983a, b, 1984b, d, forthcoming).
which he has formalized with a number of system networks. The first steps towards formalizing the semantic stratum were taken by Halliday and Hasan (1976). The discourse semantic stratum comprises the dependency-type relations of REFERENCE, CONJUNCTION, LEXICAL COHESION and CONVERSATIONAL STRUCTURE. The first four of these types of relations were described in some detail by Halliday and Hasan (1976) in terms of cohesive relations, a resource for constructing text, but not formalized by them, as by Martin, into system networks. Martin’s tri-stratal model is outlined in Figure 1-3.

**FIGURE 1-3: Tri-Stratal Systemic Functional Grammar (Martin 1985a: 249)**

<table>
<thead>
<tr>
<th>CONVERSATIONAL STRUCTURE</th>
<th>TRANSITIVITY</th>
<th>TONALITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONJUNCTION</td>
<td>THEME</td>
<td>TONICITY</td>
</tr>
<tr>
<td>REFERENCE</td>
<td>MOOD</td>
<td>TONE</td>
</tr>
<tr>
<td>LEXICAL COHESION</td>
<td>group and word LEXIS</td>
<td>foot and syllable</td>
</tr>
<tr>
<td>discourse semantic</td>
<td>lexicogrammar</td>
<td>phonology</td>
</tr>
</tbody>
</table>

The relations in discourse semantic are those of dependency, as, for example, in REFERENCE where, the identity of a pronominal reference item may be retrieved from another nominal group in the text. Consider the following example:

3 James hit the cricket ball for six.  
It went out of the ground.

A dependency relation exists between 'It' and 'the cricket ball' whereby the identity of 'It' is retrieved from the nominal group 'the cricket ball'.

In the lexicogrammatical stratum the relations are those of constituency whereby a clause is described as comprising one or more groups which may comprise one or more words. These classes of units are identified as being of different ranks. Figure 1-4 describes the constituency structure of the clause: James threw the ball over the fence.

**FIGURE 1-4: Constituency Structure of the Clause**

<table>
<thead>
<tr>
<th>James threw the ball over the fence</th>
</tr>
</thead>
<tbody>
<tr>
<td>group</td>
</tr>
<tr>
<td>word word word word word word word</td>
</tr>
</tbody>
</table>
1.10 Language: A Resource for Meaning

The internal organization of natural language can best be explained in the light of the social functions which language has evolved to serve: Language is as it is because of what it has to do.

(Halliday 1973: 34)

In drawing system networks to identify the potential for grammatical choices Halliday found a tendency for networks to cluster in three distinct groupings. That is to say a number of systems were strongly interdependent but these systems were relatively independent of others which clustered into two other fairly clear cut groups. Halliday saw these groups as having a metafunctional organization at clause rank and he identified each metafunctional grouping semantically: the three metafunctions are IDEATIONAL, INTERPERSONAL and TEXTUAL.

The ideational metafunction is further subdivided into the experiential and logical. The potential for meaning of system networks in this metafunction is the representation of experience and the logical relations of language. The systems of TRANSITIVITY and TAXIS are the two principal systems which render ideational meanings in the clause.

The interpersonal metafunction groups those systems which enable participants to interact, and the speaker/writer to make judgments about experiential meanings in respect of usuality, possibility, certainty, etc. A principal system in this metafunction is that of MOOD.

The third metafunction, the textual, has an enabling function as far as the development of text is concerned. The system networks within this metafunction provide the resources, or meaning potential for the construction of text. A principal system in this metafunction is that of THEME and INFORMATION. This system sets out the choices for ordering the information of the clause as a message. Halliday says this about the textual function:

the 'textual' function is not limited to the establishment of relations between sentences; it is concerned just as much with the internal organization of the sentence, with its meaning as a message both in itself and in relation to the context.

(Halliday 1973: 107)
In any given clause there are simultaneous choices for meaning in systems of the ideational, interpersonal and textual metafunctions.

Halliday stresses, as the quote at the beginning of this section makes clear, that the metafunctional description of language is not imposed from outside language to satisfy some theory of linguistic functions; an analysis in something like these terms is necessary (whatever form it finally takes for the language in question) if we are to explain the structure of clauses.

(Halliday 1973: 39)

At this point let us attempt to relate the description of the model thus far to the educational purposes of the language curriculum. First, the paradigmatic description of language, which identifies its meaning potential in terms of choice, enables educators to identify both the potential of the system in terms of sets of choices and the choices that are actually made by writers (and speakers) in given texts, a fact likely to be of significance in considering the demands made on language by different types of texts.

Second, the function labels of structures enable educators to develop an understanding of how language works to mean through the relationships between the functions of a given structure, whether the unit of language be a clause complex, clause or group.

Third, the metafunctional groupings of system networks enable us to identify what we use language for: to represent experience, to interact and, as a precondition of both of these, to develop text. All three metafunctional meanings are present in the clauses we speak and write. Consider the analyses of the following clause:

FIGURE 1-5: Experiential Structure of the Clause

<table>
<thead>
<tr>
<th>Actor</th>
<th>ran</th>
<th>quickly</th>
<th>across</th>
<th>the</th>
<th>street</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>material</td>
<td>circumstance</td>
<td>of Manner</td>
<td>of Location</td>
<td></td>
</tr>
</tbody>
</table>
The experiential meaning resides in the relationships between the functions of the transitivity structure: Actor; material process; circumstance of Manner; circumstance of Location. The interpersonal structure is described thus:

FIGURE 1-6: Interpersonal Structure of the Clause

<table>
<thead>
<tr>
<th>Subject</th>
<th>Finite</th>
<th>Predicator</th>
<th>Adjunct</th>
<th>Mood</th>
<th>Residue</th>
</tr>
</thead>
<tbody>
<tr>
<td>She</td>
<td></td>
<td>ran</td>
<td>quickly</td>
<td>across the street</td>
<td></td>
</tr>
</tbody>
</table>

and the clause as message as follows:

FIGURE 1-7: Textual Structure of the Clause

<table>
<thead>
<tr>
<th>Theme</th>
<th>ran</th>
<th>quickly</th>
<th>across the street</th>
</tr>
</thead>
<tbody>
<tr>
<td>She</td>
<td></td>
<td></td>
<td>Theme</td>
</tr>
</tbody>
</table>

This description of the tripartite functional structure of the clause reveals how educators' commonly held view of language as structures into which experiential meanings are slotted is an impoverished view of language function. For one thing, it ignores the role of language in forging personal relationships and in structuring messages and ultimately texts. But most importantly it ignores that language is itself a resource for meaning. It is impossible to promote language development adequately in speech or writing, unless the potential of language as a resource for meaning is well understood. Without this knowledge it is also impossible to understand how language is a tool for learning. Representing experience, interacting with teachers and other students and developing texts are how we engage with new learning and develop our understanding of particular fields of knowledge. All this occurs through the meanings we make with language. Our ability to use the potential of the system to mean in creating different types of texts, in speech and writing, is at the heart of successful learning.

But there is another step to be taken in understanding how we use language to mean and that is to consider the relationship between text and context; that is how texts are shaped by contextual demands.
1.11 Text and Context: Language in Use

The description of the language system in terms of choices, and the three broad metafunctional groupings of systems, points towards the possibility of relating language in use, that is text, to its context. For Halliday and Hasan the context of situation is the means for distinguishing the contextual categories which relate text to context. Halliday describes the categories thus:

FIELD is concerned as social action with 'that which is "going on", and has recognizable meaning in the social system; typically a complex of acts in some ordered configuration' while subject matter is a special aspect of field whose recognition as a separate abstraction depends on where the social action is located on a continuum of language-in-action to language-as-reflection;

TENOR is concerned with social roles, the 'cluster of socially meaningful participant relationships', both permanent ones and those specific to the situation, while discourse roles are the specifically linguistic roles of questioner, informer, etc., taken up by participants in the situation;

MODE is concerned with the symbolic organization of the text, i.e. 'with the particular status that is assigned to the text within the situation; its function in relation to the social action and the role structure, including the channel and the medium and the rhetorical mode'.

(Halliday 1977b: 200-203, passim)

Halliday relates the contextual categories of field, tenor and mode to the system networks in the three metafunctional strands of language. There is a tendency for choices in field to determine choices in systems within the ideational metafunction, for example, TRANSITIVITY. Choices in tenor tend to determine choices in systems in the interpersonal metafunction, for example MOOD and choices in mode tend to determine choices in the textual metafunction, for example, THEME and INFORMATION.

Through the 'hook up' between the categories of the context of situation and language, speakers/writers produce TEXT which is defined by Halliday and Hasan as a SEMANTIC unit (Halliday & Hasan 1976: 2). The semantic unity of text is explained through coherence which is identified in respect of the context of situation, which requires the appropriate register, and in respect of internal properties of the text which can be described as cohesive. Both properties are required for texture, the distinguishing property of text (Halliday & Hasan 1976: 23).
Text is realized linguistically and its relation to the context is created through certain patterns of choices in the language system made in discourse semantic, lexicogrammar and, if spoken, phonology. Halliday states that the patterns of choices discerned in different types of texts include typical selections which are the result of the 'relative frequency of options in the different systems' (Halliday 1977b: 206). These typical selections are what constitute the REGISTER of a text for Halliday. However, as Halliday and Hasan point out, in addition to the typical linguistic patterns distinguished in texts there is also what they describe as 'the text's macrostructure which identifies it as being of a particular type: conversation, narrative, lyric, commercial correspondence and so on' (Halliday & Hasan 1976: 324).

Working within the framework of register theory Hasan has investigated the macrostructure of texts which she identifies as the text's generic structure. Hasan's early work on the macrostructure of texts was with spoken texts: in particular a 'buying and selling' text in a greengrocer's shop (Hasan 1979) and 'an appointment making' text between a patient and a doctor's secretary (Hasan 1978). Hasan identified distinct stages or parts in each text, some of which were identified as obligatory, others as optional. The stages were labelled according to their functions: in the buying and selling text the following stages occurred in sequence: Sale Initiation ^ Sale Response ^ Sale Compliance ^ Sale Enquiry ^ Purchase ^ Finis. Hasan's approach to the generic structure of these texts was from a consideration of the function of the different parts: she did not work from lexicogrammatical and cohesive patterns to identify distinct stages nor did she, with these texts, support her generic structure analysis with linguistic analyses of the texts.

For Hasan the structure potential of a text, that is its generic or macro structure, is derived from its contextual configuration. The contextual configuration comprises the specific values given to field, tenor and mode in a given instance of language use.

1.12 Genre and Register

Working within the systemic functional model Martin (1981, 1984a, b, 1985a, c) has stratified context into context of culture and context of situation with GENRE linked to the context of culture as the possible set of purposes realized through different types of texts in a given culture. Register, in Martin's definition, is linked
to the context of situation as the possible set of choices for field, tenor and mode respectively within a culture. Martin claims genre probably acts as a cultural constraint on possible combinations of field, tenor and mode. (It is difficult, for example, in our present day culture to imagine a successful joke about rape.)

Martin describes genre as a staged, goal oriented social process (Martin, Christie & Rothery 1987a, b). Members of a society are constantly participating in a variety of genres, spoken and written, in the course of their daily lives: buying and selling encounters; service transactions; reports; narratives; consultations; making appointments, etc. As can be seen from this short list the term genre is used to describe a variety of text types, from the most everyday occurrences of language use, such as making appointments, to a text such as narrative, often associated with literary works.

The sociocultural purpose or goal of a given text is achieved through the stages of the genre. In an early piece of work on genre Rothery (unpublished seminar paper 1978) investigated the stages of a patient-doctor consultation where the purpose was for the doctor to give and the patient receive a diagnosis of the patient's symptoms of ill-health. The stages identified in terms of function were as follows: Greeting ^ Problem Specification ^ Physical Examination ^ Diagnosis ^ Patient Enquiry re Diagnosis and Treatment ^ and Farewell. By doctor and patient 'working through' these stages the purpose of the consultation was achieved.

Genre is identified by Martin as a connotative semiotic. That is to say it does not have its own expression plane but is realized through another semiotic system, register, which is realized through the denotative system of language. The relationships are presented in Figure 1-8.
Texts are determined by genre (and other semiotic systems which are part of the context of culture) and register (the meanings associated with the context of situation - field, tenor and mode). Furthermore, the oral and written texts which people create also act upon and influence the contexts (genres and registers) which are part of the environment of all speakers and writers.

FIGURE 1-8: The Relationship between Text and Context
(after Macken in Macken et al 1989a: 8)
The stratification of context in respect of genre and register enables us to account for shifts in field, tenor and mode which can occur in different stages of a text and to see these shifts occurring as a consequence of the underlying organization of field, tenor and mode by purpose or genre. For example, in the analysis of the doctor-patient consultation Rothery found that the field differed from stage to stage of the generic structure: symptoms, in terms of patterns of bodily behaviour, were elicited verbally by the doctor in the Problem Specification stage; the body was examined by touch and exerting pressure in the Physical Examination stage and the decision about the nature of the illness and possible courses of treatment were given in the Diagnosis stage. As one would expect, given the shifts in field, there were correspondingly different patterns of transitivity choices in each of the stages. Similarly shifts in tenor and mode occurred in different stages of the text. (It must be noted however we do not know in how many or in which genres there are shifts in all three register variables. This may well be more characteristic of spoken than written texts.)

In removing the text's macrostructure or structure potential from the contextual configuration of the register variables Martin has also redefined the field, tenor and mode categories. Field is defined as a 'set of activity sequences' with a global institutional purpose (Martin 1984b: 4-5). Examples of fields are medicine, fund raising, housework, gardening, Tai Chi, etc. Each of these comprises 'a set of events' with their participants and circumstances in an expected sequence. It should be noted however, that a taxonomic organization exists in this description of field in respect of the various participants associated with the events. Consider for example, the field of medicine where there are many different activity sequences in which doctors and other health professionals participate. It is possible to classify the participants in these events in a taxonomy where the organizing principle is hyponymy. The writer has composed such a taxonomy for doctors according to their specialties, and for some medical instruments such as forceps used in surgical procedures. So, although Martin has foregrounded the activity sequences of field there is a taxonomic component in respect of the participants involved in the events.

Tenor is defined by Martin on the basis of work by Poynton (1984) where she identifies three dimensions of interactional relationships determining linguistic patterns in texts. There are status or power relations between interactants; contact relations in respect of frequency of interaction and the involvement of the interactants and affect relations in respect of the interactants' attitudes towards one
another. This description of role relations does not include those of questioner, informer, etc which are critical ones in power or status relations. These are handled by Martin in conversational structure in the discourse semantic stratum.

Mode is defined as two kinds of distance: spatial and temporal. According to these two types of distance so the degree of contextual dependence of a text varies. Spatial distance refers to the distance between participants as far as their interaction is concerned and to the potential for interaction between them. For example, telephone interactants may be continents apart but are still involved in a dialogic interaction while writers, of course, can produce texts whose readers will never be known to them, or who will never interact directly with the writer. This kind of distance is associated with different channels of communication, for example telephone, print material, face to face interaction.

Temporal distance, as the name denotes, refers to the distance in time between language users and the events, that is the field, they are talking or writing about. This distance can be exemplified through the two extremes of the continuum: language accompanying action as in games and certain procedures and language as reflection exemplified by the written text which is constitutive of the social process.

For Martin field determines choices in the lexical relations system located in the discourse semantic stratum. This system which models lexical choices in respect of taxonomic and non-taxonomic relations will be described in Chapter 9 dealing with the lexical relations analysis of the texts in the sample. The transitivity system is indirectly involved in Martin's description of field as lexical relations are derived from lexical items realizing choices in the transitivity system.

For the analysis of the sample of texts in this thesis and for a great deal of work in educational linguistics Martin's model of context has been adopted rather than that of Halliday/Hasan. (For a detailed comparison and evaluation of these two models see Plum Chapter 2 1988 and Martin forthcoming.)

Martin's stratification of context not only enables teachers to work with texts as social processes achieving goals in the sociocultural context but also to identify genre and register combinations in different parts of the curriculum. These are important aspects of the model to be taken into account when considering its suitability for educational programmes. The stratification gives the model a
flexibility and descriptive power that is advantageous in such contexts. For example, the genres exposition and discussion are frequently used in geography, history, economics, art, etc. But the field of each of these curriculum areas is different and there may be differences in tenor that are associated with writing in particular fields. Although mode is likely to be similar in written texts, there are differences, according to subject, particularly in respect of graphs and diagrams. These are incorporated in geography and economics texts in the senior secondary school but not in history. In a subject such as geography, explanation may be a commonly written genre but it does not play a part in learning art or history. The stratification of context enables teachers to see what combinations of genre and register occur in a particular area of the curriculum and how these combine across the curriculum. This kind of information is crucial for planning primary and secondary school language development programmes in a systematic way.

Teachers have some awareness of the notion of a macro or generic structure, particularly in respect of written texts as they have a strong, albeit intuitive, sense, that texts, particularly written ones, have a beginning, middle, end structure of some kind. This awareness reveals itself in comments like the following on students' work: 'This essay has a poor introduction' or, 'Where is your conclusion?' and so on. They also have an awareness of field, but tenor and mode do not touch an intuitive response as readily, so that considering generic structure as arising from the interaction of the contextual variables field, tenor and mode is a complex approach for teachers to work with. Of course this argument is a pragmatic one, but it is an important concern when introducing teachers to new approaches to language in education.

Plum (1988: 50) points out too, that neither the Halliday/Hasan model of context nor the Martin model of a stratified context has been tested in a large scale study so the decision to use one or the other at this stage is made here on the grounds of which seems most suitable as a tool for achieving educational goals in language development.

1.13 Genre, Register and the Development of Writing Abilities

The association between systemic functional (SF) linguistics and language in education is not a new one. It goes back to the 1960's when Michael Halliday became Director of the Nuffield Foundation and Schools' Council Project in
Linguistics and Language Teaching in 1964. Under his guidance Breakthrough to Literacy (Mackay, Thompson & Schaub 1970), an initial literacy programme; Language in Use (Doughty, Pearce & Thornton 1971), a language programme for senior secondary students and Language and Communication (Forsyth & Wood 1980) a programme for upper primary and junior secondary students were developed. (For an account of the development of these programmes see Pearce, Thornton & Mackay 1989.) The three programmes incorporated a sociocultural perspective of language use which was articulated in the Exploration in Language Study series edited by Doughty and Thornton (Ashworth 1973; Sharp 1973; Doughty & Thornton 1973; Doughty, Pearce & Thornton 1972; Gurney 1973; Thornton 1974; Doughty 1974; Halliday 1973, 1975; Rogers 1976). All these publications, through their interorganism perspective on language development, provided different approaches to literacy from others developed in the United Kingdom during this period. The latter will be examined closely in Chapter 2 because of their influence on Australian education, particularly in relation to approaches to teaching writing (Dixon 1967; Britton 1970a; Holbrook 1964, 1967a, b, c, 1968; Britton, Burgess, Martin, McLeod & Rosen 1975; Stratta, Dixon & Wilkinson 1973).

During this period Hasan, working within the framework of the SF model, analysed young children's oral narratives with a view to explicating linguistic differences associated with contextual dependency and independence. This analysis, in turn, was related to identifying differences in the linguistic construction of text by speakers from differing socioeconomic backgrounds (Hasan 1973a).

Halliday and Hasan's move to Australia in the late 1970's saw the beginning of a new phase of the association between SF linguistics and language in education. Halliday became the consultant to the Language Development Project (LDP), a national project initiated at the level of federal government. Although this project did not run its full course for political reasons it brought many educators into contact with the SF language model for the first time and influenced the direction of their work. Senior officers in the Queensland Department of Education, for example, have made use of the SF language model in developing language syllabuses for Queensland schools (Carr, Ferguson & Parkinson 1989; Board of Secondary Schools Study Queensland 1987, 1988). One of them, Carr, is undertaking research into the generic structure and linguistic realisation of news reports, a major type of journalistic writing (Carr in preparation).
The research undertaken in Australia has been greatly assisted by the publication of an introductory description of SFG (Halliday 1985b). Christie, at one time project officer to the LDP, has undertaken research at Deakin University, Victoria, in the genres used for classroom teaching which she has identified as curriculum genres (Christie 1986b, c, 1987c, d, 1989a). Work has also been done on the language of various school subjects thus articulating some aspects of the linguistic realisation of specialist fields and showing how knowledge is constructed in different disciplines (Martin, Wignell, Eggins & Rothery 1988; Eggins, Wignell & Martin 1987; Wignell, Martin & Eggins 1987; Martin 1989 in press; Halliday 1988). Hasan (1986a, b) has pursued her interest in the relationship between language use and success in schooling through a major research project investigating mother/child linguistic interaction in the preschool years. The sample of participants is drawn from different socioecenomic backgrounds. (Further reference will be made to this work in 1.15.) Gerot (1989) has investigated the construction of knowledge in history and science in the secondary classroom through question and answer evaluation sequences.

This brief account is by no means exhaustive of the research being undertaken in Australia within the SF model of language with a particular relevance to education. Even in this short list a range of interests is apparent. What they all have in common is a concern with making explicit in an objective, systematic way how language is used to mean in different sociocultural contexts. This is the step that must be taken first in order to understand how students need to learn to use language in order to participate successfully in the school curriculum, whether it be learning to write different genres or learning science, history and so on. This present study is thus part of a continuing and productive association between SF linguistics and education.

At this point I shall return to the 1987 K-12 writing curriculum which aims to promote students' abilities to write for a range of purposes as well as writing to learn in various areas of the curriculum. This is a view of writing that is socioculturally oriented. Purposes for writing, including those associated with learning, are derived from the culture and they adapt and change over varying periods of time. In Martin's model purpose is equated with genre in the context of culture. Through generic structure stages, which are identified in functional terms, sociocultural purposes are achieved. Genres, therefore, make explicit purposes for writing in the classroom as well as linking these to the broader sociocultural context in which the student lives and learns. Because purposes for writing change over
time according to cultural influence genres are not fixed and immutable in their structure but potentially flexible and open ended according to cultural demands (see Lemke 1984).

It is important to note at this stage that the characterization of texts in terms of their generic structure does not mean a method of teaching writing that focuses on the so-called 'formal structure' of texts in a vacuum. The whole thrust of this approach is to understand how texts work to achieve their purposes in sociocultural contexts, whether it be a science lesson or an attempt to persuade a local council to preserve an historic building. So the sociocultural context must be considered and dealt with in the classroom as well as the structure of the text. The critical link for teaching is the semantically oriented function labels given to stages of the genre and to language structures which enable teachers and students to see how texts achieve their purposes in cultural contexts and how the language works to mean in creating text.

Let us take the example referred to of writing to a local council to persuade its members to preserve an historic building which is threatened with demolition. In our culture persuasion to adopt a point of view or take a course of action is undertaken through exposition, the genre of argument. The stages of exposition are as follows: Thesis (the presentation of the case); Argument (an Argument is developed to support or deny the Thesis) and Reiteration of Thesis (the case is presented again, and more forcibly, in the light of the arguments developed). The stage Argument can be repeated a number of times. By developing these stages in the text the writer seeks to achieve a particular outcome or goal. In our culture exposition is an important genre not only in community affairs but also in school learning. Developing arguments for or against a case is a highly valued genre for providing evidence of successful learning in a given field. Geography, history, economics, biology, music, art are only some of the curriculum areas where students are required to write exposition.

The 1987 K-12 writing document makes reference to the register of a text:

The structure and nature (register) of a piece of writing are shaped by the writer's purpose and the intended readership.

(N.S.W. Department of Education 1987: 7)
This description of register has elements common to both the Halliday/Hasan and Martin models but it also differs from both. For Halliday and Hasan the structure and nature of a piece of writing, a much simplified description, can be said to constitute its register. Martin, however, would reject purpose as part of register and would include field and mode as well as tenor. 'The intended readership' appears to be a reference to tenor, the remaining contextual category in Martin's model of register. There is no elaboration in the K-12 document of what is meant by 'the structure and nature' of a text nor anything about how educators can recognize these objectively and systematically in a given text.

I shall deal with the register categories as described by Martin, one by one, in relation to the development of writing abilities. Educators have a strong sense of field as evidenced in the division of the curriculum in distinct subject areas. Teachers in secondary and tertiary institutions will often define or describe what their subject is about but, as yet, there has been no comprehensive description or mapping of fields either within linguistics or other associated disciplines. (For a first attempt at developing a system network of choices for the field of dog breeding see Plum 1988: 84-86.) As noted previously, some work has been done on the realization of fields in geography, history and science by systemic linguists (Wignell, Martin & Eggins 1987). This work is important as it enables educators to develop some understanding of how different fields make varying lexicogrammatical demands on a student's linguistic resources. Most importantly it also enables educators to see how language is used to learn in this area of the curriculum.

Building up or learning a field is a complex and time consuming process but an essential one for successful writing. It involves learning at least some of a field's activity sequences and some of the taxonomies of participants involved in the events. In educational contexts this task involves oral interaction with the teacher and other students; it involves reading; perhaps viewing film or video material; talking with experts and so on. The 1987 K-12 writing document gives the impression very strongly that students draw on what they already know when they write. Of course there are many fields we engage in, and hence know about, as a consequence of being a member of a social group in our culture: these are to do with everyday life: for example, various kinds of entertainment and sporting events, household activities, shopping, etc. But education is to do with learning new fields as well as extending our knowledge of familiar ones. Moreover, the new fields are usually technical ones; that is to say they are to do with expert or technical rather than common sense knowledge. (See Martin 1989, in press; Halliday 1988;
Christie 1986c for a discussion of technicality in expert fields.) This is a task that must be worked at carefully. If students are to write texts of some length about different fields then they must be very familiar with at least some aspects of them and how they are realized linguistically.

An understanding of field and what is involved in learning fields gives 'writing to learn', a focus in the K-12 writing document, a different perspective. Ultimately, a writer must be able to develop on his/her own, and at some length, a text about a particular field. Producing a written text is almost certainly, by the nature of the task, a consolidating learning activity. It requires considerable understanding of the field under focus; it is not an exploratory learning activity. Of course learners of all ages make notes and jottings for themselves in the process of building up their knowledge of a field. These are texts primarily for the writer; but it would seem that dialogue is the tool for 'opening up a field' and taking the first steps in learning it. We can see evidence for this from child language studies (Halliday 1975; Painter 1984, 1985, 1986, 1989). Written texts, even though they may deal with issues in a problematic fashion, are undertaken at a different and more advanced stage of the student's understanding of a given field.

Choices for tenor in respect of status, contact and affect and their realization in written texts have not been investigated by linguists or educators. The dimension of affect is probably the one teachers are most aware of as there is a strongly held view in primary education about the importance of 'a personal response', particularly in writing. Many secondary school teachers hold exactly the opposite view: that there is no place for 'a personal response' in written texts apart from narrative; while others claim there is a need to introduce this kind of response into secondary writing. There is a genre-tenor connection here which teachers are confused about. Affect is an important dimension in narrative writing (see Chapter 4) which has traditionally been the dominant genre in the primary school. Factual genres, such as exposition and discussion, do not exclude this dimension entirely but it is certainly less significant and its realization is different from that in narrative. Other factual genres such as explanation and instruction do not include the affect dimension of tenor. While there may be disagreement about the need for these cultural conventions for tenor in different kinds of writing they need to be recognized for what they are: cultural conventions which have evolved over very long periods and which are currently accepted in our society.
The third register category, mode, is responsible for determining the way language is used very differently, for the most part, in speech and writing (Halliday 1985c). While there is some general awareness of aspects of field and tenor amongst educators there is virtually no awareness of mode. It is astonishing that the 1987 K-12 writing document about the development of writing abilities makes no mention of what, for most children, is perhaps the most demanding aspect of learning to write: developing control of the written mode. Let us return to Martin's definition of mode to see why this is so. Martin defines mode as two types of metaphorical distance: spatial and temporal. The mode of most written texts falls at the far end of each continuum, that is to say writers usually at some considerable distance in space from their readers. They are also 'distant in time' from the fields they write about. What this means is that most written texts must be context independent. They must be realized linguistically so that they can 'stand on their own' and be understood by readers as self-sufficient semantic units. (This does not mean that readers will understand a text where they have little or no knowledge of the field.)

For students in primary school, particularly in the early years, their oral experience is mainly with context dependent texts. Learning literacy can be regarded in one sense as learning to understand and produce context independent texts. Linguistically this involves students in deploying language resources differently: for example choices in reference, conjunction, transitivity and the clause complex, to name only some systems, may differ according to mode. In the factual genres, particularly exposition, discussion and explanation, mode demands are responsible for the choices of grammatical metaphors such as nominalizations which turn actions and reasons into 'things' (Halliday 1985b). (For a discussion of mode differences in two written texts, one produced in a classroom; the other a 'letter to the editor' in a newspaper see Martin 1985b.)

There is a common tendency in primary schools for teachers to believe that if students are asked to write for an audience outside the classroom the appropriate linguistic resources will be drawn on intuitively and context independent texts will be produced. Conversely other teachers argue the reason why students produce abbreviated, and sometimes context dependent texts, in the classroom is because they are writing for the teacher, an audience who is 'near in space' and who has often shared the experiences they are writing about. Both views are simplistic and take no account of the linguistic learning that has to go on for children to develop control of the written mode.
Chapter 1: The Assessment and Evaluation of Written Texts

The above account is a very brief and general outline of the contribution a systemic functional linguistic model can make if it is used as the basis for a writing programme. It also highlights the inadequacies of a writing curriculum that fails to come to grips with a theoretical basis for goals and strategies for developing writing abilities. Teachers, as a consequence, are left with vague generalities about text and context that are almost impossible to use as the basis for planning programmes and developing strategies to teach writing. Before considering other aspects of the use of this model in writing development we need to briefly examine another aspect of language critical to educational contexts: the role of language in the construction of social reality.

1.14 Language and the Construction of Social Reality

Language is a semiotic system and hence a tool for learning. Thus far we have briefly considered language as a system for learning the various fields or domains of knowledge that constitute the school curriculum. But the role of language in learning extends beyond to the culture itself. As children learn to use language in particular types of situational contexts for various purposes so they construct a model of the culture of which they are members and participants. This is not a matter of particular events or happenings being learned about but rather a cumulative learning experience of the types of contexts for language use in respect of register and genre. Through this experience, over time, the child constructs a model of his/her culture through its systems of meaning, or, to change the focus, in terms of its situation types. Halliday describes it thus:

So we can start from the concept of 'situation' and define the context of culture as the set of possible situation types. This is equivalent to interpreting the social system as the total set of possible social contexts.

There is however another possible perspective, one that is complementary to this one. We can choose to define the situation by reference to the culture, instead of the other way round. We have defined the culture as a system of meanings, a semiotic system. A situation (always in the generalized sense of 'situation type') is then a semiotic structure deriving from that system.

(Halliday 1975: 65-66)

It is this process that is commonly referred to as the social construction of knowledge (Berger and Luckman 1966) and the system of meanings the child is
constructing is the 'primary mode of transmission of the culture' (Halliday 1975: 66).

Understanding the role of language in the construction of social reality is as important an area of knowledge for educators as understanding the role of language in learning the school curriculum. In fact the two areas of knowledge are inextricably linked, as Bernstein's work on socialization and the development of what he has called language 'codes' has attempted to show (Bernstein 1973a, b, 1975, 1987). The main thrust of Bernstein's work has been to show that schools make particular types of linguistic demands on their students' language abilities in classroom contexts for learning and that some children, because of the way language is deployed to construct social reality within their subculture, are unable to meet such demands successfully.

From a systemic linguistic perspective we can say that by the time children start school they have already learned to mean orally in particular registers and genres that are part of their culture or subculture. They have already built up a meaning potential in respect of situation types and purposes for using language and how these are realized linguistically. This learning has taken place over years through countless interactions with adult caretakers and other children. In other words they have developed an understanding, albeit unconsciously, of what language is for in regard to the registers and genres they participate in, in the course of everyday interactions. In other words children have learned what they 'can mean' which is one aspect of what they 'can do' in the social semiotic. Halliday puts it thus:

What the speaker can say, i.e. the lexicogrammatical system as a whole, operates on the realization of the semantic system, which is what the speaker can mean - what I refer to as the 'meaning potential'. I see language essentially as a system of meaning potential. Now, once we go outside language, then we see that this semantic system is itself the realization of something beyond, which is what the speaker can do - I have referred to that as the 'behavioural potential'. I want to insist here that there are many different ways of going outside language; this is only one of them. Perhaps it would be better at this point to talk in terms of a general semiotic level: the semantic system which is the meaning potential embodied in language is itself the realization of a higher level semiotic which we may define as a behavioural system or social semiotic. So when I say can do, I am specifically referring to the behaviour potential as a semiotic which can be encoded in language, or of course in other things too.

(Halliday in Parret 1974a: 86)
Bernstein's work has been seminal in this respect, but its importance has been discounted by many educators and linguists who have failed to understand the social perspective of cultural transmission adopted by Bernstein, a sociologist, and by systemic linguists. Educators such as Connie and Harold Rosen (Rosen 1972; Rosen & Rosen 1973) and the linguist Labov interpreted his work as positing a 'cognitive deficit' of some kind on the part of some social groups or subcultures. Given the dominance of an individual and psychological perspective on children's learning in education faculties and teacher education courses this misinterpretation is not surprising; but it is nevertheless extremely damaging in its failure to take seriously the linguistic demands of schooling and how these could differ from the child's experience of language use.

The nature of these differences is only now being explored and mapped in a precise way by systemic linguists. The work of Hasan (1986a, b) and colleagues (Cloran 1989; Butt 1989) is of critical importance in mapping the semantic and linguistic interface between some subcultures in Australian society and the institution of the school. Hasan's research will provide the first detailed and systematic account of some aspects of children's language use at home and at school so that educators will gain a clearer picture of the generic, register and linguistic differences between home and school language use, particularly in relation to socioeconomic background, the essential first step before strategies can be developed to assist all children with their language development as effectively as possible.

Only now are educators starting to acknowledge the differential linguistic experiences of children and the significance of these for success in school learning. Boomer states:

There is no doubt that after five years of differentiated socialization, students come unequally prepared to take advantage of schools. This unequal preparation is the index of 'ability' which most teachers use.

(Boomer 1987: 6)

Boomer acknowledges the inherent sociocultural bias of evaluations of young children's learning abilities. But his placement of 'ability' in a sociocultural context is still a rare occurrence in Australian education.

Apart from the misinterpretation of Bernstein's work on a cognitive basis there has been and still is a great deal of confusion regarding the relationship
between language and the social construction of reality as far as educators are concerned. The notion of children developing their semantic and linguistic resources through participating with others in types of situational contexts is for some a denial of the supremacy of the individual’s role in linguistic exchanges. This view is put by Connie and Harold Rosen, both influential figures in the 1970's in the development of language programmes for primary school children in the United Kingdom. Their views were taken up in Australia, particularly in teacher education courses. The Rosens have this to say:

A much more dangerous conclusion would be that language is predetermined, that words use us rather than we use words, that we move from one context of situation to another submitting to its constraints. For not only can the individual change the context of situation unilaterally, since he is a component of that situation, but every context of situation is susceptible to change by all those who participate in it.

(Rosen & Rosen 1973: 258)

This individualistic view of language use is typical of that held by many educators concerned with language development throughout the last two decades.

In acknowledging that children's semantic and linguistic resources are shaped by the contexts they participate in and the manner of their participation we are not stating that children and adults, for that matter, are 'locked in' to genres and registers and patterns of linguistic realization as permanent, fixed resources for making meaning. The potential of the individual to behave differently, that is to change, is still there. As Halliday says:

We are not the prisoners of our cultural semiotic; we can all learn to move outside it. But this requires a positive act of semiotic reconstruction. We are socialized within it, and our meaning potential is derived from it.

(Halliday 1975: 140)

In the following section the writer argues that an important strategy for making students aware of some aspects of their cultural semiotic, and for bringing about change, is making explicit the demands of cultural and situational contexts and how these determine written texts.
1.15 Opening Up Choices for Language Development

In the Introduction to this thesis it was stated that well developed writing abilities opened up choices for students for successful learning in the school curriculum and effective participation in the wider community both in terms of occupations and community activities and issues. The discussion of the role of language in the social construction of reality has indicated that for some groups of students there may be quite major changes involved in learning the genres and registers of the school curriculum. But it is essential for them to master these if they are to have access to the same range of choices as students whose resources for meaning in respect of genres and registers include those which are drawn on by the school. In other words some semiotic reconstruction is essential for some groups of children if all students are to genuinely have equal opportunity for success in the school system. At the same time we must keep in mind all children are learning literacy in school. They are all faced with new demands on language regardless of their previous linguistic experience.

At this point let us return to the 1987 Writing K-12 curriculum for New South Wales schools to see what measures it suggests for making the curriculum accessible to all students. The principal strategy suggested for introducing children to genres and registers that are, or may be, new to them is demonstration. The implications of demonstration for learning to write as stated in the curriculum are as follows:

Teachers should
+ provide students with examples of language, how it looks, works and is used, by
  * flooding the room with labels, charts and books
  * having students spend time each day responding to this stimulus material
+ provide models for writing by literature
  * reading literature aloud every day
  * writing with the students
  * drawing their attention to how written language communicates meaning in a wide range of situations
  * helping and encouraging parents to provide similar models in the home.

(N.S.W. Department of Education 1987: 18)

It is difficult to see how these very generally focussed activities would be sufficient to induct students into genres and registers that have played little or no part in their
oral language use or reading experience, and hence are not part of their implicit understanding of what language is for, or what they can do with language. Even for those children whose preschool linguistic experience may be closer to the school's expectations of language use there is no guarantee this indirect method of teaching and learning literacy will be successful.

Earlier in this chapter where the three language development curricula were reviewed criticism was made of the lack of specific goals for writing development and the lack of explicit knowledge about language and the relationship between text and context in the 1974 and 1987 writing curricula. In a sense the teaching strategies suggested in the 1987 curriculum are an inevitable consequence of a curriculum that sets no goals and provides no knowledge about texts or language to use in teaching or assessment.

With Martin's model it is possible to make explicit cultural and situational contextual demands for particular texts and to demonstrate some aspects, at least, of how these texts work to achieve their respective purposes. Because this model enables us to make these matters explicit, teaching strategies can be developed that aim to give all students access to the meanings of particular contexts and to teach the written texts appropriate to them.

The case for explicitness and the interventional role of the teacher causes misgivings amongst educators on a number of grounds: first, explicitness and intervention are related by many to a formality of interaction between teacher and student and a 'lock-step' sequence of teaching strategies associated with the teaching of past years. Neither explicitness nor intervention are intrinsically related to either of these approaches. In fact what happens when knowledge is made explicit to teachers and students is that there is an open sharing of knowledge and, as a result, a great deal of teacher/student and student/peer group interaction. Certainly the roles of teacher and student differ. The teacher has an expert role in working with curriculum knowledge while the students' role is one of an apprentice, one who learns through the guidance of an expert.

Another cause for concern is that an explicit induction into mainstream genres and registers of schooling alienates some students from their subculture. Many teachers believe that deliberately introducing new genres and registers to students implies a denigration of the students' language. Rosen (1988) expresses this view forcibly in his critique of genre based approaches to literacy teaching. A
major theme of English teaching for the past two decades has been the importance of respecting the language students bring with them to school and acknowledging its role in everyday life and in establishing a child's identity. These fears of language denigration are unfounded. In no sense is the student's oral language denigrated. More importantly such fears are based on a false premise regarding language development. The process of learning new genres and registers does not mean those already known are replaced or abandoned but rather that there is an adding on of others to one's existing semiotic potential. Speakers and writers, regardless of class, learn what are for them "new" genres and registers in response to changing contextual demands. This is likely to occur when a person changes career or occupation; becomes involved in community work of some kind; joins a religious group or becomes chronically ill or disabled. When people learn new genres and registers they are engaged in a semiotic reconstruction in the sense that their semantic potential changes and, as a consequence, their understanding of the possibilities for participation in the various discourses of the society changes also. (See Kress 1985 for the meaning of discourse in semiotic studies.)

Explicitness about goals for writing and teaching strategies that have been developed on the basis of the systemic functional model of language means that the assessment tools are explicit and known to teachers and students alike so that evaluations can be made by both groups using objective criteria (Macken et al 1989c, d; Knapp D.S.P. & N.S.W. Department of Education; Callaghan, Knapp, D.S.P. & N.S.W. Department of Education 1989). The evaluations are the basis for deciding 'where the students go next' in developing writing abilities. This then, becomes a very good example of shared decision making between teachers and students, an activity the Australian school system, like many others, endorses highly. But without shared knowledge there is mainly shared confusion; progress is likely to be haphazard and evaluation intuitive. Intuitions do not provide an adequate basis for developing writing programmes that will meet the needs of all students in the school system.

1.16 A Discourse for Educational Linguistics

This chapter has proposed that the systemic functional model of language, as developed by Martin, provides a principled means for teaching writing across the curriculum. It enables writing tasks to be characterized in terms of genre and register and it enables teachers and students to understand how texts are
constructed linguistically. Most importantly, it also enables an understanding to be developed of the nature of the relationship between texts and their sociocultural contexts.

This is not a matter of ‘applying linguistics’ to teaching writing; rather it is a matter of interpreting and implementing the writing curriculum through using the systemic functional model of language. The integration of literacy teaching (the model has a similar potential for use in teaching reading, and in the development of oral language abilities) with the systemic functional model of language creates one part of the field of educational linguistics.

There are special features of this field that need to be noted. Educational linguistics is not only concerned with describing how language is used by teachers and students to produce written and spoken texts; it is also concerned with the assessment and evaluation of such texts. It was noted in the Introduction that assessment and evaluation are major concerns of education, and of this thesis, and that the systemic functional model through its genre, register and language descriptions provides an assessment tool which enables sound evaluations to be made of texts. It is a major strength of the model that its descriptive categories can be used for assessment purposes.

Throughout this thesis the systemic functional model will be used to describe texts and to assess them. On the basis of the assessments evaluations will be made. In the chapters dealing with the analyses of the students’ texts the sections dealing with assessment and evaluation occur at the end of each chapter. The assessment is given in the section entitled Conclusions while the evaluation occurs in the section Educational Implications. The evaluations are set in the educational context and they give some idea of the students’ achievement in relation to their six years of primary schooling. In turn, the implications for teaching strategies to address the students’ problems, or further develop the writing abilities of those students who are already writing well, are discussed.

In Chapter 5 which deals with the way the students were prepared for writing their texts, a different structure is employed. The chapter describes the way the teaching activities and the students’ composition of texts proceeded through a projection of first and second order registers, and it demonstrates how the model is used to assess and consequently evaluate the teaching activities and the students’ written texts. The evaluations are made at particular points in the chapter
coinciding with certain stages of the teaching and writing activities. The purpose of this structure is to demonstrate how assessment and evaluation would proceed in the classroom in relation to the sequence of teaching and writing activities. The chapter is thus concerned with providing a methodology for classroom assessment and evaluation as well as describing the activities that led to the production of the students' texts.

Notes:

1 I say 'almost' because brief reference is made to the place of exposition and explanation in scientific research (N.S.W. Department of Education, 1968: 19).

2 Over a period of some years educators at education conferences and inservice courses have expressed their concerns to the author about how the systemic functional language model would be used in developing pedagogies for literacy. These concerns were based on how traditional school grammar was taught, in isolation from language in use and with a focus on language knowledge in terms of rules.
Chapter 2: Teaching Writing: The Pedagogies of Traditional School Grammar, Creativity, Personal Growth and Process

In Chapter 1 the goals, strategies and assessment criteria for teaching writing in N.S.W. schools were reviewed through examining the curriculum documents for teaching writing over a twenty year period, 1967-1987. It was noted that there were marked differences between the three documents which indicated a changed understanding of how writing development should proceed in the primary school.

In this chapter the pedagogies of traditional school grammar, creativity, personal growth and process, which were the major influences on the three curriculum documents reviewed, will be examined and critiqued from a sociocultural and SF linguistic perspective of language development. While the pedagogy of traditional school grammar incorporated a linguistic perspective of clause and sentence structure, none of the approaches dealt with the linguistic construction of the written text. (The 'whole language' approach developed by educators such as Goodman 1982, 1986 and Cambourne 1986, 1988 will not be dealt with in this review.) The creativity, personal growth and process pedagogies were influenced by psycholinguistic child language studies (Brown & Bellugi 1964; Menyuk 1969; Smith & Miller 1966; McNeill 1970; Brown 1973; Bloom 1970) whose impetus came from Chomsky's development of transformational grammar (Chomsky 1965, 1968) which Chomsky saw as falling within the domain of general psychology (Chomsky 1968: 99).

The theoretical basis for the creative and personal growth pedagogies was derived from psychology and psychoanalysis. No single psychological and psychoanalytic theory informed these pedagogies although Kelly's personal construct theory of learning (Kelly 1963); Chomsky's psychological perspective of language (1968) and work based on Freud's theory of personal development were major influences on these approaches (Klein 1957; Suttie 1935; Winnicott 1965). The process pedagogy was different again in that it was technologically oriented to writing development in terms of revising and editing. Although it also incorporated a psychological perspective of writing function this was not related to any particular theory of learning or personality development.
2.1 Teaching Writing: the Role of Traditional School Grammar

Until well into the twentieth century in Australian schools learning to write successfully was regarded as dependent on learning the grammatical rules of English; learning parts of speech and parsing them as they occurred in sentences; and analysing clauses and sentences in respect of their syntax. In the latter part of the nineteenth century this learning proceeded for several years before students wrote compositions usually subclassified in terms of description, narrative and exposition (Christie 1976, 1981). Even after students had started composing texts they continued to be taught grammar as a separate component of the curriculum to assist their writing development. In other words learning to write was conceived of in terms of learning traditional school grammar and the purpose of writing was largely to demonstrate mastery of handwriting, orthography and grammar.

Christie traces the origins of this conception of learning to write to the work by eighteenth and nineteenth century scholars in English grammar (Johnson 1775; Lowth 1762/1969; Murray 1795/1968; Priestley 1761/1969) and rhetoric (Blair 1783). It was no accident that a scholarly study of English grammar, which began in the seventeenth century, was developed further in the eighteenth century, as this was the period when printed texts became much more readily available, thus enabling scholars to examine language structure closely and carefully (Christie 1981). This in itself was ultimately to have serious consequences for education as teachers regarded language as written language. There was neither an understanding of children's oral language development nor of differences between speech and writing, so educators and grammarians were ignorant of what had to be learned to move successfully from the spoken to the written mode (Halliday 1985c).

A major concern of the grammarian Lindley Murray was to describe English grammar in order to make possible a 'standard' English in the written mode (Christie 1981: 18-37). This was an important educational goal in a country where regional dialects were both numerous and varied in their grammar because it would make possible common access to the written mode for all readers and writers. In other words there was a serious and worthwhile social purpose in describing the grammar of written English. However, as time proceeded, this social purpose was lost sight of and prescription in terms of 'right' and 'wrong' usage prevailed in schools so that the social basis of standard usage was completely obscured.
Four traditional grammar sections: orthography, etymology, syntax and prosody were recognized by Priestley and Murray, and Murray identified twenty two rules of syntax which were, so Christie (1981: 31) notes, to remain the staple of grammar teaching for more than a hundred years.

The sentence became the basic unit of consideration and the various parts of speech were defined in terms of their relationships to each other in the sentence. It was a description very much in terms of formal or idealized relationships. As such, while it was possible to say a great deal of the parts of speech or of the parts of a sentence in terms of the various relationships, it was not a description which permitted of any extensive exploration of meaning in language or of purposes in using it.

(Christie 1981: 35)

The strength of this tradition can be determined from responses to a questionnaire given by the researcher to twenty nine teachers in an inservice course in 1981. When asked what was teachable about writing eighteen responded: spelling, vocabulary, sentence structure and literary devices.

In the eighteenth century the work of grammarians was complemented by that of rhetoricians who were concerned with the development and organization of texts which were addressed to particular audiences on different subjects in order to achieve specific goals. Rhetoricians were thus concerned with language in use and were well aware that 'the authority concerning what constituted appropriate or good or correct English use resided in society itself' (Christie 1981: 42). The rhetoricians of this period recognized text structure, or what systemic linguists would call generic structure, and that such structure varied according to purpose. Nevertheless rhetoric was primarily a study of oral texts which originated at least as far back as Ancient Greece (Halliday 1977a).

Despite the complementarity of these approaches to developing literacy it was the study of grammar, and in contexts far removed from language use, that dominated literacy teaching, including assessment, in public education in Australian schools. Christie (in press) suggests a number of reasons for this: first that printed texts facilitated the study of small units of language and thus the serious study of English grammar began with descriptions of written texts. Second, as noted previously, rhetoric was primarily an oral study and the rich knowledge built up over centuries was not satisfactorily transferred to the written mode, as indeed it could not be, without knowledge of the differences between speech and
writing. The rhetorical tradition survived in schools in composition writing which was not related to contexts of use as far as audience or purpose was concerned. Perennial subjects appeared time and time again. A young friend of mine in the junior secondary school in the 1970's was asked to write an English composition about a Day in the Life of a Five Cent Piece, an enthralling topic for a fourteen year old! A generation before the topic had been A Day in the Life of a Sixpence. Like the study of grammar, composition was little more than a school task.

Schools are not only places of learning but are also instruments for social control through a variety of means. Most superficially this is seen in a popular concern about the maintenance of discipline in the classroom which is frequently interpreted as the teacher 'having control' of the class. Christie (in press) suggests this was another reason for the decline of the serious study of rhetoric in schools. Teachers traditionally maintained control of groups of children by insisting on silence (on the part of the students) in the classroom. There was no place for oral rhetoric under these circumstances. But there was a place for written exercises on the grammar of English.

There is almost certainly another reason for the decline of rhetoric as being equal in importance to the study of grammar in learning to write successfully. It is commonplace in media and everyday discourse at the present time to use the term 'rhetoric' to denote a particular text as shallow and lacking in substance. It tends to be associated with language use that is, at worst, seen to constitute trickery of some kind or, at best, clever pragmatism. (See Christie in press for an example of this.) This commonly held conception points towards an ideological perspective not only of language use and language study but knowledge in general that must also be taken into account when considering the decline of teaching rhetoric from the time public education was introduced. Elementary and even junior secondary education, which was all most children received in Australia until well into the twentieth century, focussed on imparting factual information to students: information that could be classified as right or wrong. Students learned, for example, the names of the oceans and the continents of the world; the capital cities of various countries; the rivers of Australia; lists of dates of famous events; the kings and queens of England from Anglo-Saxon times onward and so on. Learning parts of speech, rules of syntax and parsing and analysing sentences that could be corrected as 'right' or 'wrong' accorded well with the 'truth' value given to knowledge in public education systems in Western societies, a focus whose origins
can also be traced back to the Greek philosopher Aristotle (Halliday 1977a; Marrou 1956).

The study of rhetoric did not fit easily with this view of learning. Rhetoric involves a relativism and a dialectic that was made very clear by the sophists in ancient Greece. In his history of education in antiquity Marrou states

Protagoras is said to have been the first person to teach that it is possible to argue for or against any proposition whatsoever.

(Marrou 1956: 57)

Implicit in the sophist's view of rhetoric is an understanding that reality is socially constructed and that language is the principal semiotic system for this construction. But a linguistic perspective of this function of language did not emerge until the twentieth century, beginning with the work of Saussure and further developed in the work of linguists such as Firth (1957); Halliday (1973, 1977b, 1978b); Hasan (1986a, b); Martin (1984e, 1985b, forthcoming); Matthiessen & Halliday (forthcoming); Poynton (1985); and sociologists such as Berger and Luckman (1966) and Bernstein (1971a, b, 1973a, b, 1975).

Even science, and in particular physics, now accommodates some understanding of knowledge as socially constructed. I was intrigued by the title of a science publication reviewed recently, *Inventing Reality: The Language of Physics* (Gregory 1989), which made quite explicit that language was the interface between our physical environment and our understanding of it. While other disciplines may be developing this view of the function of language it is still largely absent in any consideration of educational issues.

A view of learning to write that encompassed building up from small units to larger ones: first letters, then words, then sentences and finally to a sustained text also accorded with nineteenth century theories about learning (Christie 1976) which saw all learning as proceeding in an incremental and sequential fashion. This view was one that persisted well into the twentieth century. As educational psychology gained strength in determining educational practice from the late nineteenth century onwards another factor became dominant that reinforced a mechanical view of writing, and that was that language encoded thinking or meaning - it was not as systemic linguists and semioticians assert, a semiotic system.
First, he (Piaget) asserts that the structures of formal operations are suitable for making critical use of the linguistic symbol system. Although earlier structures of the growing intelligence are not capable of fully dominating linguistic habits, verbal language becomes the proper medium to stimulate and express thinking after the establishment of thinking structures close to the formal operational stage.

(Furth 1970: 67)

Not all educational psychologists held this view. Two notable exceptions were Bruner (1963, 1968, 1983; Wertsch 1985) and Vygotsky (1934/1962), but their views of learning never gained the same ascendancy in education as those of Piaget (1954, 1926/1959, 1971, 1973; Furth 1970; Ginsburg & Opper 1969). Piaget's studies of children learning focussed primarily on children learning to think in a logical, formal sense that accorded well with the mainstream Western philosophical traditions which go back to Aristotle. It was also a linear and sequential theory, the dominant pattern in theories of children's intellectual development in Western societies.

The decline of rhetoric teaching into composition writing, often to a formula, and on arbitrarily chosen subjects, together with a study of grammar that had become narrow and prescriptive rather than exploratory in its focus, meant that many students in schools in the nineteenth and well into the twentieth centuries achieved quite low levels of literacy. Their literacy was best described as basic. A small percentage of students completed secondary school studies and went on to university to study for the professions, particularly law and medicine.

These outcomes fitted the demands of the market place. Jobs in the various trades proliferated during these periods and they required only basic literacy. There was a great deal of labouring work that required no literacy and clerical work was mainly copying, not composition. People could achieve reasonable and sometimes considerable economic success with low levels of literacy; but relatively few who left school with this level of literacy proceeded to positions of power and influence in government and/or the public service, and certainly students with basic literacy had no chance of gaining entry to the professions. So, generally speaking, the teaching of literacy maintained the status quo as far as the socioeconomic stratification of the society of the time was concerned.

Christie (in press) does not regard the low levels of literacy that prevailed for more than one hundred years in New South Wales schools as an accident:
So ineffective in developing a genuine capacity to read and write with confidence and skill have many of the traditional patterns of teaching been historically, that we are forced to conclude that the relative disempowerment of children from the nineteenth century on, was part of a wider social pattern by which mass education was used as an instrument of control: the function of such patterns was to develop at best a very limited kind of literacy in most students, not calculated to develop persons equipped to challenge the status quo, or to participate very vigorously in political and democratic processes. For, as I noted early in this discussion, capacity in literacy is very much involved in the development of persons able to operate effectively in a democracy, appropriately challenging and exploring aspects of their world, and skilled at changing it where social change is a desirable thing. If schools were places in which students were genuinely encouraged to talk, for example, and if they did pursue programs which engaged them much more than has been the case for quite a long time now, in actively exploring the written word and its role in constructing the meanings, values and thinking patterns associated with the range of school subjects, then they would be demonstrably different kinds of places, and their students would operate in demonstrably different ways, as Lemke (1985) has pointed out in a somewhat different context.

Christie (in press)

The poverty of the traditional school grammar approach for teaching when used in isolation from an understanding of text development will become even more apparent when its use as an assessment tool is examined. First, however consideration will be given to some of the research into the effect of teaching grammar on the development of writing abilities and the way it has been interpreted.

2.2 Interpreting Research Studies about Teaching Grammar and Learning to Write

Traditional school grammar persisted as the basis for teaching writing until well into the twentieth century despite many research studies from the early years of this century which were interpreted as showing no relationship between teaching grammar and the development of writing abilities. Such studies are frequently referred to in educational debates about the contribution explicit knowledge of language structure might make to the development of student writing abilities. They are therefore important to consider. Christie (1981) cites a number of such studies: Rice (1903); Asker (1923); Symonds (1931); Robinson (1960) and Elley et al
Rice, Asker and Robinson involved their students in writing compositions but Symonds required students to correct sentences only, assuming this was an indicator of the usage students would employ in producing texts. Elley used the Oregon Curriculum Program in English to provide the work in English for his subjects. Not all groups followed the same course work, one strand of which, undertaken by one group only, involved learning transformational grammar. This group showed no evidence of improvement in writing. However, it must be kept in mind that Chomsky, who developed this grammar, asserted it was not intended to describe language in use; rather it was a model of what a speaker knows about his/her language from a cognitive perspective. Yet despite Chomsky's very clear statements about this, T.G., as it is commonly known, was taught in schools, particularly in the U.S.A., and taught in a research study about the development of writing abilities. It is therefore not surprising that studying this grammar showed no benefit for the development of writing abilities.

Kolln (1981) questions the interpretation given to 'teaching grammar' both by the researchers concerned and those commenting on their studies. In this respect she quotes Meckel 1963:

Research does not justify the conclusion that grammar should not be taught systematically. In some appraisals of research there has been a confusion between the term formal grammar as used to denote systematic study and mastery and the term as used to mean grammar taught without application to writing and speaking. Systematic study does not preclude application.

(Meckel 1963: 981-982 in Kolln 1981: 141)

Kolln also refers to a well known study about the relationship between teaching grammar and the development of writing abilities to illustrate this point. Harris' study (1962) is one often quoted as showing no relationship between teaching grammar and the development of writing abilities. This study involved junior secondary students in five London high schools. Harris investigated the relative usefulness of teaching formal grammar and an applied approach where students used grammatical knowledge to improve or change writing in their own compositions. The study continued for two years and conclusions about the efficacy of the two methods were made by analyzing compositions written by the students at the beginning and end of the two year period. The eleven measures used for assessing the quality of the writing included sentence length, frequency of subordinate clauses and compound sentences and sentence variety.
All of the results that were statistically significant (the majority of measures, incidentally, were not) favored the direct method group. However, for each of the eleven measures, the grammar group came out on top in at least one of the five schools; for two of the measures, results in three of the five schools favored the grammar group. Nevertheless, Harris claims to have discovered what he set out to discover; the "functions and value of formal traditional grammar in the teaching of English" - or, as it turned out, the lack thereof.

(Kolin 1981: 147)

Kolin's review of Harris' study reveals that the interpretation given to it and possibly others as well, is not as clear cut as is often made out in some discussions. There is a need to review these studies clearly and carefully to establish just what is meant by 'teaching grammar' in the context of writing development.

The fact that quoting the results of these research studies regarding teaching grammar and the development of writing abilities focussed on teaching grammar as a separate component of the school curriculum was no accident. This was the practice that was mainstream in schools: to teach the grammar, leave implicit its application or relevance to the students' language use but employ it as criterion for assessment in negative terms, thus assuming the writer knew how he/she should have written on the basis of the grammar that had been taught. This was certainly the practice during my education in the 1950's.

It is helpful to consider this strategy for teaching writing in the light of Bernstein's work on pedagogic practice in schools (Bernstein 1973, a, b, 1975, 1979, 1986, in press). Teaching of traditional school grammar in the manner described thus far is, in Bernstein's terms, a visible pedagogic practice. Such a pedagogy Bernstein states

will always place the emphasis on the performance of the child, upon the text the child is creating and the extent to which that text is meeting the criteria. Thus acquirers will be graded according to the extent they meet the criteria. A visible pedagogy puts the emphasis on the external product of the child.

(Bernstein in press)

Bernstein also claims that such pedagogies will act to produce differences between children, they 'are necessarily stratifying practices of transmission; a learning consequence for both transmitters and acquirers' (Bernstein in press). I would agree with Bernstein that the highly visible pedagogy employed to teach traditional
school grammar did produce clearcut differences in the texts produced by students but would argue this is not a necessary consequence of a visible pedagogy. What is at issue here is what caused confusion in interpreting the results of the research studies into teaching grammar and the development of writing abilities: whether grammar was taught as a separate component of the curriculum or whether it was taught as it applied to the students' written texts. In a great deal of the teaching of traditional school grammar the student was expected to apply it without any explicit guidance from the teacher. The information was simply presented to the student who was left to work out what to do with it. A teaching genre with a visible pedagogy can have a different generic structure, one which includes stages where teachers teach and guide children into using knowledge to enable an equality of outcome in products rather than a stratification (Callaghan & Rothery 1988; Macken et al 1989a, b, c, d).

Another important point to note about this and other studies that have been undertaken from 1900 onwards about teaching grammar and developing writing abilities is that the unit focussed on for assessing the texts was the sentence. This in itself is a limiting factor in judging the quality of a text. It has led to the neglect by educators of research by linguists on English and other languages that extends beyond the sentence (see the textbook by Brown and Yule). Any attempt to assess the relative quality of students' written texts needs to take into account the use of text forming resources as well as those for creating clause and sentence structures.

2.3 Assessing Writing Using Traditional School Grammar

If learning to write meant learning to write well formed grammatical sentences then this is what was to be assessed in students' writing. Assessing students' written texts was largely a matter of marking spelling, punctuation and errors and problems with sentence structure. Handwriting and the mechanics of paragraphing were also commented on. The marking was negative in that it invariably indicated what was wrong but not how to write differently. Problems to do with the development of the text generically were usually put down to confused or poor thinking. These were considered cognitive problems not literacy ones. Usually a numerical mark was given to indicate the overall quality of the text. It was a haphazard and inadequate method of assessment for students' writing and also one that was often discouraging, if not demoralizing for the writer.
To demonstrate how this method of assessment worked the corrections and comments about three texts, A, B, and C are discussed. The three texts, all written in the early 1970's, are included here: Text A was written by a girl in Year 4 of primary school; Text B, also by a girl, was written in Year 5 and Text C was written by a boy in Year 10 of secondary school.

Text A has the following corrections:
'The day was rotten wet' was changed to 'The day was wet and miserable'.
'In the house I went took off my shoes and socks' was changed to 'In to the house I went, took my shoes and socks off' and 'budgy' was changed to 'budgie'.

At the end of the text is a tick and the comment, 'You used sentences well'. The message is explicit for the writer: you write to show you can spell, punctuate and use grammatical structures correctly. No explanations for the corrections were given orally to the writer. Language usage was either right or wrong.

Text B exhibits similar corrections although their logic is even more difficult to follow. The first applies to the following sentence: 'And she was left in the huge manchion, rather like a castle with rooms with gold ornaments and expensive china lamps'. The comment is: 'Is this a new sentence beginning with and!' A perusal of works of literature will indicate any number of sentences beginning with 'and'. The opening sentence of Katherine Mansfield's *The Garden Party*, 'And after all the weather was ideal.' (Mansfield 1922: 65/1955) comes to mind. The next correction involves the ordering of elements of structure in a sentence. The student wrote: 'She was restless like she was all week, that night.' The teacher circled 'that night' and then put an arrow to indicate it should be placed after 'restless'. The next change is a suggested insertion. The sections of the text are as follows:

Next morning she did not have any breakfast as usual. She broke an old beer mug and she started and screamed and stared. She imagined her face all foggy and lopsided.
Text A

The Happiest Day
Of My Life
In Age 8:
The happiest day
of my life was when
I got my bird.
The day was rotten wet
and it was Thursday.
I came home from
school with very
sore feet. In to the
house I went, took
off my shoes and
socks... and had a
drink of lemonade and
watched Television.
After that I had a
shower and was gettin'
ready to go shopping.
After we had bought
the food we went and
got the Judge. He
was blue, black and
white. Then we drove
home.

✓

You used sentences well.
Text B

Good work. Click on sentences only to see that they are easy to understand and grammatically correct. 3rd 5th March.

Extract from the story of the reader's aunt:

A widow walked up the stairs, crash, crash, crash. Her husband had died but Saturday, he had an operation with no success. And she was left in the huge manor, rather like a castle room, with gold crown ornaments and exquisite china lamps. She quietly tip-toed up the stairs, her anxiety hands on the banister. Down to her black face shadow crested behind her. "Are we safe?" she asked in this eerie good of evening. Mrs. Withershorns cried as she reached the top of the stairs. Her bedroom was the exact of all. She was wearing like she was all week. Night morning she did not have any breakfast, as usual. She broke an old, brown machine she stared and screamed and stood. She enmaged her face, all foggy and loafed. Knock, knock the door longed.

She was afraid to answer. She carefully checked through the silver key hole. "Who is it?" she asked. "Good morning Mrs. Withershorns. Bed morning for me till you come. Get so lonely without But you know, and your the only company. Anyway we have to be sure the bright side of things, of things said Mrs. Withershorns." She was so jolly before and she still try to keep her good nature. From then on life was not the same. Happy memories flashed through her mind. She died a week after - said to be of kindness.
The teacher suggested that at the beginning of the sentence 'She broke an old beer mug' additional information be inserted: 'Then suddenly just after putting the cat out, or whatever'. Implied here seems to be a notion that a transition to another stage of the text needs to be made explicit. But whether the student could possibly deduce this from such a suggested addition is dubious. The overall comment is as follows:

Good work, S. Check your sentences when you've written them to see that they are easy to understand and grammatically correct. It detracts from the story if the reader has to keep stopping.

The final text, Text C, was written by a secondary school student in Year 10. Because the pressure of his handwriting strokes was very uneven it was impossible to photocopy the text successfully. It is therefore typewritten with spelling and punctuation corrections but with no other changes. The text was given the mark 13/20 and the comment was as follows:

Your writing needs to be clearer. Sometimes it looks as if you are using capitals in the wrong place! Paragraphing! Your work would improve if you took more care.

Text C

Desolation
The two red suns moved visibly across the vast expanse of the green sky when a slow and pathetic noise filled the air. The sand dune slipped slowly by. Minute grains of sand sliding down the side of the dune and moving them restlessly. A tree rustled in the breeze then a colony of creatures that look like woodrasps waddled by with their sun-bleached hair blowing in the breeze. Their footprints disappeared as the sand, the slowly moving deadly sand, covered sand. The dune had moved about one foot when the weather changed. A dull layer of cloud covered the sky and the two suns were invisible. The light was strange. It made the atmosphere heavy and dead. The skull which was once the head of an alligator decayed and weathered and soon all that was left was a pile of dust. Stillness, greyness and heat. Faint ghost shapes haunted the planet. It grew darker until no shape was clear. The tree was rustling from heat, dryness. Then the sand closed in leaving people in stillness and dryness. Dead.

It is important to note what was left invisible in this pedagogy for teaching writing: the development of the text as a unit of meaning and the function of grammar in making meaning. Without an explicit focus on text there could be no
link to the sociocultural context (Halliday & Hasan 1976; Halliday 1977b). As a consequence purposes for writing, as they exist in the community, could not be dealt with. Without a focus on grammar constructing meaning no linguistic understanding of how texts were developed to achieve their purposes could be built up.

It is not intended by the researcher that handwriting, spelling, punctuation and syntax be considered unimportant matters in learning to write and that problems in these should not be commented on, although it is hard to deduce the reason for some of the changes made in Texts A, B and C. The point is that information about these matters alone gives a distorted and incomplete view of a written text and hence provides insufficient tools for students to work with in developing writing abilities.

2.4 Teaching Writing: Creative and Personal Growth Pedagogies

The 1960's saw the emergence in the United Kingdom of psychologically oriented methods of language teaching that strongly influenced curriculum development for teaching literacy in Australia in the 1970's. A psychological approach to literacy teaching was not surprising given that developments in a number of fields at the time focussed on the 'inner development' of the child. The three principal areas that influenced educational practice were educational psychology, psychoanalysis and child language studies, particularly those undertaken from a psycholinguistic perspective.

The theory of intellectual development that dominated educational psychology from the 1960's into the early 1980's was that of Jean Piaget (1954, 1926/1959, 1958, 1971, 1973; Ginsberg & Opper 1969; Furth 1970) who saw the child's intellectual development primarily in maturational terms with a sequence of stages which were characterized in terms of internal mental changes. Although Piaget acknowledged the important role of the child's interaction with his/her environment in learning this was seen in terms of an individual interacting directly with an external world rather than a socially mediated experience of learning cultural knowledge. In a sense the 'unfolding' character of the child's intellectual development posited by Piaget can be seen as a twentieth century perspective of a view of the child's intellectual development that can be traced at least as far back as Rousseau (1762/1966), who was concerned that the child be given
the best possible opportunities to develop his/her innate learning powers through experiences that 'drew out' the child's latent intellectual abilities.

The mid twentieth century also saw a blossoming of psychoanalytic perspectives on the child's development of personality (Klein 1957; Suttie 1935), derived primarily from Freudian theory, that had considerable influence in education, particularly in regard to the role of the exploration of actual and vicarious experience through language in personality development. Freud saw the development of personality in terms of changes in the 'inner self' which occurred in sequential stages. His practise as a neurologist/psychiatrist dealt with the pathology of personality often brought about, in his view, by relationship problems, particularly in early childhood, which inhibited healthy personality development (Freud 1938, 1949).

During the same period there was a spate of child language studies that took a psycholinguistic perspective of language development (Brown & Bellugi 1964; Menyuk 1969; McNeill 1970; Brown 1973). These studies grew from the development of transformational grammar by Noam Chomsky (1957, 1965) whose aim was to describe what a native speaker knew of his language in regard to its grammar. Chomsky's work and that of the child language researchers drew attention to the human capacity for language development, a capacity claimed to be uniquely human. There was also a creative component to this focus as Chomsky stressed that 'the competence of a language user includes the ability to produce a potentially infinite number of possible sentences.' (Greene 1972: 189/1973). So strong was the intraorganism focus of Chomsky's work that it seemed that apart from being exposed to human language children needed little other external assistance in language development. The studies indirectly also drew attention to the command of language developed by children in the preschool years without the formal, explicit teaching associated with educational institutions. This research strongly influenced the conception of the teacher's role in literacy development in the direction of facilitation rather than guidance and instruction and thus complemented educational practice that saw teaching primarily in terms of 'drawing out' the child's abilities. (See Cambourne 1988 for an educational interpretation of this 'implicit' view of child language development.)

There were linguistic and child language studies of the same period that took a sociocultural perspective of language use and language development (Firth 1957; Halliday, McIntosh & Strevens 1964; Halliday 1973) which also influenced the
development of teaching literacy. (These were introduced in Chapter 1 and their educational application will be developed throughout this thesis.) But the intraorganism perspectives of literacy development that influenced Australian curricula tended to see social institutions, and some relationships, as having a restrictive and inhibiting function so that the 'real' or 'natural' person could not emerge. This view, too, has a long history in Western societies where there has been a strong focus on individuals and individual development. Particularly in education, again dating back to Rousseau, there has been a line of educational practice developed around 'bringing out' or 'drawing forth' the child's capacities through the activities they engage in (Cubberley 1920). The underlying assumption is, of course, that a person's identity or personality and intellectual capacity have, in some sense, a separate existence from and are developed apart from participation in sociocultural contexts. (For a sociobiological perspective of personality development see Lemke 1988.) This largely negative view of social interaction has had serious consequences in educational practice as it has highlighted the intraorganism perspective rather than promoting complementary inter and intraorganism educational studies.

To articulate the pedagogies for literacy teaching that emerged from this period the work of two educators, Holbrook (1964, 1967a, b, c, 1968) and Britton (1970a, 1970b; Britton et al 1975) will be examined together with some of the findings of the Dartmouth seminar, an Anglo-American conference about English teaching held in 1966. This seminar, as reported by Dixon (1967), together with the work of Holbrook and Britton were the major influences in literacy teaching and curriculum development in Australia in the 1970's.

Although there were differences between the approaches to literacy teaching advocated by Holbrook, Dixon and Britton the similarities far outweighed these. All were concerned with language development as a means for the growth of the individual, which was interpreted in terms of an inner self of some kind coming to terms with and learning from life experiences. All were thus strongly influenced by a psychoanalytic perspective of child development although Holbrook embraced this more seriously and comprehensively than did the others. All saw the exploration of the student's actual experience and vicarious experience through literature as central to the English curriculum and as a stimulus for writing. Indeed they regarded children's writing as being part of a continuum of literature that culminated in the writing of professional and socially acclaimed authors (Britton
1970a: 115; Dixon 1967: 55/1969). It is apparent too from the above remarks that all, as a consequence, were primarily concerned with narrative type writing.

There were differences in their pedagogies: Holbrook saw the exploration of experience through writing as a creative activity similar to that of painters and other artists. He was also concerned only with writing in English. Dixon and Britton and their colleagues were concerned with the role of writing in the growth of the person but were also concerned with how language was used to learn across the curriculum (Dixon 1967; Martin, D'Arcy, Newton & Parker 1976; Rosen & Rosen 1973). They were particularly concerned that the knowledge children brought to school with them, what might be called 'common sense knowledge', should be valued and made use of in learning the school curriculum. Britton was concerned too, with functional development in writing from the narrative type genres he labelled as expressive to types of writing that were factual, what he called transactional, and to the poetic, which was closer to the writing of literature. To sum up: Holbrook's approach to the function of writing can be glossed as creative while the approaches endorsed by the Dartmouth seminar and Britton and his colleagues can be described as personal growth models with a functional, but not linguistic, perspective emerging in Britton's and his colleagues' work on writing development (Britton et al 1975).

The pedagogies for teaching writing that were introduced by the British educators offered teachers 'a freeing up' of activities and organization in the classroom. Because experience, both actual and vicarious, and talk were seen as important precursors to writing, classroom organization was varied so that as well as working with the class as one group the teacher could work with small groups of children; small groups could work alone and there was also one to one interaction between teacher and student (Rothery 1977a). Because of a strong advocacy that the child's knowledge be valued, different kinds of teacher/student relationships were encouraged where the teacher listened carefully to students and respected the meanings they offered. These were positive advances if used constructively but in other respects, as shall be seen in this chapter, the intraorganism perspective of writing introduced a very narrow view of what was involved in writing development and how it could be achieved.

The pedagogies of creative writing and writing for personal growth shall be dealt with in chronological order with Holbrook's work discussed first, then the
growth model endorsed by the Dartmouth seminar and finally the personal growth/functional approaches of James Britton.

2.5 Creativity in Writing

David Holbrook's publications on children's writing stressed the therapeutic value of the exploration of vicarious and actual experience in written texts. He was strongly influenced by psychoanalytic theory on child development, in particular by the works of Melanie Klein (1957). The therapeutic value resided primarily in the opportunity for the expression of emotion.

First, I wanted to encourage the expression of feelings and in an atmosphere in which such expression was regarded as seriously as the expression of facts. I wanted to make the child explore his own feelings, whether he realized he was doing so or not, ...

(Holbrook 1967a: 114)

Holbrook's attitude about this role for writing was shaped by his experiences in teaching so called 'dull' or 'backward' children who had found little satisfaction in conventional schooling and had experienced a great deal of failure.

I shall set out to demonstrate if I can that the primary and urgent need of the less able child, not least the 'really dull child' is for the exploration of inward phantasy, and the expression of it in many forms, but chiefly in words, by imaginative compositions of all kinds. This should be the basis of their work, not only in English: but in English it is the root of literacy. Without a great deal of such work they can neither begin to bring their own souls and personalities into order, nor begin to become effectively articulate for normal social life, and literate.

(Holbrook 1968: 30-31)

So seriously did Holbrook take this role for writing that in his anthology of children's writing, English for the Rejected, he included interpretative comments about each piece by a psychiatrist. In the above quote Holbrook also expresses what was to become another common theme in teaching writing in the 1960's and 1970's: that imaginative, exploratory writing was a prerequisite for developing other aspects of literacy; 'without a great deal of such work they can neither begin to bring their own souls and personalities into order, nor begin to become effectively articulate for normal social life, and literate'.
Holbrook's teaching of writing was closely related to reading all types of literature: novels, poetry, plays and experiencing other art forms such as painting and music. The close relationship between teaching writing and literature was another common thread through this period. He frequently read excerpts from literature or entire texts as a stimulus for writing and also used objects of various kinds to stimulate composition. He gives an instance of bringing into the class some freshly ripened apples and simply telling the students to write about them. He suggested this strategy to a student teacher who encouraged the students to write about the apples while eating them. The following texts were written by an eleven year old and Holbrook's comments follow:

**Old Apples**
The skins of old apples tend to be wrinkled, like an old woman's skin. There colour is often a dull red, which however hard you rub, will never shine, and there are lots of small brown patches. They are no longer juicy and soft and are best eaten soon.

**Young Apples**
The colour of young apples is a shiny fresh green or a rosy, polished red. Their skin is smooth and they are the best you can buy.

**Bad Apples**
They are mostly brown and squash with maggots climbing in and out. They are covered with a white crust of mould and are best thrown away.

The apple becomes a symbol of the identity, and of human life in time: for it can seem whole, beautiful and sound (young and good) or rotten from within (old or bad) and liable to disappear as the dead do ...

So, in their simple way, these pieces of 'free writing' begin to touch on deep themes.

*(Holbrook 1967b: 179)*

Holbrook never made explicit the theoretical basis for the interpretation of the psychic symbolism he saw in his students' texts, such as the one above, so unless one was a trained psychoanalyst there was no possibility of teachers making such interpretations and even then it would not be surprising to find disagreement amongst the experts!

Australian schools took up the sensory stimulus approach to creative writing, as it came to be called, almost with a vengeance. British and Australian teachers wrote about it (Tickell 1970; Whitehead 1970; Walshe 1971; Langdon 1961).
Tickell, an Australian educator, describes how students blew bubbles and let them float through the room before writing and presents a text written from that occasion:

Bubbles are very much like hopes.
One minute they are big and real.
The next they are gone.
They explode just when they are looking the brightest.
Some are out of shape but still they are beautiful
Bubbles and hopes are like the atomic bomb.
When they explode there is very little left.
You just have them in reach.
Then POP!! they are shattered into tiny pieces with no warning whatsoever.
some last a long time, others only a moment.
When they pop you feel a strange loneliness deep down inside.

(Tickell 1970: 17)

Students were involved in situations such as darkened classrooms with flickering candles as a prelude to writing. Creative writing under these conditions became a fad where the sensory stimulus was a shock tactic to motivate writing.

Holbrook's accounts of his classroom teaching reveal that he also involved his class in writing factual genres, what Martin and Rothery identify as procedures: texts whose goal is to make or do things; but these were not valued by him as highly as the prose narrative type genres and the poetry and drama his students wrote. The reason for this is clear: the development of personality was the principal goal of English teaching and such development was achieved through narrative, poetry and drama because of the opportunity they provided for an emotional response.

It is also apparent from the many student texts Holbrook includes in his books that his students achieved levels of literacy in some genres that many of their previous teachers considered beyond their capacities. He established a good working relationship with his students and challenged and extended their abilities with his choice of literature for them and expectations of hard work. He also published the texts as they were written to indicate how teachers frequently responded only to handwriting, spelling and punctuation and took no account of the meaning of the text.
But what constituted creativity in writing remained a mystery. Holbrook's statements about this are completely subjective. Sincerity, he claims, is a hallmark of creative writing and by sincerity he meant:

how much real work is being done on problems of life: and the clue to this will be in the freshness, the energy, the rhythm and the feel of the language. (Holbrook 1967b: 3)

How can a teacher tell from a written text how much work is being done on the problems of life and what are the objective criteria for deciding on freshness, energy and rhythm in a text? Holbrook gives no guidelines for making such judgments.

Holbrook's focus on sincerity in writing was, although sometimes expressed differently, a common theme in the comments of the United Kingdom educators who were concerned with the growth model of writing development. It was a naive and misleading view about the nature of written texts that was to often hinder rather than advance students' writing development. It was based on a view that students' narrative type texts had or should have a truth value: that the experience constructed or reconstructed was related in some way consciously or unconsciously to the life of the individual. This view was, in turn, closely related to the intraorganism perspective of language development where the individual was seen to be relating directly to his/her personal experience through language. Because of this perspective taken by these educators on writing development they failed, indeed, were unable to take account of the sociocultural purposes for constructing texts. Nor were they able to perceive texts as constructs in their own right, created through linguistic choices, which may or may not have a direct relationship with some aspects of the writer's experience.

Holbrook believed the best way to assist students to develop their writing abilities was to introduce them to literature by established writers which had some relationship with their own writing. He saw this as having two benefits: it assisted the writer in pursuing the exploration of experience, which, in his view was important to them, and it provided models of good writing. Because he saw the text as being intimately related to the writer he urged teachers to take care in the comments made to the writer although, as shall be seen in the section about assessment related to this pedagogy, he could make harsh judgments about students and their writing.
2.6 Fostering Personal Growth Through Writing

The Anglo-American Conference on the Teaching of English, commonly known as the Dartmouth Seminar, was held in 1966. It served to crystallize the intraorganism and individualistic approaches to literacy development advocated by many United Kingdom educators, although the American educators were less convinced of its worth (Dixon 1967: ix/1969). It was at this conference that two terms were used which came to characterize literacy teaching in the late 1960's and throughout the 1970's. These were 'growth through English' (Dixon 1967) and 'process'. The former made clear that the focus of literacy teaching was personal development which was interpreted in a very narrow way regarding an inner personal life; the latter, process, focussed on literacy development in respect of the activities the students engaged in:

It was for this reason that members of the Seminar moved from an attempt to define "What English is" - a question that throws the emphasis on nouns like skills, and proficiencies, set books, and the heritage - to a definition by process, a description of the activities we engage in through language.
(Dixon 1967: 7/1969)

For activities leading to writing the Dartmouth seminar focussed strongly on the writer's actual personal experience as a content for writing. It also promoted freedom of choice on the part of the writer regarding use of language, as well as content, and what Dixon refers to as form:

The first factor, then, in helping pupils reach their own decisions in writing rather than take ready-made those of society, is to let exploratory talk precede writing. A second factor is form. It is a common experience that children and young people enjoy free forms. The deliberate introduction of topic sentence method and stanzas is more likely to prevent their having something to say than assist it. Pupils need the opportunity to choose the form that suits them, and this means that for many a lesson when a class are writing enthusiastically there will be a mixed output of poems, dialogues and pieces of prose. This is something to encourage, for it springs from a natural variety in mood, intention and level of insight, and often reveals an intuitive sensitivity in the choice of an appropriate form.
(Dixon 1967: 46/1969)

Dixon's description of teaching writing is most revealing: it makes clear that teaching for literacy is child-centred and that the teacher's role is a facilitating one: setting up exploratory talk about experience and providing freedom of choice for
forms of writing. The underlying premise is that the student has a wide range of linguistic experience which he/she can draw on when given the opportunity to do so. The facilitating role avoids social conventions for writing being imposed on students. The knowledge students bring to school with them, what may be termed the common sense knowledge of every day life, is like literature, to be highly valued as a source for successful writing. While it was true that in past years the child's knowledge had been given little or no place in the school curriculum, the British educators saw it virtually as an end in its own right, rather than as a means for introducing students to social bodies of knowledge that could be classified as technical or expert, including a range of registers and genres which would enable them to participate effectively in the school curriculum and in the wider community (Rothery 1989).

The growth model educators were firmly committed to language being learned through use rather than through what they called 'dummy runs' or exercises which were unrelated to purposes for language use for learning in school and for participation in the wider community. They took their focus on language in use from child language studies which revealed how young children developed language in the course of using it in everyday interaction with adult caretakers. But their interpretation of this was, that given a situation of interest and purpose in the classroom, as Dixon's remarks reveal, the situation in some way would compel effective use of language.

There was in this view a lack of understanding of the role of adults in children learning the registers and genres of their culture (Halliday 1975; Painter 1984, 1985, 1986, 1989). Understanding that language is learned through use involves understanding how language is related to context (Halliday 1974b, 1977b, 1978a; Halliday & Hasan 1980/1985; Martin forthcoming) through register and genre, which adults teach young children implicitly in the joint construction of texts between adult and child. Painter gives the following example of how she and her son jointly constructed a narrative type text after a visit to the zoo:

H: (cuddling a toy giraffe) I saw a big giraffe.
M: Yes, what was the giraffe doing?
H: Eating the leaves.
M: What about the little giraffe? Remember what he did?
H: Go peepbo (i.e. stretched its neck out of the shed.)
M: Yes, he was looking out of the door, wasn't he?

(Painter 1989: 55-56)
Painter’s questions led the child to focus on the giraffes’ actions and in particular, on one event, the baby giraffe apparently playing peepbo, so that a ‘point’ of some kind was made about the significance of the events, a key aspect of the narrative type genres. But this interorganism perspective of language use was reinterpreted from an individualistic perspective so it was seen as students choosing their use of language in classroom situations that would effectively stimulate such choice.

The facilitating role thus came to be regarded as the most useful and productive one for the English teacher to take up. It was a role that demanded well developed organizational abilities so that students could interact with each other and with the teacher as a precursor to writing and other activities. It required an ability to develop units of work, often on a thematic basis, which integrated literature, the students’ experience and other stimulus material so that students were motivated to discuss, read and write, and it required teachers to be interpersonally skilled in developing good relationships with their students so that they had the confidence to engage in new and demanding tasks (Aldridge 1968; Martin 1968, 1970; Pluckrose 1969).

There was much that was desirable about the way classroom teaching changed in this period as the researcher knows from her own teaching experience. Many, if not most, classrooms had been silent work places where students were often fearful and tense because of the authoritarian, even punitive role of the teacher. There was an urgent need to bring talk into the classroom and treat it seriously as a mode for learning as it is in the preschool years and indeed, throughout a person’s lifetime. There was also a need to make use of students’ experience and knowledge as it could contribute to their development, and to provide interesting materials for students to work with.

The misunderstanding of what is involved in learning language through use has had serious consequences for teaching writing. It has meant, as already noted, that the teacher’s role was viewed as a facilitating one, rather than a guiding and teaching one as is the case with adults talking with young children. But, in opposition to the facilitating role for teachers educators saw only an authoritarian, prescriptive role which they rejected as being unsuitable for literacy teaching that aimed to value and make use of the knowledge the child brought to school as a starting point for reading and writing. But there is another model for teacher/student interaction which will be dealt with in the conclusion of this thesis.
It is introduced here through reference to a paper by Applebee & Langer (1983). Applebee & Langer drawing on the work of Halliday (1975), Bruner (1978) and Cazden (1980) introduced the adult’s role in language development into a teaching/learning model through the term 'scaffolding'. In linguistic interaction the adult provides the scaffold through questions and comments that enable the joint construction of a text. They see this kind of supportive and guiding role on the part of the teacher as having a place in student learning across the curriculum. In the Australian context this approach has been developed by Gray (1983, 1987a, b) who has used it with considerable success in teaching Aboriginal children. It is exactly this kind of interactional model that has been lacking in learning theory. It is the type of model that would be central to a language based theory of learning.

The facilitating role for the English teacher has had another serious long term effect for literacy teaching. Because teachers of English were seen to be primarily working in this role with the child’s actual experience there was not seen to be any necessity for them to have expert knowledge about language or even about literature until perhaps they were teaching the final years of secondary school. Dixon makes it clear that teaching English is very different from teaching other subjects, a view that still holds sway in most Australian schools.

... subject specialists in, say, history or geography are concerned among other things with developing cognitive frames of reference which will help account for certain areas of experience. But in ordinary living we judge, choose and make decisions in terms of feelings, desires and attitudes which have their own forms of organization. The structuring of experience we aim for in English certainly involves the affective as well as the cognitive.

(Dixon 1967: 80/1969)

Dixon (1967: 81/1969) cites the research studies which examined the relationship between the teaching of traditional school grammar and the development of writing abilities as evidence that students needed no knowledge of language structure to develop writing abilities. He did acknowledge that teachers should have knowledge of modern linguistics in order to understand the problems students might encounter in using language (Dixon 1967: 81/1969) but the strong stance taken against giving students explicit knowledge of the structure of the language system meant that in Australia language studies disappeared from teacher education courses. This, in turn, has had serious consequences for teachers of English. Because the majority of them now have no explicit knowledge of language structure they are not in a position to evaluate, or even be aware of, more recent
language descriptions which are functionally and textually oriented (Labov & Waletzky 1967; Labov 1972b; Longacre 1974, 1976, 1977; Grimes 1975; Pike & Pike 1983; Rumelhart 1975; van Dijk 1977, 1980; van Dijk & Kintsch 1978, 1983; Halliday 1985b). They have been locked into a view that studying grammar means learning traditional school grammar and that there is a body of research evidence which shows learning this to be of little or no benefit in the development of writing abilities. As a result their capacity to participate in an informed way in public debates about methods for teaching literacy has been seriously diminished, not only in respect of advocating methods based on recent language studies but also in arguing against a return to past methods which the community often sees as the 'panacea' for literacy teaching.

The manner in which the growth model of the Dartmouth Seminar influenced the view of Australian teachers of English about the purpose of school writing can be seen in a paper by Arnold (1982), an Australian teacher educator preparing graduates to teach English in secondary schools. As part of her research into the development of writing abilities she examined the exchange of letters between junior secondary school students in order to trace degrees of development of self esteem in the writers.

The argument to be presented here centres on the premise that writers and learners do know how to promote their own self-development, drawing on the natural resources they have for using language to establish and maintain relationships and to explore their own sense of self through those relationships.

(Arnold 1982: 37)

While it is true that narrative type writing, which personal letters often are, can offer the opportunity for the exploration of experience in a way that is psychologically helpful for the writer, it is arguable whether this is, or should be the main or only purpose for school writing. There is also a need for students to develop control of types of writing or genres that play an important part in learning in different areas of the school curriculum (Martin & Rothery 1986b, c, 1988; Callaghan & Rothery 1988; Macken et al 1989a, c; Knapp, D.S.P & N.S.W. Department of Education 1989; Callaghan, Knapp, D.S.P. & N.S.W. Department of Education 1989) and other genres that are important for participating in the community beyond the school (Rothery 1989). Arnold, however, sees this aspect of development still from an individualistic unfolding perspective:
When the writer's self esteem is sufficiently stable he or she can take risks and reach out to audiences more distant from the self. Then the process of developing a range of written discourses can be an exciting challenge involving the full range of psychological and linguistic resources young writers bring with them to the classroom. In writing contexts which learners perceive as potentially self-endorsing, they will take risks and persevere in finding the language and format necessary for the task.

(Arnold 1982: 43)

It is also arguable whether students can draw similarly on a range of genres and registers for writing. This view displays a serious ignorance about differential factors which influence children's language development in ways that affect their language and learning in school. Halliday sums it up thus:

To recognise static oscillation is to say that the something out there that is implied in terms like socialisation and language acquisition is not a homogeneous unity to which all have to conform. It is a complex structure full of divisions and discontinuities. On the linguistic side, it has its dialects and registers. It has subcultural distinctions that lie behind the dialects, and divisions of labour that lie behind the registers. At the very least, 'being socialised' means entering into and mastering a large number of discourses. Some of these may be sharply distinct from and indeed in conflict with each other. The different socialising agencies, the home, the neighbourhood and the school, may of course present discontinuities of this type; that is the point of Bernstein's discussion of home and school. They have somehow to be reconciled or at least transcended.

(Halliday 1986: 7)

Given this kind of complexity of semantic and linguistic experience that children bring to school with them it is naive to assume the development of self esteem alone will enable writers to meet new demands in writing. Hasan's research (in progress) is revealing differences in mother/child dialogue in different socioeconomic groups in the preschool years that have implications for how children will respond to school learning activities (Hasan 1986a, b; Butt 1989; Cloran 1989). Teachers need to be able to draw on a body of sociocultural and linguistic knowledge, such as that outlined in Chapter 1 in order to assist students develop their writing abilities (Christie & Rothery 1989; Macken et al 1989b).

There is a need to bring children's experience, their commonsense knowledge of the world into the classroom and to value the registers and genres they use. This provides the starting point from which students can develop their mastery of technical or educational knowledge, including literacy development, so
a continuum can be developed from one body of knowledge to another in a way that brings out similarities as well as differences. But the growth model did not attempt to deal with bridge building strategies. The purpose of using the child’s experience was psychologically, not socioculturally oriented and there was a firm conviction, as expressed by Arnold, that if the inner self was psychologically secure other developments in writing would almost certainly ensue.

There was also a strong tendency to reify the child’s knowledge and use of language in speech, and writing - to consider it 'more authentic' because it was not shaped by adult convention.

Yet less differentiated writing has within it the seeds of all these other modes and in the personal expressive writing of children there is immense variety. The embryonic kinds of writing are often more successful because there is no need to sustain them longer than the genuine impulse lasts.

(Rosen & Rosen 1973: 124)

Thus there was a tendency for the child’s experience to become an end in its own right. What was sought and valued was what was childish. In this way the focus on the child’s experience became as inhibiting a factor in literacy development as the approach of teaching traditional school grammar.

The creative approach to writing exemplified in Holbrook's teaching and the growth model epitomized by Dixon have much in common. Neither set goals for writing development nor identified possible stages in the development of writing abilities. Although activities for stimulating or leading to writing were suggested these were written about in general terms so teachers were left to work out how they would develop lessons or longer programmes of work along these lines. These pedagogies stand in marked contrast to the earlier teaching of traditional school grammar as a tool for writing development. Because of the lack of goals for writing development over a period of time and of clearly defined teaching strategies the former can be identified as invisible pedagogies while the latter is a visible one (Bernstein 1975, 1979, 1986, in press). The creative and personal growth pedagogies exhibit characteristics which Bernstein considers typical of invisible pedagogies: first, sequencing rules or stages of achievement are left implicit. Bernstein (in press) points out this means that the child lives only in the present with no sense of where he/she has come from or where he/she is going in respect of educational achievement. Second, such rules are related to theories of child development with sequential stages such as those of Piaget and Freud, and
what is learned or produced 'has meaning only in relation to a particular stage' (Bernstein in press). Third, learning is not easily enhanced or modified by explicit instruction so that 'learning is a tacit invisible act' (Bernstein in press). Fourth, theories that are sociological with socializing roles taken up by adults are seen as 'potentially, if not actually dangerous' (Bernstein in press) and finally because goals or criteria for achievement are left implicit the student has only a general awareness of the criteria that have to be met.

The invisible pedagogies of creative writing and personal growth were thought by educators such as Britton, Dixon, Holbrook and Rosen to advantage working class children because they provided the opportunity for the child's experience to become a source for literacy learning in the first years of schooling, thus helping to create a continuity from home to school. However Bernstein claims that while 'the pedagogy draws its content from the class culture' (Bernstein 1975: 139) discontinuity is still likely to exist for parents and children as far as home/school relationships are concerned. Simply because visible pedagogies were visible parents had some understanding of what the school expected from the child in literacy development at different stages. The invisible pedagogies, a middle class development, remained, according to Bernstein, largely inaccessible to working class parents who were ignorant of the developmental theories underpinning them and for whom there was no clearly defined role in their children's education.

There are new reading schemes, new mathematics replace arithmetic, an expressive aesthetic style replaces one which aims at facsimile

(Bernstein 1975: 139)

The invisible pedagogies also employed space and time very differently from the visible ones. Students used space differently, for example they did not sit in desks in rows, but sat or even lay on the floor or on cushions to read or write. Time limits for completing work were flexible and often negotiated between teacher and students. For middle class students such use of time and space was similar to their home experiences, but this was not the case for working class students who did not have such facilities. Thus Bernstein concludes that the invisible pedagogies privileged middle class children even though

I.P.'s (invisible pedagogies) are less concerned to produce explicit stratifying differences between acquirers because I.P.'s are apparently less interested in matching the acquirer's text against an external common standard.

(Bernstein in press)
There is another reason for the privileging of middle class children in invisible pedagogies alluded to earlier. The bridges were not built, or even attempted, between the common sense knowledge children brought to school and the expert and technical bodies of knowledge which students learn at school. Middle class children were not necessarily disadvantaged by this as there was a great deal they learned about the registers and genres of school learning from parents who had at least some control over these. Very often the parents themselves used such registers and genres in their own job or career path. Nor do we know yet how control of written registers and genres affects oral interaction in the home. Children from certain socioeconomic backgrounds did not have this input to draw on. They were dependent on the school to introduce them to what constitutes school 'learning', an induction that did not take place with the creative/growth model pedagogies.

What becomes apparent from this examination of two closely related invisible pedagogies is that what is assessed in written texts and the manner of assessment will be very different from that employed with a visible pedagogy for writing such as the traditional school grammar approach. In the visible pedagogy of traditional school grammar some aspects of the product, the text, were assessed. In the invisible pedagogies the development of the writer is the focus of development; but in what sense can persons be assessed in the school curriculum? Before examining the nature of assessment in the creative personal growth approaches to teaching writing some attention will be given to a theory of writing development which grew out of the work of James Britton and colleagues from the London Institute of Education (Britton 1970a, b; Britton et al 1975).

2.7 A Functional Model of Writing Development

James Britton and colleagues from the London Institute of Education were interested both in the development of writing abilities and in the role of writing in learning. They were thus concerned with writing not only in English, but across the curriculum. By the mid 1970's they had developed a functional (but not linguistic) hypothesis regarding the development of writing abilities where different functions were seen to play important roles in learning. The developmental hypothesis was part of the work of the Writing Research Project, a project of the Schools Council. The hypothesis regarding the development of
functions for writing was tested by analysing 2,122 scripts by secondary school writers in the eleven to eighteen age group. The theory was closely related to the growth model articulated at Dartmouth. That is to say the perspective adopted was individualistic even though the researchers were eclectic in drawing on a range of disciplines such as linguistics, sociology and philosophy to formulate their theory. But this eclecticism did not mean there was an acceptance of the insights of these various fields on their own terms. Rather they were re-interpreted by the research team in a fashion that fitted their view of the relationship between language, the language user and the construction of knowledge. So the writing of Berger and Luckmann (1966) for example on the role of language in the social construction of reality was viewed in terms of the individual constructing his own personal body of knowledge through social interaction (Britton et al 1975: 78-79).

Bernstein's work in the sociology of education is illuminating in understanding the serious deficits of such interpretations. He points out that intraorganism theories of development acknowledge the role of social interaction in learning or developing competencies but states that these theories see interaction occurring 'with non-culturally specific others' (Bernstein in press).

That is, competence arises out of two facilities, an inbuilt facility and an inter-actional facility. From this point of view competence - acquisition takes place, analytically speaking, at the level of the social not the cultural because acquisition is not dependent upon any cultural arrangement but dependent upon social inter-action. Competence theories then integrate the biological with the social but both are disconnected from the cultural.

_Bernstein in press_

A non cultural view of language and learning can be seen very clearly in Britton's understanding of the relationship between language and learning. Although he acknowledged the role of language 'as an organizer of our representations of experience' (Britton 1970a: 23) he drew mainly on the work of a psychologist, George Kelly, to explain how learning proceeds through language. Kelly (1963) saw learning as proceeding through an ongoing process of hypothesizing through which people on the basis of past experiences made predictions, through language, about the experiences they were about to engage in and then, on the basis of whether the actuality of the experience met their predictions, adjusted their hypothesis accordingly. Thus learning was regarded as a continuous experience of hypothesizing and testing hypotheses against the reality of experience.
Britton used Kelly's personal construct theory in conjunction with Harding's (1937) distinction of participant and spectator roles in language in constructing a hypothesis about writing development. Participant and spectator roles were seen to arise from the writer's intention in relation to his task. Language in the participant role was for getting things done in the world while language in the spectator role was for speculating about events, or a text, without seeking a direct outcome. Britton writes about the spectator role thus:

but when the experience is over we are left with a positive need to take up the role of spectator and work upon it further in order, as we say 'to come to terms with it.'

(Britton 1970a: 118)

The spectator role was therefore seen to be associated with an affective response, while the participant drew on what Britton called cognitive structure. Britton's view of the spectator role as one enabling writers to work things through for their own sake brings him very close to Holbrook with his therapeutic perspective of narrative type writing.

A theory of development needed an explanation of how students reached the point of being able to take up either the participant or spectator role according to particular language functions. Drawing on the work of the linguist Sapir (1961) the team identified a function of language use in writing, the expressive, which was seen as a tentative, exploratory use of language close to the self and similar to speech in its linguistic organization. In this function a writer could take up either the participant or spectator role. In other words, the expressive was the matrix from which other language functions would develop. Figure 2-1 shows the relationship between the participant and spectator roles and the three main function categories.

**FIGURE 2-1: The Relationship between the Function Categories and the Participant and Spectator Roles (after Britton et al 1975: 81)**

<table>
<thead>
<tr>
<th>Participant role</th>
<th>Spectator role</th>
</tr>
</thead>
<tbody>
<tr>
<td>TRANSACTIONAL</td>
<td>EXPRESSION</td>
</tr>
<tr>
<td>POETIC</td>
<td></td>
</tr>
</tbody>
</table>
From the expressive function language use could develop in two directions: to the poetic or transactional. The poetic was in the spectator role and the transactional in the participant role. Ultimately the transactional category was subdivided into a number of types of writing although the expressive and poetic gained most, indeed almost exclusive, attention from the research team. (The research team drew on Moffett 1968 in distinguishing sub-categories of the transactional function.) Figure 2-2 shows the range of function categories identified by the Project team.

Although the transactional categories have a generic or purpose orientation, for example, Regulative, Persuasive, Record, the team decided against using traditional generic categories in their description of writing as they sought to identify the functions of writing in learning across the curriculum. None of the categories or sub-categories are clearly distinguished generically or linguistically so that the functions remain intuitively based. Apart from the expressive, poetic and transactional categories another category, simply identified as Additional included a group, Immature Categories and another Special Categories which was subdivided into two pseudo functions: one informative and one conative and a third function called Dummy run. According to the research team these were all created by the special contexts of education thus confirming the impression that school was in some way an 'artificial' context for writing.

The poetic function included what would be called literature or works of verbal art. For the young writer, writing in this function involved reflecting on experience for its own sake and seeking to shape the text linguistically in a more conscious fashion than in the expressive function. As Britton says

The function of a piece of poetic writing is to be an object that pleases or satisfies the writer.

(Britton 1970a: 91)

In written language the choice of function was seen to be influenced, even determined by the audience for the text. Once again the research team drew on sociological insights, in particular the work of George Mead, to develop a theory in respect of audiences for writing. But this sense of audience was interpreted as the writer's perception of audience rather than in terms of meeting the audience's needs. In her critique of the Writing Research Project's developmental theory Williams writes:
It (the sense of audience) was seen in terms of a relationship, but one in which the viewpoint of the writer was the relevant criterion in accounting for the modification of the writing process.

(Williams 1977: 21)

Once again an individualistic perspective of language development prevailed.

As Figure 2-3 shows the teacher was identified as the principal audience for school writing with the teacher taking on a number of different audience roles. In addition to these, three other audiences were identified: one was self and the others were wider audience (known); unknown audience and additional categories. The unknown audience was very generally defined: writer to his readers (or his public); the wider audience (known) was subcategorized as expert to known laymen; child (or adolescent) to peer group and group member to working group (known audience which may include teacher.) No clear criteria were defined for identifying audience categories in the texts.

The subjective nature of the identification of the function and audience categories is apparent from the problems encountered in classifying the 2,122 scripts collected from 500 students (male and female) in sixty five schools. The bulk of the scripts came from English, history, geography, science and religious education. Each script was judged independently by three people, two teacher assessors and one research team member. Out of the total number of scripts, 1,078, a little more than half, were not given the same audience category by all three assessors and 1,428 were not given the same function category. The research team decided to accept the same judgment by two out of three assessors as a final classification. Williams (1977: 54) notes that as one of the three assessors in each case was a team member objectivity would seem difficult to ensure. There were still 126 scripts for audience, and 384 for function, which could not be classified. Such figures reveal serious problems in classifying the texts, problems that are to be expected given the lack of specific criteria for classification. They throw serious doubts on the efficacy of the developmental model as a tool for classroom use.

As noted previously writing from only five school subjects was collected in sufficient numbers to enable these scripts to be assessed in distinct groups. English contributed 822 scripts, science 327 which were broken down into 182 from biology, 84 from chemistry and 61 from physics. On the basis of these 300 scripts the research
team made generalizations about 'the prevalence of low level transactional writing in science in our schools' (Williams 1977: 55).

The fact that it was difficult to obtain replicability of assessment of texts points to problems within the model. As noted previously the criteria for distinguishing audience and function categories were only general. Yet the research team saw no need to sharpen their descriptions in order to make the model an effective tool. The other possibility, also unacknowledged, was that the model itself was inadequate in some respects. Expressive writing, regarded by the team as central to learning, accounted for only 109 scripts and these came from English and Religion. This result was considered disappointing but there was no speculation about why so few expressive texts were written.

The teaching goals in the situations from which the scripts were collected would be influential in determining function, but these were not known by the researchers. No account could therefore be taken of the contextual demands of the writing task for register and genre along the lines proposed by Halliday, McIntosh & Strevens (1964). The fact that 'the facts' did not fit the theory was not dealt with in any scientific way. A value judgment had been made about the role of expressive writing so the model was actually concerned with what teachers should do with writing in the classroom.
FUNCTION CATEGORIES

TRANSACTIONAL (1)
Language to get things done, i.e. it is concerned with an end outside itself. It informs, persuades and instructs.

EXPRESSIVE (2)
Language close to the self, revealing the speaker, verbalizing his consciousness, displaying his close relationship with the reader. Possibly not highly explicit. Relatively unstructured.

POETIC (3)
A verbal construct, patterned verbalization of the writer's feelings and ideas. This category is not restricted to poems but would include such writings as a short story, a play, a shaped autobiographical episode.

ADDITIONAL CATEGORIES (4)

INFORMATIVE (1.1)
Instruction and persuasion.

CONATIVE (1.2)
Exercise and course of action to be followed, makes demands, issues instructions where compliance is assumed, and makes recommendations which carry the weight of authority or the force of the speaker's wishes.

REGULATIVE (1.2.1)
Language which lays down a course of action to be followed, makes demands, issues instructions where compliance is assumed, and makes recommendations which carry the weight of authority or the force of the speaker's wishes.

PERSUASIVE (1.2.2)
Since compliance cannot be assumed, an attempt is made to influence action, behaviour, attitude by reason and argument or other strategy.

PSEUDO-INFORMATIVE (4.2.1)
Writing directed to the teacher via an 'apparent transaction' but failing to take up the demands of the apparent transaction.

PSEUDO-CONATIVE (4.2.2)
Another 'apparent transaction' but a conative one.

DUMMY RUN (4.2.3)
Exercise and demonstration of the ability to perform a writing task, which fails to take up the demands of that task.

RECORD (1.1.1)
Eye-witness account or running commentary.

REPORT (1.1.2)
The writer gives an account of a particular series of events or the appearance of a particular place (i.e. narrative and/or descriptive).

GENERALIZED NARRATIVE OR DESCRIPTIVE INFORMATION (1.1.3)
The writer is tied to particular events and places but he is detecting a pattern of repetition in them; and he expresses this in generalized form.

ANALOGIC, LOW LEVEL OF GENERALIZATION (1.1.4)
Genuine generalizations but loosely related, i.e. the relationships are not perceived and/or not made explicit.

ANALOGIC (1.1.5)
Generalizations related hierarchically or logically by means of coherently presented classificatory utterances.

ANALOGIC-TAUTOLOGIC (SPECULATIVE) (1.1.6)
Speculation about generalizations; the open-ended consideration of analogic possibilities.

TAUTOLOGIC (1.1.7)
Hypotheses and deductions from them. Theory backed by logical argumentation.
FIGURE 2-3: The Audience Categories for Writing (after Britton et al. 1975: n.p.)

AUDIENCE CATEGORIES

1. SELF
   - Child (or adolescent) to self (1)

2. TEACHER
   - Expert to known laymen (3.1)
   - Child (or adolescent) to peer group (3.2)
   - Group member to working group (known audience which may include teacher) (3.3)

3. WIDER AUDIENCE (KNOWN)
   - Child (or adolescent) to one's public (4)

4. UNKNOWN AUDIENCE
   - Writer to his readers (or his public) (4)
   - Writer to his readers, marked by a sense of the general value or validity of what he has to say, of a need to supply a context wide enough to bring in readers whose sophistication, interests, experience he can only estimate and by a desire to conform with and contribute to some cultural norm or trend.

5. ADDITIONAL CATEGORIES
   - Virtual named audience (5.1)
   - No discernible audience (5.2)

- Child (or adolescent) to trusted adult (2.1)
- In the early stages, transference into writing of the talking relation with the mother—writing that accepts an invitation because it comes from this particular person; later the liberating sense that this particular adult wants to hear anything you have to say.

- Pupil to teacher, general (teacher-learner dialogue) (2.2)
- Writing for a specifically 'educational' adult, but as part of an ongoing interaction; and in expectation of response rather than formal evaluation.

- Pupil to teacher, particular relationship (2.3)
- Writing for a specifically 'educational' adult; a personal relationship but also a professional one, based upon a shared interest and expertise, an accumulating shared context.

- Pupil to examiner (2.4)
- Writing for a specifically educational adult, but as a demonstration of material mastered or as evidence of ability to take up a certain kind of style; a culminating point rather than a stage in a process of interaction and with the expectation of assessment rather than response.
2.7.1 Writing and Learning Across the Curriculum

The model developed by the Writing Research Project Team was intended for two purposes: to elucidate the role of written language in learning across the curriculum and to provide a model of development in writing throughout the primary and secondary school years. The team's view of the role of writing in learning will be examined first. A principal concern was that children's experience, their commonsense knowledge, be utilized in the school curriculum and that their movement into written language be closely related to familiar ways of speaking. This was part of the reason for focussing on the expressive as a beginning stage of writing. It seemed a way for children to bring into the classroom, in a linguistic manner that was familiar to them, their experiences of the world.

The expressive function also involved the expression of affect, which the team saw as important in the personal development of the writer and which was also seen to enable learners to be more personally involved with what they were learning at school. It was a function of language that in generic terms would be classified as encompassing some narrative type genres and therefore, related to literature, a major interest of the project team, all of whom were originally teachers of English. This would seem to have been a major drawback for the team in considering how language was used to learn across the curriculum. They were unfamiliar with the specialist bodies of knowledge that constitute different subjects of the curriculum.

The team advocated the use of expressive writing as a means for learning across the curriculum in the primary and secondary school. They saw it as a means for engaging the learner with new areas of learning in the school curriculum regardless of the stage of schooling. So the expressive was seen to be not only a means for learning in the first years of schooling but a means for learning whenever new learning was encountered.

What is worrying is that in much school writing the pupil is expected to exclude expressive features and to present his work in an unexpressive transactional mode. The demand for impersonal, unexpressive writing can actively inhibit learning because it isolates what is to be learned from the vital learning process - that of making links between what is already known and the new information.

(Martin, D'Arcy, Newton & Parker 1976: 26)
I would agree, as would most teachers, that making links between what is already known and new information is critical to successful learning, but whether this is only done through expressive language remains unproven.

In their study of writing across the curriculum Martin, D'Arcy, Newton & Parker link expressive writing to first hand observations and they acknowledge that students often encounter problems in writing once they start to use secondary sources, as indeed they must in many areas of knowledge, as their first source for information.

It is far more difficult for pupils to feel either confident or committed to information when it is really someone else's knowledge that they are drawing on and not their own.

\[(Martin, \text{ D'Arcy, Newton & Parker 1976: 77)}\]

One would hope that knowledge is seen to be shared by all the members of a learning community. The authors' comment shows a lack of understanding of the role of inter-textuality in literacy development, which will be dealt with in Chapter 5. The authors go on to say they are uncertain whether writing based on secondary sources serves much purpose at all in a student's learning. The bridging process for assisting students to move from learning from first hand experience to other sources of knowledge is downgraded in importance, a factor that can only inhibit many students' writing development, and indeed their learning altogether.

Before considering in more detail how writing development was seen to proceed in the model constructed by the Writing Research Project team it is important to consider more closely their view of language and learning and the role of writing in this. The focus on the individual nature of the construction of experience through language along the lines suggested by George Kelly meant that the Writing Research Project team remained ignorant of the role of the language system in constructing both an individual and, at a certain level of generality, a socially shared reality. Halliday puts it thus:
grammar - that is, the form of every language - is a theory of experience, and also a theory of personal and social relationships. It is an entirely unconscious theory, of course - but all the more powerful for that. So that a child who is becoming a grammatical being by learning his first language is in that very process construing the world he or she lives in. We can then use our grammatics (the study of grammar), particularly our functional theories of grammar, to work towards an understanding of these processes. 

(Halliday 1986: 9)

It is clear from Halliday's remarks that any serious study of the relationship between language and learning must take into account the way language is structured to mean in order to understand its role in learning. In her critique of the developmental model proposed by the Writing Research Project Williams deals with the issue of constructing reality through language in a similar fashion:

That there are differences in the interpretation of some experiences from one person to another is no doubt true; but we can only recognize these individual differences because for the most part, most people interpret the world as we do. Unless this were so, communication would be impossible. There would be nothing in my language-representation which accorded with the experiences of anyone else.

(Williams 1977: 38)

The research team's belief that they could, indeed should, identify uses or functions of language for learning that were global meant that they remained insensitive to the register and genre demands of the school curriculum. While it is true, as noted in Chapter 1, that some genres are employed across a range of school subjects there are also differences in generic demands and obviously register differences from subject to subject. But this view of school learning would require a sociocultural orientation so that learning was seen, not only in terms of the learner, but in terms of the relationship between a text and its sociocultural context. Williams (1977) is critical of the team's failure to incorporate any kind of sociocultural orientation in their work given that there was concurrent work by Bernstein, Labov and Halliday with such a focus. The failure of the team to consider the sociocultural contexts for language use in school learning meant that, even though they were concerned with language in use and students developing language through use, they remained ignorant of how language varied according to use, in systemic functional terms, according to the demands of register and genre.

The research team's decision not to deal with the linguistic demands of different subjects also stemmed from a view, noted earlier, that conventional or
customary uses of language associated with a school subject were considered less valuable for the learner (Britton 1970a: 42) and that they were frequently undertaken solely to demonstrate what students had learned. It does not follow from this pedagogic practice, however, that this is the only function of such writing. In fact, investigating the subjects of the school curriculum as culturally constituted bodies of knowledge that are learned through participation in the discourse of the subject would have thrown a great deal of light on how students need to use language to learn. This kind of analysis articulates what students have to learn and what they have to learn to do with language in order to learn and work successfully within that domain. Most importantly, these analyses reveal that subjects differ substantially in their linguistic organization and hence in the demands they make on students' language to learn.

This type of approach to understanding the structure of knowledge comes both from SF linguistics and other areas of semiotics and post-structuralism (Barthes 1967, 1973; Derrida 1974, 1987). (See Kress & Hodge 1988 for a commentary on the historical relevance of this type of research.) As Halliday notes:

Largely under the influence of European scholars such as Foucault, we've come to interpret social processes as forms of discourse; so that the language of interpretation, the metadiscourse, has once again shifted to linguistics rather than sociology or psychology.

(Halliday 1986: 7)

Linguistic analyses of texts in geography, history (Wignell, Martin & Eggins 1987; Eggins, Wignell & Martin 1987; Martin, Wignell, Eggins & Rothery 1988), and narrative type genres (Martin & Rothery 1980, 1981; Plum 1988) which are central to English studies, reveal aspects of the structure of the discourse of those areas. Halliday has also undertaken an historical investigation of scientific texts where he has traced the development of grammatical metaphor (Halliday 1988) as well as other aspects of language use which are commonplace in modern scientific writing. These studies all throw some light on how students need to use language to learn in different areas of the school curriculum. They are thus contributing to the development of a language based theory of learning.

Britton and his colleagues, through their emphasis on expressive writing as a means for learning when students first encountered new areas for learning, clearly saw writing as an effective tool in the 'opening up' stage of a new activity or topic. It is doubtful, or at least open to question, whether the written mode is the
more useful at this stage. The key factor for students in moving into new areas of learning is the oral interaction between teacher and student that opens up the field. Whatever activities students may undertake including reading, field observations, experiments and so on, the teacher has to lead into this domain as an area for students to work in. Whatever the student's activities he/she will need to check, question, clarify and explore, with the teacher's help, the new field of work. This pattern can be seen in child language where children start to build up information about new fields through oral interaction with adults (Halliday 1975; Painter 1984, 1985, 1986, 1989). Britton would argue that expressive writing is similar to this because of its exploratory tentative nature, but the opportunities for exploring a new field would seem to be far greater in oral interaction precisely because interaction is involved.

The written mode seems to offer different opportunities for learning. As written texts ultimately are developed alone by the writer he/she has to have reached a particular stage in understanding the field of learning in order to shape this knowledge according to the purpose or genre of the writing. Writing offers the opportunity, once this stage has been reached, to develop new insights and to consolidate learning.

The genres conventionally associated with particular fields or subjects are closely associated with what has to be learned in that subject. The association may be conventional but it is not arbitrary. Explanation, exposition and discussion are genres closely associated with ways of learning and knowing in our culture. Explanation, for example, is a genre whose goal is to explain how, according to our culture, natural, social and technological phenomena come into existence. Writing these genres frequently involves dealing with phenomena that are not observable at first hand and that are classified in technical ways. It also involves an understanding of causal relations between actions in a particular sequence that bring about changes in states of being. So this genre plays an important part in learning in the science and social science areas.

Exposition and discussion, which involve presenting arguments in favour of or opposed to a case or thesis, involve students in mastering and interpreting fields of knowledge. These genres are highly regarded in our culture, both in education fields and the wider community, because they are seen as evidence of mastery of a field. To write them well students must have considerable knowledge to draw on. The researcher worked for a year, together with the class teacher, in a
mixed ability Year 10 history class teaching the students to write exposition. This involved teaching them research skills for reading and notemaking; helping them to use other media such as film, cartoons and diagrams as a source of information and collating the information needed for an exposition text. This careful build up of field was slow and time consuming but it was essential before students could work with exposition, which also had to be introduced in respect of its purpose and the stages which achieve the purpose.

To conclude this section on the Writing Project Research team’s view of the role of language in learning a text written by a junior secondary student as part of her work in science is included. The science staff of the school have introduced personal/expressive writing so that the students will be more closely involved with their learning.

It's twenty days since the last egg left the right ovary and this month it's the left ovary's turn. Emma Egg can't wait to be released from the ovary. As the sperm wait patiently in the testis, Emma slowly begins her journey along the fallopian tube helped by the little hairs on either side. And they're off ... the X and Y sperm swim strongly along the vagina, but wait ... a couple of weak ones have dropped out of the race! Now they are nearing the cervix and about to move through into the uterus. Emma gently rolls along not knowing what fate awaits her. Who will reach her first? The X team are doing well but Y are coming up close. Look out Emma ... and it’s X. X has made it to Emma! What a race! The other sperm will all die now as they are not needed any longer. Emma and X have become an embryo and will grow in the uterus for nine months until they become a baby and travel out through the vagina and into the world.

The scientific information in this text is the technical names of the participants and the sequence of events they are involved in. But the participants have been 'humanized' and given a consciousness that does not fit with our understanding of physiological processes that are set in train by complex biochemical reactions. The text is structured as a narrative, where the events of conception are depicted as a race whose outcome is problematic; whereas a scientific text would either be a recount dealing with the sequence of events of conception, or an explanation which would give the causal relations between events thus introducing information about biochemical changes affecting physiological processes. (See Martin 1989, in press, and White, in press, for accounts of the linguistic demands of writing scientific
texts.) To encourage students to continue writing in this fashion is not assisting them to learn science but teaching them to write narrative with a field drawn from science.

2.7.2 The Development of Writing Abilities

The course of the language development theory proposed in the model is that over a period of time the poetic and transactional functions develop from the expressive, the matrix for the differentiation of writing functions.

From the area of least demand as far as rules of use are concerned, the learner-writer progresses by increasingly recognizing and attempting to meet the demands of both poetic and transactional tasks, and by increasingly internalizing forms and strategies appropriate to these tasks from what he reads and incorporating them into the pool of his resources: thus in the course of time he may acquire mastery of both varieties of rules of use.

(Britton et al 1975: 85)

This development is undertaken by the learner alone in response to writing tasks and reading experiences. So once again the teacher's role is a facilitating one providing the linguistic experiences that will advance writing development. The assumption is made, however, that the teacher will be able to recognize the various writing functions although no guidelines have been given for this.

Britton (1970a: 42) also saw expressive writing which, in his view, should stem mainly from actual experience as being the principal function for writing until age eleven or twelve, an age which corresponded with the end of Piaget's concrete stage of development. The very length of this period for expressive writing shows it was intended as more than a bridge between home and school in the first years of schooling.

The categories were not distinguished on the basis of what children wrote at different stages of schooling nor on the basis of what they wrote, of their own volition, out of school. There is some evidence that expressive is not what all children choose to write first and that transactional writing may be a prior or, at least, co-existing choice. Newkirk (1984) documents 130 pieces of writing spontaneously produced by his daughter between the ages of five and six and notes the use of writing for regulatory and persuasive purposes during this period in signs and notes of various kinds. His study and its findings are similar to those of

My examination of Sarah's writing does not support Britton's contention that children's early writing is undifferentiated as to function. Even within the category of conative writing, Sarah is able to write for a variety of purposes and shows some awareness of the appropriate conventions for each. She lacks the skill and range of a mature writer but it is misleading to suggest that she is not making distinctions concerning the function of written language.

(Newkirk 1984: 344)

He also goes on to say:

Rather than being written-down speech, much of her writing is an approximation of the written language that surrounds her. The models for her signs and notes are written models, and much of her nonconative writing is strongly influenced by print.

(Newkirk 1984: 345)

I have a collection of texts written at home by my younger son when he was between the ages of six and eight. They comprise mainly advertisements (for puppet shows, cake and sweet stalls, a film showing); signs directing people to where these functions were being held and notices, usually pinned to his bedroom door, which proclaimed his territorial rights and set conditions for entry into his room. He did no narrative type writing at home during this period.

There is a very strong view in education, and in other areas of the society, that narrative, or perhaps more accurately narrative types, are a natural or more fundamental use of language than other genres and precede them in children's language development. This view is expressed by the novelist Aidan Chambers:

In every language, in every part of the world, Story is the fundamental grammar of all thought and communication. By telling ourselves what happened, to whom, and why we not only discover ourselves and the world, but we change and create ourselves and the world too.

(Chambers 1985: 59)

This is the view adopted by the Writing Project Research team but we have, as yet, no empirical evidence from child language studies about the development of genres in young children's spoken language. Work in progress by Painter on the development of genres and registers in a preschool child's language suggests a
simultaneous development of factual and narrative type genres (personal communication with Painter). Research undertaken in teaching writing to eight year old children in a Sydney infants' school (Rothery 1986b, 1989) revealed that choice of genre was dependent on the organisation of prewriting activities in the classroom and that children were able to write factual genres such as reports and procedures, in addition to, and as effectively as narratives, given the appropriate contextual support. In working with a Grade 2 class in 1985 Rothery and the class teacher focussed first on narrative and then on report writing. Some children, particularly girls, were reluctant to move on to writing reports. The following year the teacher introduced report first and then narrative. A similar situation ensued with some children wanting to stay with report writing. It seems children, like most of us, become familiar with whatever is learned first and are sometimes reluctant to open up new fields as far as genres are concerned. As most young writers are pointed towards narrative almost exclusively in their early school writing it is no wonder that for some a shift to another genre is resisted. It seems likely that it is not narrative per se which children are more at home with; it is whatever genre they encounter first in school writing, and this is usually narrative. Such a finding was predictable working within the framework of the systemic functional model that sees language use as socioculturally determined. The work undertaken by Rothery has been replicated in a number of other schools working within the Disadvantaged Schools Programme of the N.S.W. Department of Education.

It should also be noted that the stages of the Writing Research Project's developmental model accord with the Piagetian stages of intellectual development. That is to say expressive writing, which is seen as the principal function up to eleven or twelve years of age, occurs in the period of Piaget's concrete stage of intellectual development. The movement into the transactional and poetic functions in writing corresponds with the movement into the stage of formal operations in Piaget's theory. The work undertaken by Rothery and other teachers indicates a pattern of writing development that accords with Bruner's notion of a spiral development in learning, (Bruner 1963, 1968) that leads to a very different curriculum model from one based on sequential stages of development. In this model children start a range of learning activities, first at an elementary level, and then develop and build on these over time. As far as writing development is concerned this would involve children in writing a range of different genres from an early age but developing command of these in respect of their generic structure potential and within a range of registers over a period of some years. There is no
mention by the research team of students developing their awareness of contextual demands in regard to subject matter, audience and channel of communication, in this case written language, and needing to meet these to write successfully.

Britton exemplifies development in written texts as it seems to be occurring or after it has occurred, but this tells us nothing about how or why development proceeds. Consider the following texts:

It is quite safe to make oxygen if you have the right equipment necessary. You will probably need a test tube (a large one), a stand with some acid in it. You will also need a Bunsen burner, of course you must not forget a (glass) tank too. A thin test tube should fix neatly in is place. When you have done that fill the glass tank and put the curved end upwards. Put the (glass) tank on the table and fill with water. Very soon you will find that you have made oxygen and glad of it. Potassium chlorate will give up their oxygen when heated.

(Britton 1970b: 42)

Britton says of the above piece

In fact I need not give you the rest of it because it was the "glad of it" that I wanted you to see. I think it is encouraging to find science teachers who are aware of the linguistic steps by which you arrive at the objectivity, the impersonality, the public nature of a piece of scientific writing - aware of the need to bring the child himself, with all his curiosity and enthusiasm, along with it.

(Britton 1970b: 42)

Britton's comments are puzzling as the Writing Research Project's team was not able to specify linguistic features of the different function categories, nor were they able to provide any evidence that the expressive function is critical to developing 'the objectivity, the impersonality, the public nature of a piece of scientific writing'. Britton also provides examples of texts moving towards the transactional and poetic functions, the first an example of movement to the transactional, the second to the poetic.

How I Filtered My Water Specimens

When we were down at Mr Haris's farm I brought some water from the brook back with me. I took some from a shallow place by the oak tree, and some from a deep place by the walnut tree. I got the specimens by placing a jar in the brook and let the water run into it. Then I brought them back to school to filter ...
And then he tells exactly what he did and finishes:

The experiment that I did shows that where the water was deeper and was not running fast there was a lot more silt suspended as little particles in the water. You could see this by looking at the filter paper, where the water was shallow and fast there was less dirt suspended in it.

(Britton 1970b: 47)

Britton maintains that this text clearly illustrates a movement from the expressive in the first part of the text to the referential or transactional in the latter. It could be argued, however, that the writer is not sure of the genre to take up in the writing, an uncertainty that comes from not knowing how an account of a scientific experiment is written, so the text is a mixture, in systemic functional terms, of recount and scientific report.

There seems no reason why the student should continue this trial and error path of learning to write without some more direct assistance from the teacher. It is not a matter of telling the student the writing is ‘wrong’ but rather guiding him/her into the conventions of scientific writing and pointing out some of the reasons for these. For example, the absence of I from much scientific writing is not because it must be impersonal but because scientists usually want to put first in the message of the clause what they are working with. So it would be more usual to write: ‘Water was collected from a brook’ and so on. To give the writer this kind of advice could help him/her to understand and learn some of the ways of writing science that are closely associated with learning science.

Britton gives the following text as an example of a piece of writing moving from the expressive to the poetic in function:

Class 1 had Monday off and Tuesday off and all the other classes had Monday and Tuesday off and we played hide-and-seek and my big sister hid her eyes and counted up to ten and me and my brother had to hide and I went behind the Dust-bin and I was thinking about the summer and the butter-cups and Daisies all those things and fresh grass and violets and roses and lavender and the twinkling sea and the star in the night and the black sky and the moon.

(Britton 1970b: 47-48)

Britton acknowledges it is more difficult to demonstrate the transition from the expressive to the poetic. He explains the development in the above text thus:
But I think as this child was writing her catalog, the actual sounds, the form of the sounds of the words, caught her fancy and became an influence upon what she was writing. And that seems to me to be the only way I can now tentatively suggest how the change is made from the expressive in this direction of the poetic.

(Britton 1970b: 47)

The argument put forward earlier by the researcher that the teacher could intervene to assist students in developing control of types of writing other than the expressive is not one Britton would agree with:

I want now to suggest that it would be dangerous to try to foreshorten that development. If you try to make a short-cut it will probably end by being a short-circuit. You cannot, I believe, teach the referential, the expository, as such: it has to be arrived at. it seems to me, by the shedding of certain aspects of the expressive. The shedding process is highly intricate: it is as though there existed a delicately adjusted threshold which allows the integrity and individuality of the writer to move through into the writing yet leaves the finished product objective, referential. By short circuiting the process, I believe we produce the form of expository writing without the vigour, the personality, of a writer - a linguistic tool which will have very limited uses indeed.

(Britton 1970b: 48)

Comments such as the last, 'By short circuiting the process, I believe we produce the form of expository writing without the vigour, the personality, of a writer - a linguistic tool which will have very limited uses indeed', like most of the others made about these texts, are subjective interpretations with no reference to specific linguistic features to support them.

If development from the expressive to the transactional and poetic functions is considered from the perspective of systemic functional linguistics it is difficult to support a view that factual genres such as report, exposition, explanation and discussion emerge from expressive writing. Expressive writing appears to comprise, from the various examples presented, narrative type genres such as observation, recount and narrative (Martin & Rothery 1981; Macken et al 1989d). These are genres whose stages deal with the actual and vicarious experience of individuals or groups of participants. The events depicted are often temporally related, as in recount and narrative, with causal relations also occurring at key points in narrative. The events are evaluated to give them significance, so that there is a point to telling them. The narrative type genres differ in their generic
structure: narrative for example, which deals with experience whose outcome is problematic, has the stages Orientation ^ Complication ^ Evaluation ^ Resolution, while observation has the stages Orientation ^ Event Description ^ Comment. (The generic structure of observation, recount and narrative will be dealt with in Chapter 4.)

The factual genres often deal with classes of participants as in scientific reports, which are about the states of being, location etc of the participants as well as some of the habitual events they are involved in (Martin & Rothery 1981; Macken et al 1989c). Some parts of the text have no conjunctive or logical links between messages. Information is simply added on. The generic structure of report is General Classification ^ Description. Exposition, a genre of argument, presents arguments for or against a case or thesis (Callaghan, Knapp, D.S.P. & N.S.W. Department of Education 1989). The ordering of the messages of the arguments is made according to the writer's purpose in developing the argument. This is often different from the ordering of events which occur in a particular sequence in actual experience. The generic structure of exposition is Thesis ^ Argument ^ Restatement of Thesis. (The stage Argument is recursive.)

All these genres have different purposes; they achieve different goals in the sociocultural context and hence their stages have different functions to achieve those goals. Because of the differing purposes of the genres and the functions of the stages their linguistic construction is different. It is difficult to see, therefore, how they would emerge from a common matrix.

The function and audience categories, identified only by name, and the path through the model for writing development, constitute another invisible pedagogy. This has emerged throughout the previous discussion of the work of the Writing Research Project. The teacher's role is a facilitating one as is fitting for a pattern of development that is seen to proceed on the basis of the students drawing on the experiences they encounter or are provided for them by the teacher. The teacher's main task was to provide models, mainly of expressive writing in the primary school, and of transactional and poetic writing as students moved into the secondary school.

At this point we can sum up what writing was seen to be and what was involved in learning to write in these individualistic perspectives, as it is these conceptions that determine strategies of assessment. Firstly, the child's world or,
more accurately, what adults perceive as the child's world, is the appropriate and highly valued content for children's writing; so too, is vicarious experience when associated with narrative and poetry. The child's world is seen to be mainly the experiences he/she has been involved in and which are written about from a personal point of view. At times writing about vicarious experience - when the experience is regarded by the teacher, as symbolic of 'inner' experience, is also seen as writing about the child's world. Secondly, a particular relationship between writer and reader is highly valued: one where some degree of solidarity is expressed by writing in the first person and by assuming some shared knowledge of what is written about. Thirdly, certain genres are highly valued: two are genres which seem mainly to be written by young writers; recount and observation. The other genre highly regarded in English is narrative. All three genres are likely to include meanings to do with attitude and personal opinion which are highly regarded by the educators whose work has been reviewed here. Moreover, the presence of these features in writing is considered evidence both of the sincerity of the writer and of the worth of his writing. As shall be seen in the section on assessment this last judgment leads to the writer and his intentions being evaluated rather than the writing. The fourth assumption, that teaching is a matter of drawing out innate abilities, has had far reaching consequences as far as language education generally is concerned. It has led to the view that involving the child in a situation where he/she uses language is a sufficient condition for language development to occur.

2.8 Assessing Writing Using the Creative, Personal Growth and Functional Models

The creative approach to teaching writing exemplified in the writings of David Holbrook; the personal growth through language movement written about by John Dixon and the functional approach of the Writing Research Project team led by James Britton shared a view of what writing was mainly for that was to influence assessment of writing profoundly. Their principal concern was with what the text told them about the writer: the focus was on the development of the writer as a person. The text was judged unsuccessful or inadequate if it did not appear to give them information about the writer as a person, or if the information did not accord with what they saw as the desirable or healthy development of an individual. This view of assessment will be pursued by examining some texts presented by the
educators named above, together with their comments, as well as considering to what extent these judgments could or would be replicated by teachers.

Holbrook claimed that the essence of successful creative writing was sincerity and that this would come from 'the freshness, the energy, the rhythm and the feel of the language' (Holbrook 1967b: 3). He considered such judgments were subjective but believed consensus could be reached by teachers reading students' texts about what constituted good creative writing. An Australian teacher educator, Mallick (1973), put Holbrook's claim to the test by taking two texts by eleven year olds from an anthology of students' writing compiled by Holbrook and asking student teachers to address in writing the questions asked by Holbrook about the texts. At the end of the anthology Holbrook gave his own assessment of them (Holbrook 1967b: 204-206). The student teachers were preparing to be teachers of English and had already completed a Bachelor of Arts degree which included at least two years of English courses. The texts, which were written in an examination, are as follows:

The following are pieces of writing by young boys. Which of them do you prefer? Why? Pay exact attention to the language. Briefly write what comment you would make to each child about his work.

A  
Making Camp
A broiling sun, obtrusive in the ardour of its gaze, blazed down upon the scintillating waters of the River Severn, running through a field of golden yellow corn. On the river's farthest bank a clump of tangled vegetation, in the form of reeds and bulrushes, waved their tentacles like Excaliburs held aloft by the Lady of the Lake. At the top of this bank a merry bunch of jostling, gesticulating people, myself among them, prepared to make camp. As if a tournament of ancient design were about to commence, white tents literally sprang up from the ground, as if of a live, vigour-filled substance. I was there, here and everywhere, helping to tighten guy-ropes, knock pegs in more carefully, and to offer the sense of security to some younger comrade not quite understanding this persistent commotion and consistent noise from all classes of human beings. As quickly as it had got into motion, it abruptly ceased, and soon our portable oil-stove was on the go, and in the frying pan, simmering and casting delicious aromas, the life-blood of the pan's existence - bacon, fried to a nicety. Different odours from all over the camp blended, casting a feeling of self-satisfaction into everyone concerned.

B
At first Ross and I didn't go flax-pulling with the others. We were orderlies in the cook-house instead. How it happened was like this. On the first day we had the job of putting up the tents, and I had the job of knocking in tent-
pegs. It was very hard work. The earth was only about an inch thick and underneath it was hard chalk. Some of the pegs had no points on at all, and others had points on that curled over. I banged and banged with my mallet, but I could soon feel the blisters coming up on my hand. But Mr Dow left me at it. He said I was just the man for the job. Then afterwards Ross and I had a competition who could chop the most firewood quickest. It was mostly splitting logs, and Ross went straight ahead and was chopping about twice the rate I could. I got wild about this, especially as the other boys were watching us. This chopping about finished off my blisters. I found out later that Ross had got a very sharp axe and I had got the blunt one, but we didn't change over till it was too late.

Then we had to put up the marquee. Mr Dow was getting anxious and said he didn't like the look of the weather. I just went and watched, but Ross helped. The canvas kept flapping about and they had a time of it. It was like putting up a great wall against the wind. Mr Dow got mad and shouted to Ross to hang on like grim death. He did, and when the wind jerked the canvas away the rope tore right through his hands. It was that hairy sort of rope, and was it hot! You should have seen Ross's hands. Anyhow, as we said to Mr Dow the next day, we couldn't go flax-pulling with hands like that, and he agreed. That's how we came to be orderlies.

(Holbrook 1967b: 84)

First let us consider Holbrook's and Mallick's comments about the texts. Holbrook sums up Passage A thus: 'A is a piece of exhibitionism, to display the maximum of "literary associations", the product of a training in the concoction of extraneous "figures of speech" ' (Holbrook 1967b: 204). But Holbrook goes on to say what is at the heart of the matter in judging text A inferior to Text B:

But in truth A tells us hardly anything about the author or his experiences. He inflates his own importance ('I was here, there and everywhere ... to offer the sense of security to some younger comrade') and postures ('A broiling sun, obtrusive...' 'As if a tournament of ancient design ...').

He is therefore being insincere ...

(Holbrook 1967b: 204)

It is the writer who is being judged here through his text. Holbrook reveals clearly in his comments the value judgment that narrative type texts should have a 'truth value' in relation to the writer's experience and the writing is insincere if this is not the case. He goes on too to take the writer to task for inaccuracies in his descriptions of vegetation as further proof of the writer's insincerity (Holbrook 1967b: 205)! Mallick is in complete agreement with Holbrook about the exhibitionism of Text A but adds 'pretentious' to his assessment of it (Mallick 1973: 49).
Holbrook and Mallick praise Text B highly. Holbrook states:

B by contrast is everything that one welcomes. It is unostentatious and plain. We share not only the experience recorded, but the boy's attitude to it, his secret pleasure in small triumphs. And we end by knowing more about boys, about his character, and that of his master. Such a piece does much for sympathy and insight.

Holbrook concludes:

It is a very engaging and meaningful piece of prose, because of its reality and sincerity.

(Holbrook 1967b: 205-206)

Mallick believes the piece 'is so fine that it need not be out of place if slipped into "Huck Finn" ' (Mallick 1973: 49). The majority of Mallick's students, one hundred and nineteen of the two hundred and twenty also preferred Text B but Mallick was concerned that eighty seven preferred A and that this group was not able to articulate reasons for downgrading B. Mallick wondered whether the results would have been different if no mention had been made of the texts being written by young boys (Mallick 1973: 50). The comment is a revealing one which, like the others made about these texts, displays considerable ignorance about what is involved in learning to write.

It has been noted previously that all these approaches suffered from a failure to take into account language as a semiotic system through which texts are constructed that are artifacts in their own right. Given too the sociocultural contexts that shape meaning, it becomes apparent that regarding the meaning of texts in terms of some kind of direct representation of experience is dangerously misleading. Once this is understood then it becomes impossible to make any strong claims about 'knowing' the writer through the writing. But the principal criticism is that this individual, personality perspective takes us nowhere in assisting students to develop their writing abilities. If Texts A and B are as they are because of the writers' personalities the logical consequence is, as Holbrook admits when he talks about the need for some comic deflation of Text A (Holbrook 1967b: 204), that the writer's personality has to change in order for him or her to write better. Hence the teacher must continue to involve students in experiences that are likely to facilitate this change.
If we take a functional linguistic perspective in assessing these texts it is possible to see them very differently. Text A reads as a text by a young writer who has learned that the written mode is different from the spoken in that there is a need to make such texts context independent and one of the ways this is done, particularly in narrative type texts, is by creating 'a world' in which the events take place so that specific characteristics are given of people and places. So the writer begins his text with a setting of place: 'A broiling sun, obtrusive in the ardour of its gaze, blazed down upon the scintillating waters of the River Severn, running through a field of golden yellow corn.' Now there is no doubt that this description could well be described as an 'overkill'. The writer is pulling out 'all the stops' so to speak and this may be the result of teaching, or drawing on his own reading experiences, or both. But it is a phase young writers are likely to go through; it is as if they are playing with the potential of the system to mean but at this point, not quite getting it right. Certainly the writer needs assistance but not in terms of his personality, or the truth and sincerity of his experience, but in respect of handling linguistic choices for developing narrative type texts in the written mode.

Mallick's comment, therefore, that the age of the writers should not have been included is wrong. It takes no account of the development of writing abilities. If Text A were by an older writer I would make very different comments about it, expecting the writer to be at a different stage in handling the written mode. Knowing the text is by a young writer means the person is likely to be still learning the demands of the written mode and the text must be judged accordingly.

Text B, on the other hand, has features that, in some respects make it more like spoken language than written and it may sound more 'natural', more 'spontaneous' etc. Because there is no specification of setting or of characters a sense is established that such knowledge is shared by writer and reader. (This may be a factor in Britton's audience category of student/writer to trusted adult.) It can serve to create a sense of intimacy that can be effective in some narrative type writing. Moreover there is a strong evaluation of the events which is characteristic of narrative type writing but the evaluations too are formulated in a mode more like that of speech. There is no doubt that professional writers often choose this 'speech like mode' in narrative writing for the very reasons given: it builds up a sense of intimacy between reader and narrator that is an effective technique for developing the text successfully. But with young writers this mode may not be a matter of choice but rather their only strategy for developing narrative type writing.
If this is the case then much more needs to be done with the writer in learning the written mode.

Assessment of students' writing in the 'growth model' articulated by Dixon (1967) in his account of the Dartmouth Seminar was very similar to that of Holbrook although it did not embrace the same detailed psychoanalytic interpretation. The writing was seen to be a means for exploring experience and hence 'life-enhancing and life-directed' (Dixon 1967: 55/1969). Such writing was seen to be 'embryonic literature' (Dixon 1967: 5/1969) and thus part of a continuum that ended with professional and culturally acclaimed writers of works of art. These conceptions of writing had implications for assessment. The acceptance of pupils' work as embryonic literature carried important implications. It reminds us of the need to encourage each pupil "through making discoveries about himself and about people in general to 'make small steps towards maturity'" (Dixon 1967: 55/1969). Further in so far as a pupil succeeds, he has something of value to offer others in the class and thus 'he has a right to expect from his audience (including us) a reply to what he has said. Any criticism of language must be introduced very delicately ... The tacit presentation of alternatives is preferable.' (Dixon 1967: 55/1969).

The text was to be handled tactfully, indeed delicately, because what was at stake was the growth of the writer as a person and this what was to be looked for in written texts. The evidence of this growth seemed to be in the development of an evaluative response to events in the narrative type texts. I say 'seemed' because the evidence was never articulated explicitly.

Dixon presents two texts, one by a ten-year-old boy, the other by a fourteen-year-old girl and states there is different evidence of growth in them.

**Text A**

"Oh Ian do something for heavens sake?
What
Go for a ride on your bike.
Got a puncture.
Well go and day dream then.
That's a good idea. I daydream about things like designing boats and go-karts and things like that.
Quarter of an hour later.
Ian will you help me plant these flowers.
I don't want to."
I don't know. Not long ago you were frantic for something to do. I found something to do. No you haven't you're just sitting there. Trouble with you you're just plain lazy. But I ....
Oh!! What a life.

(Dixon 1967: 50/1969)

Text B
I was in trouble again; this time for being saucy to my grandmother. I hadn't thought I was being cheeky but adults seem to see things in a different light. My tongue is always getting me into trouble. It all began, the trouble this evening, when I was fidgeting in an arm chair, I was not interested in the play my parents were watching. I made critical remarks and was sharply told, "We're listening to the play, not to you." I got up and walked towards the door, "Where are you going?" It was always the same wherever I went I was asked the same question. Why couldn't they leave me alone? I felt a surge of resentment. I came back and stood in front of the fireplace. I was then told gruffly, "You're blocking Nanny's view."
"If she can't see, she should say so and not wait for someone else to do it." There! I had said it, it just slipped out before I knew it. My mother sat forward in her chair. Nobody was looking at the television now, all eyes were focussed on me. They were all eying me with dislike, probably thinking what a horrid girl I was. I was thinking the same about myself. If only I could take those words back, but I couldn't.
"Go to bed," said my father sternly.
"But it's only just gone ten," I said rebelliously.
"Go to bed," said my father, the tone of his voice developing into a shout. I went to the door, without turning I said "goodnight" to them, I usually kissed them, but not tonight. I felt the tears well up inside me, my nose tingling as I tried hard to fight back the tears.
"Haven't we got names," said my father.
"Goodnight Nan, goodnight Dad, goodnight Mum," I said shortly as if reading a list. Then I went from the room, banging the door behind me.

In the bedroom I sat on the edge of my bed, shivering in the dark. I wanted to have a good cry but the tears would not come. I turned my bedside lamp on and got into bed. With a faint smile I remembered I had some sweets under my pillow. Things to eat always gave me comfort when I was in trouble, I said my prayers, this usually comforted me, but at that moment I felt that He would not want to listen to a horrid girl like me. My mother had often said "Never let the sun go down on your anger". But I was too proud to go and apologize so I went to sleep unsettled and I knew tomorrow would start badly too. I sighed, hardly a day went by without having an argument. "Oh God, please make me less argumentative and help me curb my quick temper and my tongue."

Text A presents what may be described as a prosaic, matter of fact view of experience about every day events. There is no strong evaluation of the experience written about in terms of some kind of intense inner response. Text B, on the other hand, does include such an evaluative response which runs throughout the text, for example, 'There! I had said it, it just slipped out before I knew it. My mother sat forward in her chair. Nobody was looking at the television now, all eyes were focussed on me. 'They were all eyeing me with dislike, probably thinking what a horrid girl I was....' In the last paragraph of the text this evaluative response to the events the narrator has been involved in reaches its peak with an ongoing evaluation throughout the paragraph. It is this response to experience that seems to provide evidence of the writer's growth. While it may well be that this response could have a 'truth value' in this text it is also true that narrative type writing in our culture encompasses this type of response to give the events written or spoken about their significance. A successful writer of narrative in our culture is one who has learned to evaluate experience in this manner. It does not follow the events themselves must have been experienced to evoke this kind of response. The growth model and its methods of assessment are ultimately limited by the focus on a direct relationship between text and experience, so that the focus is on the writer through the text and not on the text as the product of the writer's sociocultural knowledge and of his/her individual and personal experience.

Just as Holbrook focussed on sincerity as an essential quality in assessing the success of a text or otherwise, educators working within the growth model stressed the importance of 'true to experience' as essential for successful writing. When children focussed directly on the experience they were writing about rather than the language they were using the texts were of superior quality according to these educators. Once again there was a similarity to Holbrook here in that texts that were in some respects more like spoken than written ones were highly regarded. Consider, for example, the following text, Gypsy Life, by an eleven year old which was criticized by Stratta, Dixon and Wilkinson (1973: 26) on the grounds that the writer had language primarily under focus rather than experience. This they believed was the result of writing to please the teacher.
Gypsy Life
I walked along the beautiful country lane, when a brightly coloured caravan caught my eye. I walked on until I came upon an encampment of the loveliest caravans I ever saw. Blues, reds, yellows and greens of all shades and sizes were there to meet my eye. Among all this: merry gypsies walked women made pegs and baskets while the men worked to get money to buy things needed to keep a family. The children went with small, thin shoes on their feet. These poor children suffered greatly. Pots and pans were scattered on the hard, brown ground. All the people of this camp made pegs or flowers. They all wore things given to them. Children wandered through the familiar forests of caravans and wagons. The only live stock he has are hens, dogs, and horses. The hens have beautiful feathers of oranges and browns. Looking at them I could see how plump they were. The gypsies seemed to look after these hens. The dogs were thin and shaggy compared to the hens, while the horses were dirty and unattended.

I went closer to the caravans and the smell of logs burning met my nose. I could also smell food cooking in the open air. Although all the adventure tempted me I don't think I would be able to stand all the suffering and hardships these people endured. Everything about the gypsy camp seemed enchanting. Especially the gaily painted caravans and the friendly gypsy folk. After an exciting time among the gypsies I ran back home with caravans drifting through my mind.

(Stratta, Dixon & Wilkinson 1973: 26)

Stratta, Dixon and Wilkinson state:

One is tempted to admire the verbal control of this eleven-year-old until one considers for what purpose it is used. 'The beautiful ... lane ... brightly coloured caravan ... the loveliest caravans I ever saw ... of all shades and sizes ... were there to meet my eye.' Possibly; but more likely it was the teacher's eye these phrases were assembled to meet. 'I don't think I would be able to stand all the suffering and hardships these people endured', says the child, perhaps contemplating a real experience for a moment. But the next sentence she gives in: 'Everything about the gypsy camp seemed enchanting.' She is back in the approved adult model, which she has come to feel - from teacher's or parent's praise - is the main purpose in such writing.

(Stratta, Dixon & Wilkinson 1973: 26)

This assessment is most revealing because it makes explicit a prejudice against children learning to write like adults; their writing should remain childish. It is not possible for the authors to make a judgment, from the text alone, which is all they have to go by, that the writer's purpose is to please adults! One expects writing development to be in the direction of handling the genres and registers of adult writing. And one would expect some awkwardness in moving in this
direction because the writer is learning to handle the demands of the written mode where language patterns are organized very differently from those of speech.

It is possible to view this text very differently in terms of writing development. When a writer reconstructs experience and writes for a reader who has not shared something similar, or is not assumed to have done so, there are demands for explicitness which are realized to some extent by choices in the nominal group structure of the kind found in this text and quoted by Stratta, Dixon and Wilkinson, 'brightly coloured caravans' etc. This is a feature of the written mode. The sentence Stratta, Dixon and Wilkinson object to, 'Everything about the gypsy camp seemed enchanting.', seems an instance of the writer 'taking over' something she has read; but this is part of learning to write. Many professional writers look back at their early writing for publication and wince at derivative and/or what they regard as their 'stilted, purple' prose. What young writers need at these points is positive, constructive assistance and encouragement in their efforts to develop writing abilities.

There is another serious criticism to make of Stratta, Dixon and Wilkinson's comments about the focus on the language rather than the experience. They articulate a form/content duality that systemic linguists would deny. Meaning resides in the structure of the language system as well as in the sociocultural context. Language is a resource for meaning and as noted earlier in a quote from Halliday, 'grammar constitutes a theory of experience' (Halliday 1986: 9). To focus on language is to focus on meaning.

Britton's commentaries on and assessments of texts are almost exclusively about texts in the expressive function. These, together with those in the poetic, were his main concern. But the type of assessment is the same as that employed by Holbrook, Dixon and others working with creative approaches and/or within the growth model: that the development of the writer's personality is assessed, not the text. Indeed there is not seen to be a need to assess the text because provided children are given opportunities to use language, particularly in ways they are familiar with, as opposed to doing exercises, 'the child's language is bound to develop with use, and if we keep it operating, keep it doing what it's supposed to be doing for him it will improve' (Britton 1970b: 74).

The following text is presented by Britton as an example of expressive writing in the spectator role:
A Conversation Overheard on the Bus

As I was coming home one evening on the bus from school there in front were two children. One was shabby and thin looking and the other tubby and medium looking.

These children were talking about a circus which had come to town which they had been to. The shabby girl's name was Sheila and she thought it was very funny. She liked the little short clowns and the giraffe-necked ladies and thought it was wonderful how all the animals were trained, especially the sea-lions and thought how lovely they all looked balancing the balls and for the very first time in a circus she had seen giraffes taking part.

But Anna, the posh, fancy, high-school looking girl had different ideas. She thought it was cruel to keep lions and elephants, polar-bears, grizzly-bears, sea-lions, seals, giraffes and all the other kinds of animals that used to roam on their own round ice-bergs in the sea and the jungle in a cage. She said, 'How cruel it is to keep them in cages performing while they could roam. The people that have necklaces round their necks which are called giraffe-necked women who are laughed at, and the short midgets, they can't help it, and I think the circus is a cruel place.'

Soon they got off but still hadn't finished, so I don't know what else they said.

(Britton 1970a: 252)

Britton states he regards the text as a symbolic representation of experience in which the two characters represent aspects of the writer's changing personality: Sheila is her present self, and 'the self on the horizon, not yet attained, is "Anna, the posh, fancy, high-school looking girl."' (Britton 1970a: 252). According to Britton the inconclusive ending is evidence of 'two points of view at odds in the mind of the writer' (Britton 1970a: 252).

If you are inclined to accept my interpretation of this as a dramatization of two points of view at odds in the mind of the writer, then I think that last paragraph will clinch it for you. The conversation may be continued - but some other time!

(Britton 1970a: 252)

It is apparent from this judgment how close Britton is to Holbrook in taking a deep seated psychoanalytic perspective of student's expressive writing. But one must ask on what basis this kind of interpretation is made. Without knowing anything more about the writer why should the text be interpreted this way, and what criteria linguistic or otherwise are being employed? Without some explicit statement of these analytic tools how can even partial agreement be reached amongst teacher/readers? It is as valid to claim the text is a literal record of the
writer's experience, a narrative type piece I would classify as observation in generic terms. The rather abrupt ending may simply record the way it happened or may be evidence of the writer being unable to find another way of concluding the text. I cannot read anything more into it than that, and for a teacher to attempt to do so seems a dangerous course of action to take.

Britton, too, like Holbrook, Dixon, Stratta and Wilkinson is critical of young writers' efforts to learn the written mode, as the following comments, which predate the work of Holbrook, reveal:

Much is written that is bright and shoddy: its brilliance comes from skilful achievement of imposed standards, and it has no heart of genuine experience.

(Britton 1960: 53)

Britton considers the following text to come into this category:

A bright yellow sun sent its shining beams across a tossing green sea as Marigold was bounced up and down over the big waves into the splashing foam. Marigold laughed, a silvery, happy laugh and called to the sea-horse to gallop faster over the waves. It was such fun to ride in a beautiful pink shell drawn by a sea-horse through the sea. And they were quite safe, Marigold and her sea-horse, for they were miles from land, and there was no one to see them or catch them. King Neptune had told all the little mermaids never to go to the surface unless they were far away from the land and Marigold had been very careful to obey him.

(Britton 1960: 53)

On the other hand he regards the following text highly because of the writer's genuine interest in the subject matter.

There is something in woodwork that just enlightens me, it is nothing very special, it is just something...

In woodwork there are many things that I delight in, but seeing an article slowly take shape from a plank or pieces of wood is, I think, a most joy giving experience. Another thing which always is most important in preparing wood for use is planing, to me it is a lovely sight to see, possibly a dirty piece of wood going under the plane, engaging the sharp cutting blade from which curls up a thin sheet of wood so neatly rolled up, then from underneath the back of the plane comes a smooth flat river of clean wood. Here I have described it slowly but in reality the whole movement is fast and the noise it makes is not a note it is a beautiful clean cutting sound peculiar only to that one tool.

(Britton 1960: 54)
Again in the first text the writer, an eleven year old girl, writing in the third person attempts to create the fantastic world of Marigold, the mermaid, and her sea horse. She appears to draw on texts she has read, but her creation of settings and description of the appearance of creatures and things is an important aspect of developing narrative type texts in the written mode. And this text seems to be part of a narrative type genre. There is the hint of a problem to come in the final sentence: 'King Neptune had told all the little mermaids never to go to the surface unless they were far away from the land and Marigold had been very careful to obey him.' But it is disturbing to note that this writer, because of her text, merits no further attention either as a writer or as a person.

The second text, on the other hand, written in the first person, gives the narrator's response to his experience with woodwork. It is in generic terms an observation and in respect of mode has features typical of the spoken mode. There is no development of setting or focus on the narrator, but the appearance of the wood is described and there is a strong evaluation by the narrator of the experiences of woodwork: 'In woodwork there are many things that I delight in, but seeing an article slowly take shape from a plank or pieces of wood is, I think, a most joy giving experience.'

A major consequence of the invisible pedagogies of creative, personal growth and functional writing approaches was that the text itself, as a linguistic construct, became invisible while the writer became, in one sense, highly visible. The development of the writer's personality in these three individualistic approaches to teaching writing was what was assessed; but even if this were regarded as a legitimate aim of developing writing abilities no explicit criteria were given for these symbolic interpretations of experience to enable consistency or replication of analysis/assessment. Assessment too was thus invisible.

From a linguistic perspective, one thing that emerges clearly from these analyses/assessments is that differences in handling mode were often equated with differences in personality as far as the writer was concerned. A mode choice which incorporated features frequently found in speech, such as assumptions of shared knowledge about the topic or field of the text between reader and writer, was seen to reflect favourably on the writer's attitude to his topic. When the text was constructed from the narrator's perspective this also reflected favourably on the writer. But when the writer drew on other written texts and attempted to create
'another world' in the text, albeit rather awkwardly at times, this was seen as attempting to please adults rather than as an attempt to write as an adult. So the student writer, in the name of sincerity, was encouraged to stay close to the spoken mode in writing, while those who attempted to move into the written mode were seen as dependent and, by implication, immature personalities.

The other aspects of the texts that the educators responded to in making judgments about the writer's personality development were taking up a first person role of narration and strongly evaluating what was written about. Both strategies were viewed positively, while third person narration and an absence of strong evaluation were viewed less favourably from a personality development point of view.

Moreover assessment of what was called transactional writing was almost completely ignored. The expressive and poetic functions, in Britton's terms, were what were dealt with, not texts of literary criticism or expository texts in history, geography, etc. The assessment focus was therefore extraordinarily narrow in respect of the range of writing undertaken by students as part of their work in the school curriculum.

2.9 Teaching Writing: The Process Method

The most influential method for teaching writing in Australian primary schools in the 1980's has been the process approach developed by the American educator Donald Graves, which he introduced to Australian teachers at the Third International Conference of English Teaching in 1980. Dixon (1967) used process to describe an approach to language development that focussed on students using language in a variety of classroom situations to develop their language abilities. Graves' use of process is different in that it refers to the various stages the writer goes through to produce a text. So strong is this focus in Graves' model that this is what writing is - the process of producing a text, rather than the product, the text itself. Basically there are three stages: choice, rehearsal and composition (Graves 1983). The first stage involves the writer in choosing a number of possible topic choices for writing. After talking or 'conferencing' with the teacher about the listed choices the writer chooses one for development. This stage could overlap or merge with rehearsal where the writer develops a text orally about his writing topic. In the next stage, composing, the writer produces a draft text followed by another
conferencing session with the teacher about its development. Finally, the writer revises the text and, after further discussion with the teacher, decides whether it will be taken to a further stage of publication.

The process, in respect of its stages, is a visible pedagogy with the stages clearly defined for teacher and students alike. There is no doubt this accounted for its strong appeal to classroom teachers many of whom had been at a loss to develop a classroom pedagogy for the growth model of writing advocated by Dixon, Britton and others. There was some flexibility about the ordering of the stages and the way they were dealt with. It was not expected every student would go through every stage. Sometimes students might rewrite a text several times during the draft stage, on other occasions only a single draft would be written. This too, made the pedagogy attractive to teachers. Graves' pedagogy, however, is both deceptive and contradictory. In one sense, as noted previously, it is highly visible and through the process stages, culminating in publishing, oriented to the reader. In this sense it differs from the creative and growth models which were oriented to writing serving the writer's purposes. The pedagogy also claims to give supremacy to the child's commonsense knowledge in the form of actual experience and to the teacher's role as facilitator in 'drawing out' such knowledge, particularly through the conferencing that goes on between teacher and student. In this respect it takes a similar position to the creative and growth pedagogies for teaching writing in that it takes an individualistic approach to language development.

Graves puts it thus:

When people own a place, they look after it; but when it belongs to someone else they couldn't care less. It's that way with writing. From the first day of school we must leave control of the writing with the child - the choice of topic and the writing itself. Then children write more and care more, even about the appearance of writing on the page. We teachers must become totally aware of our awful daily temptation to take control away from them, whether by too much prescription or even advice.

(Graves in Walshe 1981: 9)

Apart from the fact we may disagree that we do not take care of what is not our own apparently what is at the heart of Graves' work is the understanding that children have knowledge they can write about and the process, the stages of writing will ensure this is drawn out and that the mechanics of writing are mastered.
Graves' focus on writing about fields of actual experience has an even stronger individualistic perspective than that of the growth model educators. In the work of Holbrook, Dixon and Britton there was a focus on building up a field for the writer to draw on in developing a text, whether through observations, outings and excursions or the experiences of literature, as well as through the student's out of school experience. So the students' experiences for writing, while often first hand, were frequently extended beyond those they brought to school. But Graves does not advocate these extensions: students can draw on what they already know.

'At the core of the conference' says Graves, 'is a teacher asking a child to teach her about the subject'. The aim is to foster a bursting desire to inform. So the teacher never implies a greater knowledge of this topic than the child possesses, nor treats the child as an inferior learner. We are in the business of helping children to value what they know. Ideally, the poorer the writing the greater the interest the teacher will show in it - or rather in what it might become!

(Graves in Walshe 1981: 11)

When these claims are considered closely in the light of the practice of the process pedagogy another invisible pedagogy emerges that is teacher directed, and at times, strongly prescriptive about teaching writing. Graves states that the writing process is discovered by doing it (Graves 1983: 250), but these stages, or something very close to them, have been used by some adult writers in our culture, probably for many centuries. They are not new. Moreover, the stages themselves are introduced by the teacher to the class. They constitute a visible genre for teaching writing in respect of the particular stages that writers may go through in the production of texts. The stages of this genre could be described most simply thus: Choice of Topic ^ Rehearsal ^ Drafting ^ Revision ^ Publishing. (This description does not include the possibility of recursion of particular stages of the genre.)

It is important to be clear about the teacher's initiation of these stages given Graves' claims about the child's control of the writing process. It is the teacher who asks students to choose a number of topics for writing and then to select one for writing; it is the teacher who initiates the oral rehearsal in the sense of making this a possible strategy for teacher and students to use; it is the teacher who encourages 'invented' spelling and suggests the need for further conferencing about revision and editing for publication.
The genre introduced some important ways of working to students. It removed the traditional school pressure to produce a 'finished' text in the first draft; it introduced to children ways of editing and changing the text physically which are not self evident. How, for example, do you 'write in' additional text and show where it should go? It enabled students to learn spelling, punctuation and editing procedures in a positive, constructive way through the role the teacher took in handling these matters. 'Invented spelling', as it was called, was encouraged in the very first stage of literacy and there is some evidence that children write more when using their own spelling than when attempting to produce texts with correct orthography in their first efforts at writing (Christie 1983). But the teacher, of course, assists the child to learn conventional orthography beyond this beginning stage.

However, it should be noted that not all professional writers do work through the stages articulated in the process pedagogy. There are writers who need to do very little revision of a text; their first draft is very close to their final one. There are writers who work very quickly in producing a complete draft; others proceed slowly writing and revising a section at a time. For some students oral rehearsal may be very helpful; for others it may slow them down in getting on with their writing and may emphasise a tendency to write as one speaks. In other words there is nothing 'natural' about the process pedagogy for producing a text. Moreover the stages of the genre are strongly oriented to a handwriting technology. A change of medium, such as using a word processor for example, means the technology will exert its own influence on the production of the text through the resources it offers which are markedly different from those offered by handwriting. In this case a different process will emerge for the production of text.

Where then does the students' control of the text lie? Apparently the students' control lies in the choice of genre and register and how these are developed; it was here the teacher facilitated through conferencing questions that assumed the writer, through the introspection precipitated by the questions, would draw on latent abilities for developing these contextual demands. Graves identified the students' inner resources in this respect in terms of what he called 'voice'. 'Voice' seems to refer to a personal individual quality which is similar to Holbrooks' notion of sincerity. Graves writes about voice thus:
The writing process has a driving force called voice... Voice is the imprint of ourselves on our writing. It is that part of the self that pushes the writing ahead, the dynamo in the process. Take the voice away and the writing collapses of its own weight. There is no writing, just words following words. Voiceless writing is addressed 'to whom it may concern.' The voice shows how I chose information, organize it, select the words all in relation to what I want to say and how I want to say it. The reader says, 'Someone is here. I know that person. I've been there too.'

(Graves 1983: 227)

What seems to emerge from this, and it is difficult to be sure with prose that is almost mystical in its view of writing, is a concern with writing about fields of actual experience, about choosing narrative type genres where events are evaluated and possibly with first person narration. This interpretation will be given further support in considering how assessment proceeds when using the process approach to teaching writing.

It is through conferencing that the two strands of the pedagogy, one highly visible, the other invisible, are brought together. Conferencing brings together the student working through the physical stages of producing a text and the facilitation of the student's unfolding of his/her inner voice which apparently controls register and genre choices. Graves exemplifies conferencing but provides no theoretical basis for this kind of facilitating interaction. How do we know all children have this knowledge to be drawn out? How has it been learned? But contradictions emerge when conferencing practice is examined that throw serious doubt on the child always having control of his/her written text. There is no consistency regarding the roles of teacher and student in the interaction. As the following approaches to conferencing will show the teacher may be prescriptive, facilitating or sometimes guiding in the writing conference.

Let us first examine a teacher/student conference where the teacher's questions and comments focus explicitly on what the text is about:

Mrs. Bagley: How is it going, Colin?
Colin: Not so hot. I can't seem to get started.
Mrs. Bagley: You can't get started?
Colin: No, I always jam up after I get two lines down. I'm writing about this pet turtle I had that got lost in our car. I'd had him for three years, took him on a trip, took him out to play; my father stopped to get petrol, we got out and when we got back he'd gone. The door was shut, so he couldn't have gotten out.
Mrs. Bagley: You lost the turtle in your car?
Colin: Yeah, we lifted the seats, turned over the cushions, and he was gone. Later we got to where we were going to camp. Then I really took the car apart, went through all our cases, my pack. He was gone. I was so upset.

Mrs. Bagley: That was a hard day for you wasn't it?
Colin: It sure was. We never found him that day, not for weeks. Four months later, we found him dead in some upholstery on the edge of the back seat. He must have burrowed his way in. Actually we found him because we could smell him. Mum said, "What's that terrible smell I get every time I open the door?" Then we found him.

(Graves 1983: 108,109)

In this conference between teacher and student there is an explicit focus on the student's text in respect of field and an implicit one on genre. The teacher's question: 'You lost the turtle in your car?' draws attention to the problem which is central to what is emerging as a narrative text. The teacher's question 'sums up' the Complication stage of a narrative. The question works well as it leads the student into developing orally more of the Complication stage together with the Evaluation. The last two clauses, 'He was gone. I was so upset', clearly mark the significance of the turtle's disappearance for the narrator and this is picked up in the teacher's question, 'That was a hard day for you wasn't it?' This too serves to take the student into the Resolution stage of the text. The teacher's conferencing strategies thus serve to lead the student into an oral rehearsal of the stages of a narrative text. The teacher is deliberately guiding the student into this genre.

But not all conferences proceed in this fashion. Graves gives the following questions as examples of how one of the teachers he worked with closely in his research set about conferencing with her students. These questions can be seen as facilitating in that they assume the writer has knowledge to draw on in shaping a written text.

What are you trying to say?
Which is your strongest section? Can you build on it?
What other information do we need to know?
Can you make it more real to your readers?

(Graves in Walshe 1981: 50)

The questions are very general; they do not focus precisely on the register or genre and they assume the writer can be introspective about his/her writing and that such introspection in itself will enable the writer to work on the text to improve it. They
are questions which would be extraordinarily difficult for many adult writers to answer, let alone students who are just beginning to develop their writing abilities. In his book about process pedagogy in Australia McGregor lists similar questions that teachers often ask after students have written a draft.

Why did you write about that?
Why didn't you do it this way...?
Does that middle bit make sense?
Isn't there more happening there?
Do you think it could be improved?

(McGregor 1985: 50-51)

Without a theoretical base to inform the interaction between student and teacher, it is likely that different types of interaction will occur and this has been the case, as McGregor (1985) documents in a book about process pedagogy in Australian schools. Let us consider the interaction that occurs to enable students to find a writer's topic. Symonds, a teacher of Grades 5 and 6, does not rely on the child's actual experience, as advocated by Graves, for providing fields for writing, nor on inbuilt knowledge of generic structure:

Deciding what to write about seems to give children great problems. So I read them lots of stories, mainly picture stories, to give them the idea of story structure. I also use wall stories and string stories to help them get the idea of story telling and to give them good models of story structure.

As we construct the story structure together on the wall, they can see how I draft and edit. A string story involves building a story sentence by sentence around the class, each child building upon the sentence given by the child before.

(Symonds in McGregor 1985: 32)

The same teacher goes on to say:

I've also used the library to help them do research on topics that interest them. For example, on the way to camp in March, we visited Healesville Sanctuary. When we came back, some children wanted to write about wildlife. So we went to the library and found some factual books and materials to help them write about these things. It's important that children in Grades 5 and 6 have the opportunity for more descriptive, reporting styles of writing.

(Symonds in McGregor 1985: 33)
Symonds' guiding and instructing role in relation to choice of field and genre flies in the face of Graves' advocacy of allowing the child to choose what to write about; so does his deliberate encouragement of factual writing.

A much 'purer' approach is taken by Hunt, a teacher of Grades 2 and 3, who says:

I start by giving each child a manilla writing folder on the inside cover of which he writes titles or jots ideas about topics for writing - things it would like to write about. This is a resource to use when making decisions about drafting a piece of work.

(Hunt in McGregor 1985: 27)

It is apparent from these two examples that in classrooms practising process pedagogy there is likely to be variation in the control the child has over the text.

Graves and the teachers who worked closely with him reveal a bias towards narrative type writing about actual experience in the way they conduct the writing conference. Graves (1983: 214) gives an instance of a piece of writing that is factually oriented, along report lines and is critical of this even though it is the writer's choice. So generic choice is not always under the writer's control. Graves (1983: 134-235) gives another example of a student whose text about gorillas was factually oriented but she herself felt that this was not what was wanted in writing and responded positively to the teacher's suggestion that she write about it as if she were there. 'Make it a story with the facts you know. Blend them into the story' (Graves 1983: 135). (This text is included in the section on assessing writing using the process pedagogy.) So once again the teacher took control of the student's writing in respect of choice of genre.

Similarly fields of vicarious experience are not highly regarded for writing. Barrs (1983) quotes from a paper by Graves (1979) which illustrates this bias:

Brian
From September through November eight-year-old Brian wrote easily. He composed at an average speed of five words per minute. Misspelled words produced a mild dissatisfaction. Like many other children his age, the major motor and spelling problems were overcome in the first two grades.

Most of Brian's writing was fiction - racing cars, a circus, a rescue. Two were stories about his father and grandfather. All five, however, followed a retelling of a story already rehearsed by Brian when he told it to family members or classmates. For this reason, Brian had a strong advanced
concept of what happened next. Such queries as, "Tell me what will happen next" or "What will this be about?" brought two or three paragraph responses. When Brian wrote, he seemed to fill in the blanks of his advance story concept. The actual writing followed pre-stated paragraphs closely. If Brian did revise, it involved spelling adjustments when he first composed the word.

During the last week of November, Brian changed the way he wrote and revised. Brian's teacher believed that revision is easier when it relates to writing about personal experience. It is easier to confirm the truth of personal experience than the stories of fantasies. "That was the way I felt; no, I didn't feel that way; it must have been this way." (p315)  

(Graves 1979b: 312-330 in Barrs 1983: 836)

This extract illustrates clearly that ownership of the text by the child is contentious. The child owns the text if, as in this case, the field choice accords with what Graves considers desirable for the development of writing abilities. The reasons given by Graves are similar to those of Holbrook, Dixon and Britton: that the text is seen to have a greater validity when there is a 'truth' factor about the field. Once again the writer is seen to be working directly on experience; there is no understanding of the contextual and linguistic construction of text. Fiction is viewed with distrust by Graves and his research colleagues. As Barrs says

Fiction, after all, is all lies.  

(Barrs 1983: 37)

She goes on to quote Calkins describing one teacher's views about the value of actual experience in writing:

The assumption behind these accounts is that this kind of intervention is completely justified because narrative fiction is an unprofitable form: that is, one that teaches you nothing about writing. In one paper a teacher makes this belief explicit:

Pat Howard believes when children write about their dog's hurt foot, or their baby sister, they will revise more than if they were make-believe stories about gum-drop land. These are her reasons:

1. When children have something real to write about, they have a standard of measurement (truth) which motivates them to find the precise word, to achieve the right tone.
2. When children know and care about their subject, they want to communicate it.
3. Real experience can fit onto half a page ... stories often take pages to develop. Shorter pieces are more revisable. (Calkins, n.d.)

(Calkins in Barrs 1983: 837)
The last point is a significant one in the process pedagogy. The revision stage can only work with young writers if their texts are quite short. They simply don't have the stamina and concentration to work over longer texts. So teachers need short texts for revision to be successful. But the research of Martin and Rothery (1984) shows that narrative type texts based on fields of actual experience are more often constructed generically as observation and recount rather than narrative, while fields of vicarious experience are associated with narrative, and with an exploitation of generic structure in respect of the recursion of stages that gives writers valuable experience in developing control of narrative structure. This choice is very deliberately withheld from writers in a 'pure' process pedagogy.

Barrs also points out that revision of the text is not always in the control of the writer. She focuses particularly on the way the beginning of a text is handled in the process pedagogy. This is one point where students are expected to conference with the teacher before proceeding with their draft. Barrs quotes from Calkins:

A few weeks later Becky brought a carefully penned article beginning to her teacher. They read it together.

I walked up to the pond. I wanted to catch something like a catfish, or something, I went to the other side of the pond ...

"This is a good try, Becky," Mrs. Howard said. Then, with a magic marker, she drew a dark green line under Becky's opening. "Try another beginning, O.K.?" Becky's mouth gaped open. "But, but ... " she started to say. Mrs.Howard had moved on. Becky scowled to see her perfect, neat paper ruined by a dark slash of green. Then, shrugging her shoulders, she wrote another beginning.

I sat down on the rock. I put my hand in the water. Fish gathered round. The catfish charged at my bait. He bit it, and swam away.

Becky read what she had written out loud. "It's better," she said, smiling. Mrs. Howard agreed. Hugging Becky warmly, she drew another dark green line across the page. "See if you can do another one," and she cheerfuly left the dismayed child to discover for herself the process professional writers experience.

Becky reread her two openings, numbering them as she finished each one. Then she slowly drew a number three.

3. I felt a tug! It was a catfish.
"I'm going to use this lead as my opening," Becky said to the teacher. Back at her seat, Becky shared her paper with Amy. Soon Amy was writing leads, while Becky encouragingly slashed green lines under each. The concept of leads spread quickly, as children helped each other.

(Calkins in Barrs 1983: 834-35)

It is interesting to see the change in mood choice here, with the accepted lead being exclamatory in contrast to the declarative choices made previously (another revision example given by Barrs shows the same change in mood choice). The point is none of this is made clear to the writer. Why is one opening more acceptable than another? How is the child's ownership of the text manifested in this kind of interaction? Barrs claims the model is that of journalism where it is important to make an impact in the first line 'to lead into a story with a punch' (Barrs 1983: 835).

It is apparent thus far that the term conference can apply to any verbal interaction between teacher and student about the student's text. The notion of the student's ownership of the text is at best dubious as the student is deliberately steered, in many instances, into writing narrative type genres about fields of actual experience.

It is important also to examine in more detail the conference questions that teachers are encouraged to ask students either during or at the completion of the draft writing stage because these too are misleading in regard to the adult's role in helping children develop language. These questions aim to 'draw out' of the child the knowledge required to develop the text further, or revise it, and they are exemplified in the following questions from McGregor (1985):

Why did you choose the topic?
What is the most important thing you are trying to say?
Is there enough basic information?

(McGregor 1985: 115)

In fact the questions adults ask when assisting young children to develop texts orally are very different. Such interaction usually proceeds on the basis of shared experience so that adult and child are working with the same field and the adult guides the child in constructing a text of a particular genre. Painter gives the following example of this type of interaction from her study of her elder son's language development:
Chapter 2: Teaching Writing

M: What did you do at the shops?
H: Jug
M: Jug! What did you do with the jug?
H: Break it
M: You broke the jug!
   And was Daddy cross with you?
H: (slowly grinning) Ye-es!

(Painter 1985: 38)

Painter prefaces this example with the comment that Hal's father has already told her about 'the incident' at the shops so she was able to help Hal reconstruct the experience in his text. She goes on to say:

Although we were unconscious of doing this at the time, our inquisitions of this kind were continually prompting Hal to extend his responses into something that would approach a narrative account, by requiring further specification of events, or details of location or reactions of participants, etc.

(Painter 1985: 39)

In helping her son to develop the text, which is most accurately described, as jointly composed, Painter focuses his attention on what is unusual and/or significant about the experience, for this is essential in the narrative type genres, that we give our experience 'a point' of some kind. Focussing on the unusual, such as breaking the jug, is one aspect of this but so also is the evaluative component which Painter brings out in her exclamation, 'You broke the jug!' followed by the question, 'And was Daddy cross with you?' Painter's role here is a guiding one, inducting her son into constructing a text of a narrative type genre. Her questions play a vital role in building up the generic structure of the text. They help drive the text forward in a way that is impossible, or very difficult, for the Graves' conferencing questions to achieve.

Painter's questions are similar to those exemplified in a conference quoted earlier between a teacher, Mrs. Bagley, and one of her students, Colin, about the development of his text about a lost turtle. They focus on the field and genre of the text being constructed in a manner that opens up possibilities for further development of the text. Graves does not acknowledge that such questions have a different purpose from questions like, what is the most important thing you are trying to say? or, why did you write about that? which he advocates. These not only place the responsibility for developing the text solely on the child because they aim 'to draw out' knowledge but they are also frequently of a different order in that they
often ask for a reflection about the text rather than working directly on it. They are of the order of literary criticism where the text as an object is studied and reflected upon and judgments are made about it. It is difficult to see how children would ever develop their abilities to develop texts orally if questions of this order were asked by adults of young children. One can only imagine that silence would follow.

Applebee and Langer (1983) also focus on the role of adult/child interaction in language development by examining several texts presented by Halliday (1975: 112) where first he and his young son, and then the boy with his mother, build up embryonic narratives about an incident they had witnessed at the zoo where a goat tried to eat a plastic lid.

Nigel: try eat lid
Father: What tried to eat the lid?
Nigel: try eat lid
Father: What tried to eat the lid?
Nigel: goat ... man said no ... goat try to eat lid ... man said no

Then, after a further interval, while being put to bed:

Nigel: goat try eat lid ... man said no
Mother: Why did the man say no?
Nigel: goat shouldn't eat lid ... (shaking head) good for it
Mother: The goat shouldn't eat the lid; it's not good for it.
Nigel: goat try eat lid ... man said no ... goat shouldn't eat lid ... (shaking head) good for it

(Halliday in Applebee & Langer 1983: 169)

Following Bruner (1978) and Cazden (1980) they refer to the linguistic support given by the adult, as exemplified in Halliday's texts, as the 'scaffolding' needed for the task to be carried through successfully. They claim this pattern of interaction provides a model for examining language learning in school contexts which can be articulated thus:

1. The parents' questions are embedded in the child's attempt to complete a task which he has undertaken but cannot complete successfully on his own; Nigel responds well to the questions because they serve his own intentions.
2. The questions are structured around an implicit model of appropriate structure for a narrative; they solicit information which will make the child's narrative more complete and better formed.
3. At times, the parents directly model appropriate forms that Nigel is in the process of mastering, recasting or expanding upon the child's efforts without "correcting" or rejecting what he has accomplished on his own.

4. Over time, the patterns provided by the parent's questions and models are internalized by the child, and are used without external scaffolding in new contexts. In turn, the scaffolding the parents provide can be oriented toward the next steps in Nigel's growth as a language user.

(Applebee & Langer 1983: 169)

The model for language development that emerges from the studies by Halliday (1975) and Painter (1984, 1985, 1986) in respect of adult/child interaction is very different from the 'drawing out' model that has dominated Western education since Rousseau and is exemplified in Graves' conferencing questions. Halliday and Painter show the adult to have a guiding role, leading the child into taking the first steps in developing control of some of the registers and genres of his/her culture. Development of the text is therefore a shared responsibility but the adult does not, indeed cannot, assume the child can do this alone. The child initiates, or is encouraged to talk about, a field that has been experienced but the adult's role is critical for selecting information and shaping the generic structure of the text.

Graves has little to say about the development of writing abilities. This is not surprising given that the visible pedagogy is basically a technological one of drafting, revising and editing. Once students have developed control of this, although refinements may occur, there is little more to say. There seems to be an implicit belief that if this process is mastered development of the text will take care of itself. In this sense Graves' view is similar to that of the creative/growth model educators who believed that provided students were given frequent opportunities to write expressively the transactional and poetic functions of writing would emerge. What Graves does say about development in respect of the texts produced by young writers is limited to some general remarks about some narrative type genres, what Martin and Rothery (1981) would call observation and recount. One of Graves' researchers, Susan Sowers, observed that 'many children use a prenarrative, or preordered form of writing that is a necessary stage of development' (Graves 1983: 154). The following text exemplifies observation:

Guz was a little caterpillar. I like Guz very much. Jessica likes Guz very much, too. Audrey and I like to play with Guz. Sharon likes Guz very much.

(Graves 1983: 15)
Graves says about the text, 'The information swirls around one topic' (Graves 1983: 154). Such a comment tells us nothing about any of the generic and linguistic features of the text. Graves noted that from this kind of writing the young writer was likely to move on to a narrative type of writing where 'she begins to put more order, more time links in it' (Graves 1983: 154). Graves exemplifies this in a text which is a recount.

I found a caterpillar on a leaf in our garden. My mom and I brought him in the house and put him in a jar with holes in it. Jessica, Audrey and Sharon came over to look at him. They all like Guz and we played with him.

(Graves 1983: 154)

Graves sees a sequential development from observation to recount in young children's writing; but the research of Rothery (1986b) referred to in 2.9 shows that the development of the sociocultural context for writing in the classroom prewriting activities is critical in influencing the writers' choice of genre.

When Graves does refer to genre it is apparent that for him genre is field. That is to say it is the activity sequences of particular areas of experience.

The genre has something to do with the ease with which children can place their new information. When children attempt to recall information in a personal narrative they have a much stronger sense of chronology, as well as of the missing information. The next easiest is fantasy or fiction, where children must recall imagined information and locate in their own contrived stories the proper place for the data. Many children can do this but it is usually more difficult than in personal narrative. In the content areas where the order is determined by the logical relationships of information, the task is even more difficult.

(Graves 1983: 155)

Once again what emerges here is a view of the writer working directly with experience, whether actual or vicarious. There is no sense of the language system as a semiotic system, nor of the sociocultural meanings of genre and register.

Graves' pedagogy is both visible and invisible. The writing process is highly visible and oriented to a technological perspective of producing the text. The invisible pedagogy has an individualistic perspective revealed in Graves' concern with the writer finding 'voice' that is narrower than that of the creative/growth model educators because it values actual experience above vicarious and stresses
the child's experience is there to be drawn on; there is no need to provide classroom experiences for students to work with. A contradiction emerges in these two pedagogies: the process pedagogy is directed to publishing, and hence oriented towards the reader, but the individualistic perspective in respect of register and genre ignores the reader's needs which will encompass many purposes and topics and hence a range of genres and registers. The effect of the invisible pedagogy on writing development, or more accurately, on the lack of writing development is considerable. Rothery's analysis of texts from a school using the process pedagogy (referred to in the Introduction) revealed that observation was the only genre one could be certain that all children would write in school during their primary years. Such a narrow generic focus for six years can hardly be called development. There is a repetition of the familiar and a focus on what is 'childish' that is both romantic and irresponsible in educating students for the literacy demands of late twentieth century societies.

2.10 Assessing Writing Using the Process Approach

As learning to write was seen in terms of mastering the process, as Graves described it, the most important aspect of assessment was judging how students handled each of its stages. To do this teachers required students to keep evidence of their work at each stage in a writing folder so that they could observe, over a period of time, the student's handling of the writing process. The fact that there was evidence of work done that could be viewed by teachers and parents came to be equated, in many instances, with evaluation.

Certainly it was possible to see evidence of development, or otherwise, of spelling, punctuation and editing skills, but development in respect of composing texts was a more tenuous matter. These discrepancies are apparent in the comments teachers make about their evaluation procedures. Hunt, a teacher of Grades 2 and 3 writes:

The comments under 'Language' may be as follows: "Glenn's ability to write his ideas has developed well in the past six months. He drafts easily, discusses his ideas well, and understands what is necessary in order to edit his writing before it is presented as a finished piece."

(Hunt in McGregor 1985: 95)
Another teacher writes:

I write down things like 'good ideas but needs to be tightened up' and I also have 'things-to-remember' and skills checklists in their folders.

I also have a checklist, which the children never see, that refers to sentence structure, punctuation, vocabulary and spelling. That checklist gives me a concise idea of their development and helps when I'm talking to parents and writing reports.

(O'Mara in McGregor 1985: 98)

It is apparent from these comments that the process pedagogy provides no new insights into the nature of written texts. The comments are indistinguishable from those made by teachers when teaching traditional school grammar was seen as central to writing development.

In McGregor's collection of Australian teachers' accounts of using the process pedagogy there is, in the evaluation section, exclusive reference to story as the genre students wrote. (Story can be misleading as the writer has noted that some primary school teachers call a range of genres, including factual ones, story). Nevertheless, a narrative type focus is to be expected given the individualistic perspective of Graves' work.

Graves' own assessment of student writing is remarkably similar to that of the British proponents of creative and personal growth models for writing. The text itself is not judged, rather it is the writer who comes under scrutiny, a practice that is typical where an invisible pedagogy is employed. Graves' method of assessment is illustrated well in his comments about the following text by an eleven year old girl:

**Spring**

Spring brings flowers. Daisies, buttercups first come in the fields. The trees get their leaves and the grass starts to grow. Soon the grass will have to be cut.

Great changes are going on. Winter is left behind and soon summer will be coming. Before the ground was frozen and cold but the sun warms things up, rains come, and that's what you need to have spring come. At first spring is more like winter, then at the end it is more like summer. Spring is my favourite time of the year.

(Graves 1983: 214)
According to Graves Cheryl had been writing texts of this type since she started school even though she had been writing in a process oriented classroom. Although there are elements of observation, a narrative type genre as, for example, in 'Spring is my favourite time of the year', the writing is also factually oriented, for example, 'Before the ground was frozen and cold but the sun warms things up, rains come, and that's what you need to have spring come'. Presumably, it is this factual orientation which Graves does not value; but rather than criticizing the text, like others before him he criticizes the writer:

Cheryl's composing lacks voice. Reading her papers one suspects that Cheryl has a small voice that says, 'This is the way you write when you write.' Cheryl herself is not present: but she has absorbed school conventions. She has written this way since her first year at school - competently and correctly, but without being present personally.

(Graves 1983: 213)

As with the other educators whose work has been discussed Graves is critical of students taking up what he call 'school conventions', and because his focus is on the writer not the text he need look no further to explain her genre and register choices. The effect of this response is to hinder Cheryl's writing development rather than advance it.

To sum up: the review of writing pedagogies which have been influential over the last two decades in the development of writing curriculums reveals that, despite marked differences in teaching and assessing writing through traditional school grammar and through the creative, personal growth and process pedagogies, the nature of the written text, in respect of its generic structure and linguistic construction, has been no more illuminated by the later progressive approaches than by the formal, prescriptive approach of traditional school grammar. The comments made by teachers using the process approach quoted in 2.2 are little different, if at all, from those made by teachers two decades earlier using a different pedagogy. However, the pedagogies of creativity, personal growth and process placed an emphasis on narrative type writing, which although present previously, had not yet been given such prominence at the expense of other genres such as the factual ones. This focus came from the psychological/psychoanalytic perspective of these pedagogies, a perspective which was strongly influenced by the psycholinguistic child language studies which grew from the intraorganism view of language promoted by transformational grammar and the psychological theories of intellectual development, such as those of Piaget, which prevailed in education.
However, there was a marked shift from the teaching and assessing of writing through traditional school grammar to the personal growth pedagogies in that there was a focus on language in the former at the clause and sentence level, while in the latter language became invisible and the writer and the writer’s development were the focus of attention. It was here that the link was made between psychoanalytic studies and child language development, a link that fitted the prevalent psychological view of learning and language development.

Not only was there an absence of a sociocultural perspective of language use in the personal growth pedagogies; there was a strong aversion to what was seen as conforming to social conventions in writing, a practice which was seen to be inhibiting of individual development for young writers. The pedagogy of traditional school grammar was more socially oriented in that it acknowledged social conventions of language use in respect of genre and lexicogrammar and sought to give students access to these.

The pedagogy of traditional school grammar was, in Bernstein’s terms, a visible one, in that goals were set for writing and made explicit while the creative and personal growth pedagogies were invisible in that development was seen in individual terms and learning was a tacit, implicit process. The process pedagogy was visible in respect of the editing procedures it promoted and invisible in respect of goals for writing and their assessment.

The traditional school grammar pedagogy took little account of the child’s language experience and it did not incorporate this into learning to write in the classroom. For many students learning to compare written texts was a task divorced from their previous language experience, both in respect of genre and register.

The later pedagogies embraced the child’s experience of language and life as important areas of knowledge to introduce into school learning and writing. But no strategies were suggested to build bridges from the child’s commonsense knowledge to the technical knowledge of school learning. Nor was there seen to be any real need to do this. Language development, including writing development, would result from students being involved in a wide range of situations for language use.
The teacher's role in the traditional school grammar pedagogy was instructing and correcting; in the creative and personal growth pedagogies it was facilitating, to 'draw out' the child's language use. The process pedagogy gave the teacher an instructing role in the stages of the writing process students were to work through but a facilitating one in the writing conference, although it is clear from teachers' accounts that the nature of teacher/student interaction during this conference was varied.

All the pedagogies dealt with in this chapter maintained the status quo in respect of the stratification of society. The proponents of the personal growth pedagogies, through their emphasis on treating the child's experience seriously as a source for learning, believed that children from working class backgrounds would particularly benefit from this approach in schooling. But as this review has shown much more is needed to advantage children in the school system than drawing on the child's experience as a starting point for school learning.

In the remainder of this thesis a different perspective of the written text and its assessment is developed: one that is linguistically and socioculturally oriented and which leads to a writing pedagogy of guidance and negotiation within the control of shared knowledge. First, however the research design of the study is presented.
Central to systemic functional theory is the determination of text by context. Any adequate evaluation of texts produced by students learning to write should therefore take into account the way in which the teacher constructed the cultural and situational contexts of the texts in the pre-writing situation in the classroom. The way in which these contexts are developed will shape the choice of genre and register in the students’ texts and consequently, their linguistic realization.

Because the development of the classroom writing situation is critical to the shaping of the text a study that aims to evaluate students' texts is best developed within the framework of the class teacher's programme for teaching writing. To understand why the text is as it is in respect of genre, register and its linguistic realization the researcher must assess and evaluate the way the sociocultural contexts have been developed in the classroom writing situation. If evaluation is to provide information about the stage a student has reached in developing writing abilities and constructive strategies for assisting further development it must be possible to 'reconnect' text and context through analysis of students' texts and the context developed in the classroom situation.

For these reasons there was minimal intervention by the researcher in the classroom writing programme. Her aim was to collect texts produced in the usual course of classroom work and to analyse texts judged by the teachers as 'good', 'average' and 'poor' in order to make explicit linguistic and contextual criteria that would support or refute the teachers' evaluations.

The researcher had made no prior judgment about which genres would be focussed on in the analysis. She had decided that whatever genre emerged as the one most frequently asked for in the course of a year's writing would be the focus of her analysis. Given however, that she had already collected several hundred texts from primary schools and been involved for more than a decade in many areas of pre and inservice education with primary school teachers she predicted, with some confidence, that narrative, or narrative type genres, would emerge as the dominant type of writing in the upper primary school.

The researcher intervened in one respect and that was regarding the field developed for some narrative writing. By the middle of term two, about halfway through the school year as it was organized at the time of the data collection, it
became apparent that fields of vicarious experience were developed as the source for writing rather than those of actual experience. As a great deal of the writing about language development in the 1970's had focussed on both the value and accessibility of fields of actual experience as a focus for student writing the researcher decided to suggest to the teachers to include such fields in their work on narrative. It seemed worthwhile to build into the study an attempt to evaluate whether the field focus, vicarious or actual experience, made any apparent difference to the quality of the text. This was to be judged both on the basis of the teacher's evaluation of the writing and the researcher's analysis of the texts.

So that the teachers would not develop 'special lessons' for the researcher's benefit she was not present in the classroom during writing lessons. Information about the pre-writing situation was obtained from a questionnaire all the participating teachers were asked to complete. It was also stressed to the teachers that the main focus of the research was the linguistic analysis of the texts written by the students.

This study is a small one in that it deals with only seven texts from three writing situations. The writing situations were analysed for the way they developed the sociocultural contexts of the texts the students were asked to write. The texts were analysed for generic structure; register, Theme, conjunction, reference, transitivity and lexical relations. The researcher also analysed texts by the same writers in Year 7, the first year of the secondary school in order to identify what development in writing, if any, had occurred over the two year period. But the logistics of presenting such analyses in a thesis are, at present, overwhelming. For this reason the study has included only data from Year 6. It can therefore only be regarded as presenting tendencies in regard to the linguistic realizations of the genres of the sample. A much larger quantitative study is needed as a follow up to this small scale one.

3.1 The Collection Procedure

Three schools, one in the mid-western suburbs of Sydney and two in the south-western suburbs, were approached to participate in the study. The school population in each case comprised children from both middle and working class backgrounds. One school was a co-educational state school; one a Catholic boys' school and the third a Catholic girls' school. The Year 6 classes in each school were
not graded, that is they all included children from all the ability groups represented in Year 6.

The teachers were told that the aim of the study was to undertake a linguistic analysis of children's writing in order to find out how texts judged by teachers to be 'good', 'average' and 'poor' differed, and thus gain some objective yardstick for the evaluations. They were asked to complete the questionnaire about as many writing situations as possible and to select three groups of texts from each situation: four evaluated as good; eight judged average and four considered poor. In practise I found the teachers selected four good writers; eight average writers and four poor writers and that these groupings did not change throughout the year, a testimony in itself regarding expectations for development. The fact that writers were focussed on would also appear to indicate a view of some general writing ability held by students. This belief came out in conversations with the teachers when they said those students whose texts were considered poor were incapable of anything better.

The researcher visited each school three times a term and collected whatever writing was available together with the questionnaires. The teachers knew that not all the writing would be analysed although neither they nor the researcher, at that stage, knew which ones would be included in the final thesis sample. All students in the classes were also informed about the project and were asked if they were willing to cooperate by allowing the researcher to collect and analyse their writing. As is often the case they seemed pleased that an outsider was interested in their work.

Approximately five hundred texts were collected from the three schools. Finally the researcher decided to analyse texts from the co-educational school as it would be possible to include texts written by male and female writers in the same classroom writing situations. Logistically it became impossible to include texts by both sexes and to include texts from the three categories: good, average and poor. The researcher decided to concentrate on the top and bottom groups of the grading in order to highlight the differences that might emerge as clearly as possible. Six of the texts were written by boys, one by a girl. (The reason for including one text by a girl is given in 3.5.)
3.2 Evaluating the Texts

The researcher had given the teachers no guidelines for evaluating the texts collected and the teachers had asked for none. After visiting each school a number of times she asked the teachers to describe the criteria they used to evaluate the texts. It was interesting to note that the teachers responded to this question in terms of characteristics which were cognitively oriented. 'Good' writers had good ideas and/or imagination as well as 'good' expression. They were usually competent spellers and had 'good' handwriting. 'Poor' writers were considered to have few or no ideas and/or imagination and lacked competence in spelling, punctuation and handwriting. The 'average' group was the one the teachers found the most difficult to characterize. They were regarded as reasonably competent in handwriting, spelling and punctuation but lacking the 'very good ideas' or the 'imaginative spark' of the good writers. The teachers stated their response to the text was a wholeistic one - an overall impression of the text. Given the criteria stated for evaluating the texts one would also have to say it was an intuitive one.

3.3 The Questionnaire

The purpose of the questionnaire was to obtain information about the way the cultural and situational contexts of the text had been developed or worked on in the classroom in order to gain some understanding of how the classroom writing situation shaped the text in respect of genre and the register categories. (A copy of the questionnaire is included in the Appendix.)

One group of questions focussed on field as this was seen to be the register category teachers would have most awareness of as a crucial element to be introduced in the pre-writing situation. 'Students must have something to write about' is a frequently heard statement from teachers when discussing preparation for writing. Four questions, one, two, nine and ten, sought to elicit information about the development of field. These questions asked about the type of pre-writing activities, including reading and writing, that took place in and/or out of the classroom; whether the writing was related to a unit of work or theme, which would indicate the development of a field over a number of lessons; the stage in the unit of work when the writing was asked for, giving some idea of the extent to which the field had been developed; whether the writing was related to a particular curriculum area; if the field or sub field of the text was specified and finally if
choices in the field were given as topics for writing or whether it was left open to the writer to formulate a specific field focus.

Three questions, numbers four, five and six, focussed on the genre of the text: whether the students were asked to write a particular genre; if there was a choice of genre or if the genre was unspecified. One question asked whether the writers had had previous experience in the genre they were asked to write. If a negative response was given the following question asked what introduction was given to the students about the genre in question.

There was also a generic focus in question one which asked for information about classroom pre-writing activities. Such activities could prepare students for writing a genre as well as opening up a field. For example, considering the purpose of the text in the cultural context would be a genre related activity as would any work on the stages or parts of a text.

Three questions, three, seven and eight, were oriented to classroom procedures for teaching writing: they asked for information about instructions given regarding length, a time for producing the text and whether texts were first drafts or revised. Question eight asked who initiated the writing, the teacher or the students or some other person or group. This was an issue that had been given attention in educational texts about writing: the need for students to be able to initiate writing when they so desired.

Two questions, eleven and twelve, had a curriculum focus in that they sought to find out the teacher's view of the purpose of the writing: whether it was for learning; revision; testing; to give experience in writing a particular genre or whether there was another purpose unspecified in the list given. Information was also sought about whether the students were informed about the purpose of the writing. Two questions focussed very weakly on an audience/mode dimension: who were the readers for the writing and were the students told about the intended audience before writing.
3.4 The Results of the Questionnaire Analysis

Texts were collected from thirty three writing situations across the three primary schools. This resulted in a data base of 528 texts. The answers to questions were grouped to deal with the concerns outlined in 3.3.

3.4.1 Developing the Cultural and Situational Context of the Text

The question about pre-writing activities mainly brought forth responses about the development of the field. Each of the thirty three writing situations developed the field in some way, and often a combination of activities and media were used. The focus given to the field was very general: there were two exceptions to this: in one lesson there was a focus on 'vocabulary' pertinent to the field and in another a set of questions was given to assist students to access the field by making notes.

Table 3-1 shows the type of field focus given in the thirty three writing situations. It must be kept in mind that the majority of situations combined more than one way of developing the field. For example, it was common to find reading novels and/or short stories and discussion as activities leading to narrative type writing.

<table>
<thead>
<tr>
<th>TABLE 3-1: Method of Developing the Field</th>
</tr>
</thead>
<tbody>
<tr>
<td>discussion</td>
</tr>
<tr>
<td>class excursions</td>
</tr>
<tr>
<td>observation of objects, displays</td>
</tr>
<tr>
<td>demonstration of a procedure</td>
</tr>
<tr>
<td>reading</td>
</tr>
<tr>
<td>science experiment</td>
</tr>
<tr>
<td>pictures</td>
</tr>
<tr>
<td>photographs</td>
</tr>
<tr>
<td>overhead transparencies</td>
</tr>
<tr>
<td>lecture by expert</td>
</tr>
<tr>
<td>presentation by teacher</td>
</tr>
<tr>
<td>television programme</td>
</tr>
<tr>
<td>film</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TABLE 3-2: Specific Strategies for Developing the Field</th>
</tr>
</thead>
<tbody>
<tr>
<td>questions on study sheet as guide to notemaking</td>
</tr>
<tr>
<td>listing of relevant vocabulary</td>
</tr>
</tbody>
</table>
The first question about classroom activities that preceded writing also aimed to capture activities focussed on genre and possibly mode. No classroom activities were undertaken to develop awareness of the social goal achieved by the text. Only a few writing situations focussed on generic structure. Two gave a very general focus. One teacher worked on Introduction, Body and Conclusion in relation to a narrative text and also worked on paragraphs as 'introducing a new set of information'. Another teacher did some 'analysis of the style of newspaper reporting' before asking the class to produce their own paper. A third however, gave her class a generic structure for a report about placental mammals: Habitat, Feeding Habits, Physical Features and Reproduction. (It was this teacher who gave her class questions to develop the field of the animal report.) She also stated the class was told that 'simple, separate sentence-type answers were not sufficient and a full report was expected, covering all sections on the guide sheet'.

There was however, particularly in situations leading to vicarious experience narrative, a good deal of reading of the genre in novels or short stories so there was an implicit focus on generic structure.

3.4.2 Choice of Topic
In only two writing situations were the writers given a free choice of topic. In one of these the pre-writing activities had focussed on humour in writing, rather than on a particular field or fields; the other focussed on animals as pets and narratives about them and the students could choose which animals they would write about: the field was specified but not a particular sub field.

3.4.3 The Text and the Curriculum
The majority of the written texts, twenty one out of thirty three, were related to English or Language as far as the curriculum was concerned. Table 3-3 shows the text - curriculum area hook-up.

<table>
<thead>
<tr>
<th>Curriculum Area</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>English/language</td>
<td>21</td>
</tr>
<tr>
<td>social science</td>
<td>5</td>
</tr>
<tr>
<td>science</td>
<td>4</td>
</tr>
<tr>
<td>(three undesignated)</td>
<td></td>
</tr>
</tbody>
</table>
Chapter 3: The Research Design of the Thesis

The finding is an interesting one as the 1970's and 80's saw the development of a trend in literacy teaching to emphasize that literacy could and should be taught 'across the curriculum'. Learning literacy was not to be restricted to English or the Language Arts, as some schools called it, but should be dealt with in Social Science, Science, Art and Craft, etc. The results of this questionnaire showed, however, that teaching writing was still largely related to the English/Language component of the curriculum. This relationship would seem to provide some explanation for the preponderance of narrative writing as short stories, fairy tales, novels are primarily the domain of English or the Language Arts.

It was noted in the discussion of field in Chapter 1 that producing a written text required considerable command of field and that therefore it was probably best seen as a consolidating activity in a given unit of work. In this sample there were eleven writing situations where the text was related to an extended unit of work. In three situations the texts were produced in the early stages of a theme; in four they were produced midway and in four they were produced in the final stages. The majority of texts were produced after only one or two lessons. Table 3-4 shows the point of time in a unit of work when the written text was produced.

<table>
<thead>
<tr>
<th>Stage of Theme or Unit of Work</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>one or two lessons</td>
<td>22</td>
</tr>
<tr>
<td>first stage</td>
<td>3</td>
</tr>
<tr>
<td>midway</td>
<td>4</td>
</tr>
<tr>
<td>final</td>
<td>4</td>
</tr>
</tbody>
</table>

3.4.4 Generic Focus
At this point it is probably helpful to specify the genres identified by Martin and Rothery in their research (Martin & Rothery 1980, 1981, 1984; Martin 1984d, 1985b; Rothery 1984, 1986c). Some of these were introduced in Table 0-1 showing the results of the generic classification of texts collected from a Sydney primary school during the course of a year. The genres fall into two broad groups, factual and narrative types. The following simple system network shows the choices within these groups. The system network is not exhaustive. It sets out a number of the genres of our culture, many of which are important in the primary and secondary school curriculum.
First of all it is important to note that in thirty two situations a generic focus was given. The teachers wanted a particular type of writing to be produced. Table 3-5 sets out the genres asked for in the thirty three writing situations. The genre most frequently asked for was story/narrative.

**TABLE 3-5: Generic Focus**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>story/narrative</td>
<td>21</td>
</tr>
<tr>
<td>reports</td>
<td>9</td>
</tr>
<tr>
<td>poem or story</td>
<td>1</td>
</tr>
<tr>
<td>opinion</td>
<td>1</td>
</tr>
<tr>
<td>unspecified</td>
<td>1</td>
</tr>
</tbody>
</table>

The other genre commonly asked for was report. However, an examination of the focus given in the lessons and the texts produced from them indicates several different genres were involved. For example, the writing situation which focussed on placental mammals asked for a report as identified by Martin and Rothery (1981). In this situation, as noted in 3.4.1, the generic structure was given to the class before
writing. But two situations which were centred on class excursions produced, fairly predictably, a different genre, recount, where events are temporally sequenced. Temporal sequence is not a dominant discourse characteristic of the factual report which classifies and describes living and non-living things. Another report was a 'write up' of a scientific experiment which incorporates procedural elements and has a different generic structure from recount and report. Table 3-6 shows the breakdown of 'reports' into other genres.

**TABLE 3-6: ‘Report’ Genres**

<table>
<thead>
<tr>
<th>Genres</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>recount</td>
<td>3</td>
</tr>
<tr>
<td>factual report</td>
<td>2</td>
</tr>
<tr>
<td>science report</td>
<td>1</td>
</tr>
<tr>
<td>observation</td>
<td>1</td>
</tr>
<tr>
<td>newspaper report</td>
<td>1</td>
</tr>
<tr>
<td>procedure</td>
<td>1</td>
</tr>
</tbody>
</table>

The diversity of genres produced in different contexts, but all called report by the teacher, is a serious source of confusion for young writers, particularly when they are only just learning a genre. All that can be said about all the texts called report is that they were factual! Of course what this situation also reveals is that the teachers cannot distinguish genres in respect of their different social goals and generic structures. Although in this sample 'story' was used to refer to narrative type writing Christie (1986a) notes that 'story' is used by some teachers to refer to genres such as reports when they are developing pre-writing situations. She has described the difficulties this caused for one particular class when, after a lesson about the development of the chicken from the time of the egg's fertilization to the birth of the chick, the teacher asked the class to write 'a story'. Many writers attempted to fit this account of reproduction into a 'once upon a time' narrative. Christie's experience and those from this study highlight that the teacher's lack of knowledge about contextual factors can seriously hinder, for at least some students, the development of writing abilities.

The teachers were also asked whether the class had had previous experience in writing the genre asked for and, if this was not the case, what steps had been taken to introduce it to them. Table 3-7 sets out the genres and the teachers' responses regarding students' experience with them. The main purpose of this set of questions was to get information about whether and how teachers introduced new genres to students. In fact the picture is a confused one because of the way
teachers identified a range of genres as report. First, however, let us look at the information presented in Table 3-7.

**TABLE 3-7: Experience In Writing the Genre**

<table>
<thead>
<tr>
<th>genre</th>
<th>previous experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>story</td>
<td>yes (18)</td>
</tr>
<tr>
<td>story written from the point of view of an animal</td>
<td>unknown (1)</td>
</tr>
<tr>
<td>humorous story</td>
<td>no (1)</td>
</tr>
<tr>
<td>story</td>
<td>yes (1) but only two sentences about a theme</td>
</tr>
<tr>
<td>report</td>
<td>yes (6)</td>
</tr>
<tr>
<td>newspaper report</td>
<td>unknown (1)</td>
</tr>
<tr>
<td>opinion</td>
<td>yes (1)</td>
</tr>
<tr>
<td>poem</td>
<td>yes (1)</td>
</tr>
</tbody>
</table>

In the majority of writing situations, twenty seven altogether, the writers were said to have previous experience with the genre asked for. The researcher must admit she does not know to what extent teachers assumed knowledge of the genre simply because the class was in the final year of primary school. On four occasions, one writing a story from a particular point of view; one writing a report; one a newspaper and one a humorous story, the teacher stated it was unknown whether the students had prior experience in this kind of writing.

The choice of 'unknown' as a response rather than 'no' indicates a lack of information about what students have attempted generically before reaching Year 6. In three of these situations, writing a story from a particular point of view and writing a report, no strategies were introduced to teach or exemplify the genre. Where the class was asked to produce a newspaper there was a general discussion of newspaper reports. In one situation the teacher stated the class had had no prior experience writing a humorous narrative. The children were read humorous texts: limericks, poems and books about humour, but no humorous narratives. In another situation where the teacher had stated the class had previous experience of narrative he went on to qualify this by saying the students had only written very short texts; this time they were expected to write a longer text and were told to write a story with a beginning - middle - end structure.

Finally it needs to be pointed out that the teachers' affirmative responses to prior experience in writing a particular genre may well be misleading as the
teachers had no clear ideas of generic variation. This emerged clearly in the response of one teacher regarding a situation where the genre asked for was report. He stated the class had prior experience in the genre and referred to a report written earlier about exhibits at a museum. But 'the report' under focus was how to make kites, a genre that is procedural and quite different from the factual report written about museum exhibits.

This group of questions revealed the teachers had little knowledge of genre apart from a very general sense of variation on a factual/narrative dimension. This had consequences for teachers viewing it as an important aspect of writing to focus on in the classroom. They were not sufficiently aware of genre and the generic structure which enabled a text to achieve its goal to even consider classroom strategies for working on generic structure. It also meant teachers could not accurately identify previous generic experience in writing and hence could assume an experience that may have been lacking.

### 3.4.5 Teaching writing in the School Curriculum

The group of questions that were pedagogically and curriculum oriented sought to obtain information about classroom procedures for teaching writing and about the purpose of the writing in the school curriculum. In none of the situations was a time for completing the text or its length specified. In a few instances comments were made concerning 'setting out' of text etc. This finding has significance given the demands of writing in the secondary school where the day is divided into periods allocated to different curriculum areas. One consequence of this is that students are often allocated a specific time for writing, ten, fifteen minutes and so on. The questionnaires collected from secondary teachers in four schools also revealed that without exception a length was specified, half a page, a page and so on. Some of the children in the Year 6 classes from which writing was collected had only written a paragraph in response to all their writing tasks.

Table 3-8 sets out the number of texts that were first drafts and the number that were revised.

<table>
<thead>
<tr>
<th>TABLE 3-8:</th>
<th>First Drafts and Revised Texts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of texts</td>
<td>First Draft</td>
</tr>
<tr>
<td>18</td>
<td></td>
</tr>
</tbody>
</table>

The texts from two situations comprised some that were first drafts and some that were revised. It was apparent, however, from the teachers' comments that generally speaking they encouraged students to write what they called 'a rough copy' or first draft and then to revise it. But the revision was mainly an editing procedure, focusing on layout, punctuation, spelling and handwriting. From one narrative situation at each school the researcher collected all the first drafts and all the revised texts. Only one writer, whose work was always judged successful, had altered the generic structure of his text as part of the revision process.

In each of the thirty three writing situations the writing was initiated by the teacher. For the researcher one of the most interesting questions in the questionnaire concerned the purpose of the writing in the context of the school curriculum. Table 3-9 sets out the responses to this question.

TABLE 3-9: Purposes for Writing

1. Stated on questionnaire

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>to gain experience in a type of writing</td>
<td>19</td>
</tr>
<tr>
<td>to develop understanding of new learning</td>
<td>3</td>
</tr>
<tr>
<td>to explore personal experience</td>
<td>1</td>
</tr>
<tr>
<td>to test competence in type of writing</td>
<td>3</td>
</tr>
</tbody>
</table>

2. Written in by teacher

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>to entertain others</td>
<td>1</td>
</tr>
<tr>
<td>to fulfil requirements of unit of work</td>
<td>1</td>
</tr>
<tr>
<td>to capture 'a mood'</td>
<td>1</td>
</tr>
<tr>
<td>to explore language of law and police</td>
<td>1</td>
</tr>
<tr>
<td>to utilize information from a science lesson</td>
<td>1</td>
</tr>
</tbody>
</table>

(as the basis for imaginative writing)

(two questionnaires gave no response to this question)

The question about the purpose of writing was worded to include some possible responses, but teachers were also asked to write in the purpose if it was not in the given list. The purposes that were written in by teachers are: to entertain others; to fulfil requirements of the unit of work; to capture 'a mood'; to explore the language of the law and police; to utilize information from a science lesson as the basis for imaginative writing.

The fact that most writing situations were developed to give students experience in a type of writing is an interesting finding: it indicates a curriculum
goal for literacy that students should develop competence in writing particular
types of texts or genres. Ironically this aspect of the text, its generic structure is not
well dealt with, indeed, hardly dealt with at all, in the classroom situation leading
up to the writing. Although the new approaches to writing development in the
1970's and 80's strongly endorsed 'writing to learn' and writing as a means for
exploration of personal experience these purposes only occurred in four writing
situations.

The responses written in by the teachers merit some comment: 'to entertain
others' is the purpose of narrative type genres. In the writing situation where this
purpose was designated the class produced a newspaper in which traditional
nursery rhymes and fairy tales were written up as newspaper reports, thus
producing a kind of 'send up' or 'spoof' which is entertaining in our cultural
context. It is also a sophisticated writing task as it involves competence in handling
the genre of newspaper 'report' and writing and transforming the narratives of
fairy tales so that they become this kind of report. The stated purpose certainly
shows an awareness of the sociocultural goals of genres but other responses in this
questionnaire revealed little awareness of what the students had to be able to do
generically to accomplish this task successfully.

The purpose 'to fulfil the requirements of the unit of work' was given for a
text about a class excursion: the genre was identified by the teacher as report but in
fact the texts produced were recounts where a usual sequence of events in a field or
fields is related. The purpose given appears to fall into the category of writing for
the sake of writing. In many classrooms teachers almost automatically set a writing
task related to a unit of work because, as the researcher has been told countless
times, 'they (the class) ought to do some writing with every unit'.

The purpose 'to capture a mood' came from a situation where the class was
asked to write about the class photographs they had just received and about the
photographic session where they were taken. The focus was on impressions and
description. The genre was unspecified but the texts produced were observations
(Martin & Rothery 1981). The stated purpose seems to aim at an interpersonal focus
in the writing: meanings of attitude and emotional reaction. These meanings are
part of the observation genre and an understanding of it would have helped the
teacher to be more precise in stating the purpose and helping students to achieve it.
'To explore the language of law and the police' is a field focus although the genre
asked for was a narrative.
The final purpose in Table 3-9 is from the researcher's experience a common one. In this instance it was to utilize information from a science lesson as the basis for imaginative writing. However, units of work from other curriculum areas are often treated in similar fashion, as a source for narrative writing. This approach to genre reveals a lack of understanding of the sociocultural goals of genres and hence why particular genres have become associated with fields in our culture. Science, for example, deals with natural phenomena by organizing them taxonomically; it is also concerned with investigating phenomena through quite strictly defined experimental methodology. These purposes are achieved respectively through two genres: report and the scientific report. These two genres, as well as others, play a crucial part in learning science. But the narrative type genres, which include observation, recount, narrative (Martin & Rothery 1981) and anecdote and exemplum (Plum 1988) have exploration of actual and vicarious experience as their purpose. To write a narrative in science is doing little to help a student learn science. Moreover, the classroom writing situation that preceded the writing presented the students with a factual film about reptiles. They were then asked to develop a very different genre and to write as if they were a reptile. The task of putting oneself into another's shoes so to speak is an inordinately difficult one for many young writers. It requires expert knowledge about the field and command of the genre asked for.

3.4.6 Audience as a Dimension of Mode
The two remaining questions made some attempt to deal with an audience/mode dimension. As noted previously the classroom writing situation is an unusual one in that students write mainly for an audience, other students and the teacher, who are in close proximity to them and, in the case of the teacher, a reader who is likely to know more than they about some of the fields for writing. Table 3-10 sets out the readers for the texts in this sample.

<table>
<thead>
<tr>
<th>TABLE 3-10: The Readers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students in class and teacher</td>
</tr>
<tr>
<td>School staff and Grade 5 and 6 classes</td>
</tr>
<tr>
<td>Student teachers and teacher</td>
</tr>
<tr>
<td>Publication for all classes</td>
</tr>
<tr>
<td>Teacher</td>
</tr>
<tr>
<td>(In two situations readers were not specified)</td>
</tr>
</tbody>
</table>
In nineteen situations the texts were read by other students and the class teacher. The newspaper produced by one class was published for the school staff and all students in Grades 5 and 6. The texts from three situations were for student teachers in nearby colleges to read as well as the class teacher. From four situations the texts were collected into a class book for all class members to read. In three situations only the teacher was the reader. In only five situations was the class not told before writing who the reader would be.

A sociocultural perspective of language development enables us to see that setting an audience beyond the classroom will not of itself enable students to develop command of the written mode. The mode must be learned and, where necessary, taught for students to control the linguistic choices appropriate to the task. Nevertheless, it is important that students learn that written texts are for a range of audiences and that they gain experience in writing for them. While it is likely that fellow students and the school staff will be the main audience for young writers it is important that they gain some experience in writing for community audiences as well.

The final question asked teachers to make any additional comments about the writing situation. Some of the remarks made in this section are important to comment upon. Let us start with the remarks made by the teacher who gave her class the generic structure of report and carefully developed the field of placental mammals for her class to write about. She revealed a clear awareness of her curriculum purpose in her remarks:

It was hoped that with the guidance of the question sheet the children would gain a more satisfactory idea of what a factual report (on an animal at least) entails.

However, she went on to say:

They are always told to take notes from research and to write these up in their "own words". Writing in their own words was emphasized this time also.

(Year 6 Teacher)

The teacher's remarks about the students' 'own words' as the basis for writing reveals a common misconception about language and learning. Of course it is important for students not to copy paragraphs and lengthy notes verbatim from a
reference book. On the other hand factual reports about animals involve the use of technical terms which are used to organize the field as precisely as possible. 'Placental mammals', for example, is a technical term enabling experts to exchange meanings in a concise fashion as these are shared by others in the field. A technical term can be described as a new interpretation, which is in some sense an accumulation of meanings, so that a kind of 'shorthand' is achieved. (See Wignell, Martin & Eggins 1987 for an explanation of how technical terms in geography are constructed.) A great deal of school learning is about introducing students to fields that are technically organized. What is important then is for students to use technical terms with understanding rather than translate these into what may be described as a 'common sense' organization of knowledge, or 'their own words'.

Another teacher commented thus about the texts that came from a writing situation that was part of a theme of supernatural events:

The topics were cliche-ridden and the lack-lustre results show a 'ho-hum' attitude on the part of the children.

(Year 6 Teacher)

The texts were derivative, drawing on the stories, novels and films the class were familiar with in relation to this theme. But to write an original narrative with a field of vicarious experience is a most demanding task for young writers, particularly as there had been no previous discussion of how narratives could be developed differently from the ones they were familiar with.

A comment from another teacher was an interesting one about the demands of learning 'new genres'. The class had been asked to write up reports of scientific experiments using the scientific report genre comprising the stages Aim ^ Method ^ Results ^ Conclusion. The teacher wrote:

Children found difficulty in writing just the concise details of the experiment. Inclined to write it 'as a story'.

(Year 6 Teacher)

In conversation with the researcher the teacher said how surprised she was that the students who were very good at narrative writing seemed to experience just as much difficulty with this genre as those who were considered less successful writers of narrative.
3.5 The Sample

The texts analysed came from three writing situations where the generic focus was on narrative or what the teacher called 'a story'. Narrative was chosen as the focus for the study because it was the most frequently asked for genre in each of the three Year 6 classes. Seven texts were analysed: two from two situations and three from another. From each situation a text judged 'good' and one judged 'poor' were analysed except for one situation where two 'poor' texts were analysed. The reason for the inclusion of another text was that as one was only minimally developed in respect of generic structure, it was only a few lines long, it was decided to include a longer text for analysis. Six texts were written by two boys. The additional text was by a girl.

To sum up: the questionnaires revealed that the principal strategy for teaching writing was to develop the field in a general way and then tell the students to write a particular genre which was not identified in any systematic or objective fashion. In fact the questionnaires revealed that teachers classified, in a common sense way, different genres as being the same. Overall, the children were not taught to write and the teachers had little knowledge of the kinds of genre, register and language demands their writing tasks were making. The one exception to this was the teaching of factual report writing by one teacher.
Chapter 4: Exploring Experience through the Narrative Type Genres

The focus in this chapter is on the generic structure of three agnate narrative type genres: observation, narrative and recount (Martin & Rothery 1981; Rothery 1984). In the sample of more than two thousand primary school texts analysed by Rothery for genre (Martin & Rothery 1984; Martin 1984d) these three emerged as the ones most frequently written by students in response to school writing tasks. They accounted for eighty two percent of the texts in the corpus. (It should be noted that writing was sampled from tasks across the curriculum, not only in English or the Language curriculum.) Plum (1988) in his analysis of the generic structure of texts produced in the part of a sociolinguistic interview which aimed to elicit narrative texts found these genres to be a common occurrence. (See Plum 1988: 215-34 for a detailed account of narrative type texts produced in response to four questions which aimed to elicit narrative responses.)

Within the primary school sample Martin and Rothery (Martin 1984d) identified other narrative type genres such as myth, moral tale, serial and spoof, while Plum identified in his oral sample anecdote and exemplum (Plum 1988: 223). (The researcher has also collected instances of exemplum from adult writing and it may well occur in secondary school writing.) In both the primary school sample and the oral corpus collected by Plum the identification of these agnate genres was made on the basis of distinguishing the function of stages in the text with a minimal focus on their linguistic realization to support the generic differentiation.

The thrust of this work is significant for education where narrative writing is highly valued and frequently sought in the primary school and, in English and History particularly, in the secondary school. However, as noted in the Introduction, educators do not distinguish a group of agnate narrative type genres. The narrative type genre that is sought and most highly valued in schools is that which deals with a problematic or unusual sequence of events where the participants involved in these take action to change or overcome them in some way. The structure of this genre is that of the fairy or nursery tale (Hasan 1984b) and of the personal experience narrative described by Labov & Waletzky (1967).

Plum has shown in the texts elicited in his sociolinguistic interview that speakers produce a range of narrative type (and other) genres in response to the same question (Plum 1988: 215) and Rothery and Martin have shown a similar response in the classroom. The point is that in the classroom texts are evaluated
Chapter 4: Exploring Experience through the Narrative Type Genres 166
differently according to their narrative type. The narrative, without exception, is
evaluated as a 'better' text than say observation or recount. Yet students are given
no specific assistance to write narrative as opposed to other narrative type genres.
Indeed, at present, such a task is an impossible one for teachers to pursue due to a
lack of explicit knowledge about the generic structure of these genres.

The aim of this chapter is to provide linguistic evidence to support the
generic differentiation of observation, narrative and recount so that they are seen as
distinct but related genres and to provide teachers with information about their
generic and linguistic construction, information which is essential if they wish to
assist their students to gain proficiency in writing a given genre.

4.1 Observation, Recount and Narrative: An Introduction

At this point examples of the three genres are introduced and described in a general
way: Text A is an observation, Text B a recount and Text C a narrative.

Text A: Observation

My Trip to Old Sydney Town

On Wednesday, the 6th of July 1983 we went to Old Sydney Town. It took two hours to get
there. The part I liked the most was on the boat. The entrance was a low door. We had to duck
down. We went up and down ladders, it was fun. I also liked it in the candy hut, it was beautiful.
I bought a lolly pop. There was a judge in a tunnel that led to the old fashioned world. He said
"Bullago, you will go to the colony of New South Wales. I liked it there. It was fun. I took a
camera to remember the trip.

(Martin 1984d: 37)

Text B: Recount

Our Trip to Liverpool Library

We went to Liverpool library very happily. We walked there. We sat down and listened to Miss
Matthews. Then after she had finished we filled in a few questions about where things are in the
library. We saw a film about a tailor who killed seven flies in one blow. It was fun.

(Martin 1984d: 38)
Chapter 4: Exploring Experience through the Narrative Type Genres

Text C: Narrative

The Venomous Arrival

There was once a farm in the country. This farm had a homestead, which was very old. It had lots of big paddocks, large green hills and plenty of working sheds.

One day, Jackie invited Sally over to her place. Jackie was always wearing the same clothes, gumboots, jeans and an old shirt or maybe a hat. Sally, she always wore clean things. On this farm there was also a dog, its name was Daisy, she was a watch dog.

One day Sally went over to Jackie's place. When they had said hello to each other, Jackie took Sally around the farm and showed her a few things and then they went around to the backyard. The dog, Daisy, was in the corner eating leftover chicken. A sheep jumped over the fence and was coming towards the backyard. Jackie saw it and started chasing it back to the paddock but she couldn't get it to go. Then, suddenly Sally saw a Brown Snake. She didn't know what to do. She couldn't scream for help because she was too scared. Then she remembered that Jackie was over the other side of the house chasing after the sheep, and she thought that if Jackie came around the corner she might step on the snake or the snake might bite her. The situation became even more frightening. Then the snake saw a three inch gap underneath the garage and slithered in just as Jackie came running around the corner. Sally sighed a sigh of relief and shut the door right down so it wouldn't get out.

Jackie said "I got the sheep back in the paddock" and then after that Sally told her all about the snake and how it was in the garage. Jackie said "Hurry and go and tell someone so they can ring the snake-catcher to come and get it out of the garage."

So, Sally went to tell Jackie's father and then Jackie's father rang up the snake-catcher to come over. He did come and caught the snake very quickly. Sally was really happy when he took the snake away and Sally hoped she didn't see any snakes again.

(Year 6 Writer)

What these texts have in common is that they all deal with particular or unique events in which specific participants are involved. All three include interpersonal meanings which evaluate or give significance to the events depicted. (These are underlined in the texts.) The latter point is crucial to our understanding of the narrative type genres given the emphasis that educators throughout the last two decades have placed on the importance of a sincere, emotional response to the representation of experience in narrative. What is argued here, and will be demonstrated throughout this chapter, is that these meanings are crucial to the construction of narrative type genres because they are the means for denoting the significance of what is being told or written. In our culture they convey to the listener/reader that these events are worth talking/writing about. It does not follow that such meanings do or must have a truth value founded in the speaker/writer's own opinions, attitudes, etc. They are the culturally recognized means for denoting significance when talking or writing about actual or vicarious experience that is constructed generically as a narrative type.
The three texts also exhibit differences: Text A, although it deals with events such as 'It took two hours to get there', 'We had to duck down' and so on, does not deal with an activity sequence in a field marked by a temporal succession of events. It is about 'what happened' and the writer's attitude to this.

Texts B and C deal with events differently. Text B, which records a temporal succession of events, tells how the characters got from point A to B so to speak. It is the genre typically associated with writing about school excursions. Plum notes in his corpus of oral texts produced by adults that ninety per cent of the texts elicited in response to the question, 'how did you get into (breeding) dogs?' were recounts (Plum 1988: 226). Some of these texts reveal that although a temporal succession of events is dealt with these may, though do not necessarily, traverse a number of fields. (See Plum Volume 2 for examples of recounts which handle field in this way.)

Text C, on the other hand, deals with unusuality in a field activity sequence, in this case taking a friend on a tour of a farm and being suddenly confronted by a dangerous snake. What is foregrounded and given significance through the interpersonal meanings is what is unusual, which may be what goes wrong, what is unexpected and so on. Equally important however is the course of action taken to right or change events.

If we consider the purpose of these genres it can be said that they entertain, even amuse, through the exploration of experience which is given significance through interpersonal meanings. If, however, we consider why the narrative is more highly valued in the school context we are concerned with broader cultural meanings that come within the framework of ideology. These will be mentioned only briefly and very simply here but they are of significance in considering the place of narrative in the school curriculum. The narrative, as exemplified in the fairy tale, the personal experience narrative and a great deal of literature, particularly novels written for young readers, illustrates the power of the individual, as represented in characters, to intervene and change or attempt to change the course of events he/she may encounter or become involved in. It may also deal with the character or characters' motivation in becoming involved in these and attempting to change or resolve them. The action taken may involve combatting other characters whose actions are seen to be undesirable. The focus is very strongly on the individual as 'hero' (or perhaps two or three in such a role) dealing with what is problematic, unexpected, out of the usual.
The suspense, the uncertainty that accompanies such events is considered by most listeners/readers to be entertaining, but the underlying message for listeners and readers is that individuals have the capacity to change or resolve what are presented as difficult situations and these should be seen as a challenge to be met through ingenuity, problem solving or physical bravery despite any fears or apprehension a person may hold. So the narrative inducts children into particular perceptions of what constitutes the unusual, the difficult, and the problematic as far as happenings and events are concerned and the possible roles available for participating in these with a view to changing them. In the guise of entertainment narrative instructs, a role that is not taken up in the same way by recount or observation.

4.2 The Generic Structure of Narrative: The Contribution of Labov & Waletzky and Labov

The identification of the generic structure of narrative which is undertaken in this study is based on the work of Labov & Waletzky (1967) and Labov (1972b). The work on observation and recount grew from analyses made by Martin & Rothery (1981) following Hasan's work on generic structure (Hasan 1978, 1979). The work of Labov & Waletzky provided a starting point for the author's research into narrative structure because of their dual focus on a formal and functional analysis of narrative. They were concerned both with the linguistic realization of narrative and with its generic structure which they saw as having both referential and evaluative functions (Labov & Waletzky 1967: 13). In addition their work focussed on narratives with fields of actual experience, a common choice for narrative writing in schools.

Labov & Waletzky identified narratives as having the following generic structure: orientation, complication, evaluation and resolution. Orientation was described according to its function: 'to orient the listener in respect to person, place, time and behavioural situation' (Labov & Waletzky 1967b: 32). The function of complication was much less satisfactorily described: 'the main body of narrative clauses usually comprises a series of events which may be termed the complication or complicating action' (Labov & Waletzky 1967b: 32). This description tells us nothing about what constitutes complication as far as the nature of the events depicted in this stage is concerned. To identify the function of a stage of the text as
complication implies there are events that can be identified as 'not constituting a complication'. But this distinction is not pursued in describing the complication stage.

The evaluation stage, seen to follow complication, is considered an obligatory stage of narrative. Labov & Waletzky located the evaluation stage as occurring between complication and result, thus marking a break between these two 'action stages', typically creating a suspension of action. At the same time the researchers acknowledge that evaluation can be fused with result and that evaluative clauses can be distributed throughout the text. Evaluation is identified functionally by Labov & Waletzky in the following way:

The evaluation of a narrative is defined as that part of the narrative which reveals the attitude of the narrator towards the narrative by emphasizing the relative importance of some narrative units as compared to others. (Labov & Waletzky 1967: 37)

Two more stages, resolution and coda, are identified in narrative structure. The resolution is identified solely in terms of its placement, 'the portion of the narrative sequence which follows the evaluation' (Labov & Waletzky 1967: 39). The stage coda, is considered optional. It is 'a functional device for returning the verbal perspective to the present moment' (Labov & Waletzky 1967: 39).

A major criticism to be made of Labov & Waletzky's description of narrative structure is that they failed to deal with any semantic criteria for identifying the complication and resolution sections. These were seen to precede and follow the evaluation section so they were identified solely in terms of their position in the narrative text. As evaluation was recognized as not always being a discrete section of the narrative it can be seen that distinguishing the sections of complication, evaluation and result could become problematic.

Labov and Waletzky's (1967) and Labov's (1972b) description of the linguistic construction of narrative does not illuminate the semantic orientation of the complication and result sections. Both papers take a very restricted perspective of narrative and by inference of the complication and result sections, as 'a method of recapitulating past experience by matching a verbal sequence of clauses to the sequence of events (which it is inferred) actually occurred' (Labov 1972b: 360). The final definition is:
Chapter 4: Exploring Experience through the Narrative Type Genres 171

we can define a *minimal narrative* as a sequence of two clauses which are *temporarily ordered*: that is a change in their order will result in a change in the temporal sequence of the original semantic interpretation. In alternative terminology, there is a temporal juncture between the two clauses, and a minimal narrative is defined as one containing a single temporal juncture.

(Labov 1972b: 360-361)

This definition is field oriented but solely in terms of the temporal succession of events, the conjunctive relations that pertain between them. It does not deal with the nature of the events which is suggested by Labov & Waletzky:

we find that most narratives are so designed as to emphasize the strange and unusual character of the situation ... there is an appeal to the element of mystery in most of the narratives.

(Labov & Waletzky 1967: 34)

Labov gives the following example of a minimal narrative text:

a. I know a boy named Harry.
b. Another boy threw a bottle at him right in the head
c. and he had to get seven stitches.

(Labov 1972b: 361)

The events depicted here could be said to constitute a complication section, but consider the following text composed by the researcher:

a. My next door neighbour is Mary.
b. She took a bus to the local shops
c. and she bought butter, eggs and meat.

The above text constitutes a narrative in Labov & Waletzky's and Labov's terms but it could hardly be said to constitute a complication. To articulate the semantic orientation of complication and result or resolution requires a focus on the activity sequences of the field, and on the lexical items realizing the process in transitivity structures as well as the conjunctive relations between these. Labov & Waletzky's and Labov's description does not distinguish narrative from recount, although it does from observation which does not usually include temporally ordered clauses.

It should also be pointed out what Toolan too acknowledges (Toolan 1988: 159) that Labov's description of narrative in terms of narrative clauses temporally
ordered does not depend on the events depicted following their actual order of occurrence. What is at issue here is the construction of events in the narrative text; provided the ordering of events is one that is potentially possible within the fields of the culture there is no need to assert that their ordering must follow that of actual experience. Once again this view ignores the fact that texts are cultural constructs, even those about actual experiences are not necessarily a direct representation of experience. Toolan acknowledges the cultural construction of texts thus:

If we imagine that first we have the sequence of actions (narrative) then we work on the reporting of them to enhance their point or tellability (evaluation) we are ignoring the possibility of a reverse order of impulses, namely that, guided by the prior awareness of the tellability-requirement, our evaluations shape our plots.

(Toolan 1988: 160)

Labov (1972b) adds the element of structure Abstract to the description of narrative structure made by Labov & Waletzky (1967). Abstract is described as the section which summarizes the whole story in such a way that it encapsulates the point of the story (Labov 1972b: 363). Labov gives the following example:

(Were you ever in a situation where you were in serious danger of being killed?)

a. My brother put a knife in my head.

(Labov 1972b: 363)

Abstract is not identified as an obligatory section of narrative. In my experience I would say it is not common in students' written narratives either in the primary or in the secondary years. It may well be more associated with the spoken mode because it gives the listener 'a taste' of what is to come that both attracts attention and enables the listener to 'tune in' to what is to follow. (I have noticed in listening to radio 'talk back' programmes that radio presenters respond favourably to, and seem to expect, an Abstract from callers to their programmes. A failure to provide this often brings questions and comments such as "What do you want to tell me?"; "I don't know what you are talking about"; "What is the point you are making?" and so on.)

Toolan also links Abstracts to the spoken mode. He states that 'They often contain requests for the extended turn at talk necessary to tell a story' (Toolan 1988:
In sum then, abstracts in one respect mark an exiting of direct interaction in their summary heralding of the monologue text that is intended to follow, but in another respect they remain interactive in their functions of checking or announcing - or insisting upon! - the tellability in principle of a narrative.

(Toolan 1988: 154)

In written texts the tactic is different: the writer frequently constructs the text to attract the reader's interest through intriguing events which compel the reader to read on while 'the point' of the story is withheld. The writer, moreover, produces a product in a permanent form that can be reread where necessary to clarify what is happening or what has happened. The emphasis is more on building up suspense, sometimes through foreshadowing that hints at what might come, so the reader is caught up with the events of the text to find out 'what finally happened'. I would suggest that the inclusion or absence of Abstract in narrative type genres correlates quite strongly with choice of mode, an interesting example of how mode has influenced the generic structure choices in narrative type texts. (One exception, of course, is where a written text has been deliberately constructed along the lines of a spoken one, a tactic sometimes taken up by skilled writers.)

Labov (1972b) in his discussion of evaluation in narrative no longer describes it as a discrete section, although he still maintains an evaluative element suspends action between complication and resolution, but instead characterizes it as meanings which may be found in various forms throughout the narrative. So evaluation is seen as having a wave like or prosodic occurrence through the complicating and resolution sections of the text. This kind of occurrence was recognized by Labov & Waletzky (1967) but in Labov (1972b) is seen as the common or more frequent pattern for evaluation in narrative.

It is interesting to note that in describing the general semantic orientation of evaluation Labov provides clues about the nature of the events in complication.

Evaluative devices say to us: this was terrifying, dangerous, weird, wild, crazy; or amusing, hilarious, wonderful; more generally, that it was strange, uncommon, or unusual - that is, worth reporting. It was not ordinary, plain, humdrum, everyday, or run of the mill.

(Labov 1972b: 371)
Labov acknowledges here that narratives deal with events that are in some way out of the ordinary, unusual, and that these can be recognized in contradistinction to what is 'ordinary, every-day, or run of the mill'. But he does not build this perspective into his description of the complicating and resolution sections of narrative.

4.3 Evaluation Strategies and their Linguistic Construction

Labov identified four types of evaluation strategies: external evaluation; embedding of evaluation; evaluative action; evaluation by suspension of the action. In external evaluation the narrator addressed the listener directly - a strategy Labov identified mainly with middle-class speakers (Labov 1972b: 371). In the embedding of evaluation the narrator stated the evaluation as something occurring to him (Labov 1972b: 372) while in evaluative action the narrator told what the others did (Labov 1972b: 373). Finally there is evaluation by suspension of the action, which may co-occur with the other strategies. Simply by stopping or suspending the action the narrator draws attention to that part of the narrative and, according to Labov, gives greater force to the resolution that follows (Labov 1972b: 374).

In addition to identifying evaluation strategies Labov also notes some linguistic and para-linguistic choices for 'narrative-clause-internal evaluation' (Toolan 1988: 160; Labov 1972b: 378-393). They are (1) intensifiers, (2) comparators, (3) correlatives and (4) explicatives. (1) Intensifiers include gestures; exaggerating quantifiers such as all; repetitions, exemplified from a text by 'And he didn't come back. And he didn't come back' (Labov 1972b: 379) and ritual utterances such as 'And there it was' (Labov 1972b: 380).

(2) Comparators 'provide a way of evaluating events by placing them against the background of other events which might have happened but which did not' (Labov 1972b: 381). It is not surprising therefore that these include choices for negation, modality, modulation and futurity. The following text provides examples of modality and negation in an evaluation segment:
If you didn't bring her candy to school
she would punch you in the mouth
and you had to kiss her
when she would tell you.

(\textit{Labov 1972b: 384})

Comparators also include questions, imperatives and comparative and superlative meanings.

(3) Correlatives bring together two events that actually occurred so that they are conjoined in a single independent clause (\textit{Labov 1972b: 387}). This requires the use of progressives in the verbal group and appended participles. Labov gives the following examples:

and we were sitting with our feet -
just sitting there,
waiting for this to start
people in the back saying prayers 'n'
everything.

(\textit{Labov 1972b: 388})

The double appositive is another kind of correlative, 'and then they gave him a knife, a long one, a dagger' (\textit{Labov 1972b: 389}) as is the double attributive, 'you see a great big guy in the back alley', (\textit{Labov 1972b: 389}). Finally there are (4) explicatives, appended subordinate clauses which contribute meanings of qualification and causation which give specificity to events or the motivation for a character's action.

Labov does not consider this list of choices for evaluation to be exhaustive, but it is apparent from this brief account that identifying the evaluation section of narrative as an element of structure is a difficult task. Because of the lack of clear functional and linguistic criteria evaluation was not incorporated as a stage of the generic structure in the early work of Martin and Rothery (1980, 1981; Rothery 1984, 1986a,b). Nevertheless it was clear the problems involved in identifying evaluation had to be addressed, for, as Labov & Waletzky and Labov rightly recognized, these meanings were critical in the construction of narrative. Listeners and readers judge a narrative incomplete, or difficult to understand without them (\textit{Labov & Waletzky 1967: 33}).

A critical point is what is being evaluated. Addressing this question should give a clearer understanding of the function of evaluation. In Labov's examples
evaluation is of characters through descriptions of their appearance; of events through a presentation of simultaneous occurrence of actions; of reasons for a character's actions or lack thereof; of events by stating what the other possibilities for action might have been; of events through the repetition of clauses and so on. The picture remains a confusing one: evaluation is of characters and events and there is little more one can say from the examples given.

In this study the work of Labov & Waletzky is developed particularly in relation to evaluation which is identified as a stage which may be discrete or non-discrete in the generic structure of narrative. That is to say it may occur as a stage between Complication and Resolution or it may be interspersed with Complication. (The generic structure stages are identified in terms of function in the SF model; hence the use of the upper case to denote the function label.) It has already been noted that interpersonal meanings construct the significance of the events depicted in the narrative type genres. In narrative specifically, it is argued the function of Evaluation is to construct the significance of preceding or ongoing events and sometimes following ones through foregrounding interpersonal meanings that relate to these. The crucial point is the relationship between the interpersonal meanings of Evaluation and the experiential ones of Complication and Resolution. This relationship can only be established through a linguistic model which incorporates a description of the text forming resources of English so that dependency relations can be established between items and/or structures on an inter-clause basis. Such a model was not employed by Labov & Waletzky and Labov. When ties can be established between structures and items realizing interpersonal meanings and those realizing preceding and subsequent experiential ones, the interpersonal meanings are seen to be global in that they construct the significance of the narrative and constitute the Evaluation stage regardless of whether it is discrete or non-discrete. This view of Evaluation will be developed more fully in the generic structure analysis of a model narrative text.

The researcher also analysed the generic structure of the one hundred and twenty five narrative type texts in Plum's corpus (Plum Vol.2 1988). In each text the generic structure stage which foregrounded global interpersonal meanings was distinguished on the basis of the kind of dependency relations described above. These analyses enabled such stages to be identified regardless of whether they were discrete or non-discrete.
4.4 The Generic Structure Analysis

In the remainder of this chapter the generic structure of observation, narrative and recount will be analysed. The generic structure of each will be dealt with in the following way: first, a functional description of the text structure will be given. This will be accompanied by a notation indicating obligatory and optional elements and the choices for ordering the stages of the genres (Hasan 1978, 1979). Next, following Hasan (1984b), the key semantic properties of each stage of the text will be discussed. Last, some aspects of the linguistic realization of the stages of the three narrative type genres will be identified.

(1) The description of the generic structure of each of the three narrative type genres is functionally oriented. That is to say each stage or element of structure of the text will be identified in respect of its function in creating the semantic unity of the text as far as its text structure is concerned. For example, the stage Orientation, potentially common to all the narrative type genres, is a beginning stage which creates a context in respect of settings and participants, and thus orients the listener/reader to events in the subsequent stages of the text.

The description of each genre will also take account of obligatory and optional elements of structure so that the generic structure potential of each genre, to use Hasan's term (Hasan 1978, 1979, 1984b), can be identified. The choices for ordering elements in a given text will also be accounted for. Hasan (1984b) in her description of the generic structure potential of the nursery tale also deals with the discrete and non-discrete realization of stages of the text. The author's research, and that of Plum (1988), substantiates Hasan's claim, not only in respect of the Orientation stage, but in respect of stages foregrounding interpersonal meanings. For the most part the stages that are realized nondiscretely are those which foreground interpersonal meanings. These seem to exhibit a tendency for a more prosodic realization than those which foreground experiential meanings. Non-discrete realizations of elements of structure will be referred to in the course of the description of the generic structure of each of the three narrative type genres.

(2) Following Hasan (1984b) each stage of the generic structure will be dealt with in respect of key semantic properties. For example, the stage Abstract announces the theme or point of the genre often in terms of some kind of cultural value which will be exemplified in the body of the text. Once again the potential for
choice and various combinations of choices will be identified in relation to the
semantic properties exhibited by different stages of the generic structure.

(3) Last, some aspects of choices for the linguistic realization of the stages of
the genres under focus will be presented. The analysis will not be an exhaustive or
even a comprehensive one, but will look at key features in respect of choices in the
experiential, interpersonal and textual components of the linguistic system.

The above approach, moving from the context of culture as it is manifested
in the generic structure of texts to the semantic properties of elements of structure
and their linguistic realization, makes explicit the potential for various
combinations of choices that a speaker/writer may exploit to create a text. There is,
for example, a potential for choice within the generic structure of a given genre and,
in some instances, within the range of semantic properties an element of the
generic structure may exhibit. Given that these choices have been made there is a
further potential for choice in the register categories of field, tenor and mode and in
the linguistic realization of these various choices in a given stage of the text. The
genre based approach thus reveals a rich pattern of variation for making meaning
within the cultural context.

For each genre two texts will be presented, one spoken and one written.
Both modes are represented in order to highlight some mode differences in
handling the genres which may be of significance in considering differences in
students' written texts. (Throughout this chapter and subsequent ones dealing with
text analysis, quotations from texts will be marked by an underline.)

One of the ways in which the narrative type genres reveal their agnation is
in the beginning and end stages of the generic structure. The following beginning
stages may occur in a number of genres: Abstract, Synopsis and Orientation. The
stage Coda may also occur in a range of narrative types. Where these occur for the
first time in the description of a given genre they will be discussed in detail, but
subsequent occurrences in the structure of other genres will not be dealt with unless
there are differences in the semantic properties and/or in their linguistic realization
that are unique to the genre under focus. Where the narrative type genres differ is
in their middle stages; these are the ones which differentiate the genres from each
other.
4.5 Observation

The observation genre was identified by Martin and Rothery (1981) during the pilot stage of the Writing Project, a research project into the development of children's writing abilities conducted by Dr. J.R. Martin in the Department of Linguistics at Sydney University. The project grew initially from the researcher's data collected for the purpose of her postgraduate research into children's writing development. It has extended from that point into a number of stages involving different corpuses of data some of which will be referred to in the course of this chapter. The main purpose of the project in its first stage was to investigate the development of children's writing abilities as they progressed through the primary school. As noted already, of particular interest was the development of narrative writing abilities.

During the pilot stage of the Writing Project conducted in 1981 the researcher collected several hundred texts from a Sydney suburban primary school (Martin & Rothery 1981). The collection came from Grades 1 to 6, the full spectrum of grades in New South Wales primary schools bar one. (In the first year of schooling, Kindergarten, children rarely undertake their own writing. They usually dictate to a teacher who scribes for them.) The teachers were asked to collect writing from two or three writing situations per school term throughout the year. They were asked to collect, from each situation, two texts they considered successful, two that were considered average and two that were considered unsuccessful. The teachers were asked to use their usual criteria in selecting such texts. They were also asked to fill in a questionnaire giving information about the pre-writing situation in the classroom. The questionnaire was the same as that used by the researcher in collecting her research data.

It was quickly apparent from reading the texts collected in this sample that narratives of the kind described by Labov & Waletzky (1967) and Labov (1972b) were conspicuous by their absence. There were few texts of this sort in the entire sample. The most common type of text, particularly from Grades 1 and 2, was the genre identified first as observation/comment by Martin and Rothery (1981) and then as observation following Elms (1988). This finding was substantiated by the researcher's own informal collection of data from many different schools over a number of years which revealed a similar pattern. It was also substantiated by Stage One of the Writing Project where a sample of more than two thousand texts was collected from another Sydney primary school throughout 1983 (Martin & Rothery 1984; Martin 1984d). In fact, in this sample observation emerged as the only one all
Chapter 4: Exploring Experience through the Narrative Type Genres

children could be predicted to gain experience in writing during their primary schooling. Similarly when the researcher first commenced working with a teacher in a Grade 2 class in yet another Sydney primary school during 1985 the majority of texts written by the children were observations.

It is likely that observation is one of the genres Britton et al (1975) had in mind when they identified what they described as expressive language as being the link between speech and writing for beginning writers and the matrix from which both the transactional and poetic modes developed in writing. (Compare Text A in 4.1 with texts classified as expressive in Britton 1970a, b.)

Two texts are dealt with to exemplify the generic structure of observation, one a text by a twelve year old girl which was written in response to a task where she was asked to write about an unpleasant school experience. The text was judged by the class teacher to be a fairly average response to the task. This kind of assessment of observation is a fairly common occurrence. The researcher's informal experience, together with the results of Stage One of the Writing Project, have shown that when a range of narrative type texts are produced in response to a given task it is likely that the observation will not be rated as highly as other narrative type genres. The second text is an oral one from the data of Plum (1988). It was produced in response to the interviewer's request for a funny incident regarding the breeding and showing of dogs. The texts are printed showing the generic structure of each. First however, it is necessary to describe the generic structure of observation together with a notation which indicates whether elements of structure are optional or obligatory and what the choices are for ordering these.

The generic structure of observation as far as sequence, optionality and recursion of stages are concerned can be described as follows:

(Anonymous) \( ^{\wedge} \) Orientation \( ^{\wedge} \) [Event Description \( ^{\wedge} \) Comment]\(^n\) \( ^{\wedge} \) (Coda).

The following key for the notation is applicable to the schematic structures of all the genres discussed in this chapter.

\(^{\wedge} \) = is followed by
\( * \) = occur in either sequence
\( n \) = recursive
\( ( ) \) = optional
\( [ ] \) = domain of recursion or sequencing
The above notation does not deal with the possibility of some stages of the generic structure being interspersed, or included with others. The stage Abstract can be interspersed with Orientation. Comment may also be interspersed with Event Description. The description given here is not intended to be definitive. A great deal more work needs to be done on this aspect of generic structure. In the writing of young children Orientation is often interspersed with the first message of the text which is also part of Event Description. For example, writers in Grade 2 customarily start observation texts with such messages as, I went to the Easter Show, or, We went to the zoo. Such messages, as well as giving information about events in which the narrator was involved, also give the setting, the Easter Show or the zoo, for the events that follow. In written texts by older students Orientation is invariably a discrete stage. This is also the case in Plum’s corpus of oral texts (Plum Vol. 2 1988).

Text 1: A Written Observation

My Unpleasant Experience.

Abstract/Orientation
I had an experience at school that wasn’t very pleasant. It was when I was in second class.

Event Description/Comment (The Comment is printed in bold type.)
We had a teacher who always was hitting us. If one person spoke we would all get into trouble.
And guess what she hit us with? The back of the feather duster which did hurt.
And one day she left us so we went home early.

Coda
At the end of the year we found out she had a nervous breakdown.

Text 2: An Oral Observation

Orientation
I don’t know if you know of the big Spring Fair show that’s held out at St. Ives. Well, the biggest show of the year probably is the Royal but one that is rapidly overtaking it is what they call the RAS Spring Fair. It’s held out at St. Ives showground. It’s an enormous thing, Interstaters and even overseas people compete in it. And they have what they, what is called - their competition called the breed stall. Now this is open to all the specialist breed clubs and you put on a display for the whole three days of the... It’s on the long weekend in October.

Event Description
We have ... the Borzoi club won this for the last two years in a row. We’re a rather crazy lot and this time we put on a follies type pageant, Flo Ziegfield, that type of thing. And we were all dressed up in the W.C. Fields and the Jean Harlow type thing and the dogs, for God’s sake, there were big dogs there, thirty-six inches at the shoulders, big massive dogs that were dressed up in fancy dress.

Comment
Well it was a sight that’d stagger you, really, some of these dogs dressed up in frilly things and all this and the other. Big hunting dogs, you know, dressed up in follies type costumes. It sticks in my mind and will for quite some time. We have photos which I can’t lay my hands on at the moment. But uh ... well it was funny, It was fun and it was funny. And it drew enormous crowds, it was a real spectacular. Yeah, that was a lot of fun.

(Plum 1988 Vol.2: 57)
4.6 The Stages of Observation

In the following section the functions and the semantic properties of the stages of observation are discussed in relation to Texts 1 and 2, together with an interpretation of the notation accompanying the stages of the genre.

4.6.1 Abstract
The function of Abstract is to 'give the point' of the text. It makes a kind of thematic summation of what the text is about prospectively, rather than retrospectively as in the Coda. The semantic properties are meanings expressing cultural values such as bravery, ingenuity, quick wittedness, etc and/or interpersonal meanings about qualities, attitudes, reactions and so on. In a sense the text that follows both explains and justifies the meanings of the Abstract. In Text 1 the Abstract states the quality of a particular experience, or more accurately, a number of experiences the narrator had when she was at school. The remainder of the text explains and evaluates the nature of the experience that was characterized as not very pleasant.

4.6.2 Orientation
Orientation is the introductory element of the observation. Its function is to set the stage, so to speak, for what is to follow. The semantic properties of Orientation are:

1. a locative setting in time or place;
2. an account of a behavioural situation which may be customary or unique;
3. the introduction of the principal character or characters who participate in the events.

The Orientation may perform only one of these functions; or all three; or any combination of two of them. In Text 1 the writer focuses on the setting for her unpleasant experience: it occurred at school when she was in second class. The principal character is introduced as I. No further information is given about her. In Text 2 there is a lengthy Orientation which, in this instance, accounts for almost half the text. It sets the scene for what follows by introducing a particular dog show, stating where it is and describing some of the customary activities of the show.
4.6.3 Event Description
Event Description, an obligatory element of structure, is a list or cluster of observations usually made by the narrator in respect of events or things in a given field. It has two semantic properties: one or other or both may occur in a given text. One is observations about events and happenings as in Texts 1 and 2; the other is a description of people, places or things which also plays a part in Text 2. In Text 1 the writer makes observations about the way children in her class were punished by their teacher. In Text 2 the speaker describes the presentation of the Borzoi Club at a dog show.

4.6.4 Comment
Comment, an obligatory stage of the genre, is the stage of the text which gives significance to what is under focus in Event Description. It does this by pointing to the events or things of the Event Description stage and commenting on them so that they are made remarkable in some respect. Without the Comment stage the text would be pointless. Comment achieves its function through semantic properties which foreground interpersonal meanings. The properties can be distinguished as follows:

1. the expression of attitudes or opinions about the events or things in Event Description denoting them as remarkable and/or unusual. For example, in Text 2 the narrator says about the situation depicted in Event Description, it was fun, it was funny;
2. expressions of surprise, amazement, incredulity, on the part of the narrator or another main participant in the text about the situation or things depicted in observation in order to foreground unusuality. In Text 2 the narrator says, Well it was a sight that'd stagger you ...;
3. making comparisons between usual and unusual events.

There are particular strategies used to foreground these meanings. For example, in Text 1 the writer makes her observations significant by asking a rhetorical question about what the instrument of punishment was and by being emphatic about how much the punishment hurt. She thus contrasts the instrument of punishment that was used with a range of other possibilities that might be considered more usual in this situation. In Text 2 there is the reaffirmation of the situation in Event Description, accomplished by a repetition of descriptions or a 'replay' of events. In Text 2 the narrator repeats some of the
description given previously of the dogs in fancy dress: Big hunting dogs, you know, dressed up in follies type costumes. It sticks in my mind and will for quite some time.

Event Description and Comment may occur as discrete stages but they can also be interspersed. In Text 1 Comment occurs within Event Description. In Text 2 it is a discrete stage. The notation also shows that Event Description precedes Comment and the potential is there for both stages to be repeated.

One effective way of appreciating the role of interpersonal meanings in the generic construction of observation is to remove the Comment stage from the text and observe the effect this has as far as the point of the text is concerned. Text 2 is reproduced below without its Comment stage.

Text 2: An Oral Observation

Orientation
I don’t know if you know of the big Spring Fair show that’s held out at St. Ives. Well, the biggest show of the year probably is the Royal but one that is rapidly overtaking it is what they call the RAS Spring Fair. It’s held out at St. Ives showground. It’s an enormous thing, interstaters and even overseas people compete in it. And they have what they what is called- their competition called the breed stall. Now this is open to all the specialist breed clubs and you put on a display for the whole three days of the ... It’s on the long weekend in October.

Event Description
We have... the Borzoi club won this for the last two years in a row. We’re a rather crazy lot and this time we put on a follies type pageant, Flo Ziegfield, that type of thing. And we were all dressed up in the W.C. Fields and the Jean Harlow type thing and the dogs, for God’s sake, there were big dogs there, thirty-six inches at the shoulders, big massive dogs that were dressed up in fancy dress.

So crucial are the interpersonal meanings that to remove them makes the text appear pointless. The text is left hanging in the air so that there is a strong sense that it is incomplete.

4.6.5 Coda
Coda, a concluding stage, rounds off the text, often by making a point about the text as a whole. It is an optional element of structure. In oral texts Labov and Waletzky see the Coda as ‘a device for returning the verbal perspective to the present’ (Labov & Waletzky 1967: 39). Labov (1972b) adds to this by saying it also signals that the narrative of events relevant to ‘what happened’ has been concluded. In written texts the function of Coda is to signal the end of the narration of ‘what happened’, but it also often evaluates the overall significance of the events. Once again the
function of the Coda seems to have developed somewhat differently in the written mode. For example, the Coda in Text 1 is a kind of explanation of the events depicted in Event Description.

What emerges clearly from the discussion of the generic structure of observation is that the construction of the genre depends on an inter-relationship of experiential and interpersonal meanings both of which are crucial to the formation of the genre. The nature of the experience is not what is critical for the successful construction of this type of text. Rather it is what the speaker/writer makes of the experience in his/her interweaving of interpersonal and experiential meanings that makes for a well formed text. It is also apparent from the examples above that the written text by the young writer, short as it is, does not include interpersonal meanings to the same extent as the oral one produced by an adult. As classroom preparation for writing focuses strongly on experiential meanings this is not surprising.

4.7 Some Aspects of the Linguistic Realization of the Stages of Observation

4.7.1 Abstract
The meanings of Abstract are typically realized by relational Processes as is the case in Text 1. Two such Processes are involved in the opening messages: I had an experience at school that wasn’t very pleasant. In the first I is Carrier: possessor while an experience is Attribute: possessed; in the second that, referring to an experience, is Carrier and the Attribute is very pleasant.

4.7.2 Orientation
The creation of setting and the description of characters are largely a function of relational clauses. Relational clauses establish identity or attribute, both of which are frequently used to introduce participants and settings in narrative type genres. In Text 1 the opening messages are relational. In Text 2 the following relational clauses identify participants and describe setting and participants:
FIGURE 4·1: Transitivity Structures in Orientation, Text 2

a. the biggest show of the year is probably the Royal Token
   Value rel. identifying Pr.

b. it's an enormous thing
   Carrier rel. attributive Pr.

c. this is open to all the specialist breed clubs
   Carrier rel. attributive Pr.

d. it's on the long weekend in October
   Carrier rel. attributive Pr.

When the Orientation sets the context through a behavioural situation, behavioural and material Processes are more likely to realize experiential meanings in this stage of the text. In Text 2, for example, where the activities of the dog show are described, there are several material transitivity structures (marked in bold) in the Orientation: interstaters and even overseas people compete in it ... and you put on a display for the whole three days.

Conjunctive relations are rare in Orientation. When such relations do occur they are usually additive. There are no conjunctive relations in the Orientation of Text 1. In Text 2 the conjunctive relations of the stage are additive. In the following section of Orientation from Text 2 the text is divided into conjunctively relatable units and the additive conjunctions linking messages are underlined:

FIGURE 4·2: Conjunctive Relations In Orientation, Text 2

1. It's an enormous thing
2. interstaters and even overseas people compete in it.
3. And they have what they, what is called their competition, called the breed stall.
4. Now this is open to all the specialist breed clubs
5. and you put on a display for the whole three days ...

The principal characters in observation are introduced in a variety of ways: the narrator is invariably introduced through exophoric reference and usually is not named throughout the text. In written instances of the genre it is common, even in adult writing, for the writer to be the narrator. This is not necessarily the case in other narrative type genres. Characters may be introduced by proper name, in which case the reference is unique, or through presenting reference. In Text 1, the narrator is introduced as I, where the reference is exophoric. In Text 2 the big Spring Fair show that's held out at St. Ives is introduced through exophoric reference. But
the Borzoi Club, a main participant in this text, is not introduced until the Event Description stage. The reference is presuming in the first mention of the club; it is bridged from all the specialist breed clubs in the Orientation which in turn is bridged from the big Spring Fair show.

4.7.3 Event Description
When the focus is on events and happenings as in Texts 1 and 2 the experiential meanings of this stage are often realized by material and behavioural Processes as well as mental perception and existential ones. When the focus is on things, as is also the case in Text 2, relational Processes are likely to realize the descriptions of participants. In Text 1, hitting and get into trouble are material Processes while spoke is a behavioural one. In Text 2 won and put on are material Processes but there are also relational attributive and existential Processes in this stage: And we were all dressed up in the W.C. Fields and Jean Harlow type of thing is a relational attributive clause while There were big dogs there is an existential clause.

Conjunctive relations are rare in Event Description. When such links do occur they are usually additive. This is the case in Text 2. The following section of Event Description has been divided into conjunctively relatable units and the additive conjunctions underlined:

FIGURE 4-3: Conjunctive Relations in Event Description, Text 2
1. We're a rather crazy lot
2. and this time we put on a Follies type pageant, Flo Ziegfield, that type of thing.
3. And we were all dressed up in the W.C. Fields and the Jean Harlow type of thing
4. and the dogs, for God's sake, there were big dogs there, thirty-six inches at the shoulders ...

In this respect the observation is different from recount and narrative, where the temporal succession of events marked by temporal conjunctive relations is a distinguishing feature of the middle stages of the genres.

4.7.4 Comment
As this stage is functionally related to Event Description one would expect to find a linguistic relationship between the stages of the genre. Such links can be seen in a number of the clauses of Text 2. Consider for example the following section of Comment:
Well, it was a sight that'd stagger you, really, some of these dogs dressed up in frilly things and all this and the other. Big hunting dogs, you know, dressed up in follies type costumes. It sticks in my mind ...

The pronoun, it, occurs twice in this passage: it was a sight that would stagger you and It sticks in my mind. On each occasion it refers to the situation depicted in Event Description. The relationship can be represented thus:

FIGURE 4.4: Reference Ties In Comment, Text 2

And we were all dressed up in the W.C. Fields and the Jean Harlow type thing and the dogs, for God's sake, there were big dogs there, thirty-six inches at the shoulders, big massive dogs that were dressed up in fancy dress.

Well, it was a sight ...

The reference is anaphoric and the referent is the events depicted in the previous text. Within the transitivity structure of the first clause, it is Carrier and the Attribute is a sight that would stagger you. But as we have noted it refers to the situation depicted in Event Description. Thus the interpersonal meaning, a sight that would stagger you, is attributed to the situation depicted in the Event Description stage.

The clause quoted above, it sticks in my mind, exhibits a similar pattern in its text reference and interpersonal meanings. It, which refers to the situation depicted in Event Description, is Actor in a material Process sticks. Sticks in my mind is a grammatical metaphor for remember, a mental cognition Process. The clause can be rewritten as follows:

FIGURE 4.5: Analysis of Grammatical Metaphor, Text 2

In clause b, I is Senser and it, referring to the situation presented in Event Description, is the Phenomenon. Through such textual links the situation where
the dogs were dressed up in fancy dress is presented as a memorable and amazing scene.

At the end of the Comment stage there are further instances of anaphoric reference which link Comment to Event Description. In the following messages, it was funny, it was fun, it was funny, it refers to the situation depicted in Event Description. Within the transitivity structure it is Carrier in relational attributive Processes and funny and fun are Attributes. Both Attributes, fun and funny, are attitudinal ones expressing the speaker's subjective opinion. Through this structure, and the text reference, the situation in Event Description is commented on as being an amusing, 'fun' one. In fact, the text reference continues for the remainder of the Comment stage: And it drew enormous crowds, it was a real spectacular. Yeah, that was a lot of fun. In each of the clauses, it refers to the situation in Event Description, as does the demonstrative that in the final message of the text. Clearly anaphoric reference, where the referent is either part of the text or events depicted in it, is an important linguistic means for forging the relation between the experiential meanings of Event Description and the interpersonal ones of Comment.

There are other textual links between Comment and Event Description which mark the significance of the Event Description stage. Consider the following section of Comment:

some of these dogs dressed up in frilly things and all this and the other. Big hunting dogs, you know, dressed up in follies type costumes ...

Here the narrator reaffirms the significance of the situation through the repetition of lexical items: dogs dressed up, big dogs dressed up in follies type costumes. All these lexical items are either repetitions or near synonyms of lexical items in the Event Description stage, for example, And we were all dressed up in the W.C. Fields and the Jean Harlow type thing ... big massive dogs that were dressed up in fancy dress.

Because the Comment stage is concerned with noting the significance of the events in the preceding stage, something largely achieved through interpersonal meanings, one would expect a greater variety of choices in the mood system to occur. In the stages of narrative type texts dealing with events declarative is the unmarked choice in the mood system. In Comment interrogative is often chosen
Chapter 4: Exploring Experience through the Narrative Type Genres

as well as exclamation. In Text 1 the realization of Comment exemplifies the change of choice in the mood system. The writer takes up the option of interrogative in the mood system to highlight the experience written about in Event Description. She asks a question, *And guess what she hit us with?*, to draw the reader's attention to the implement used to punish the children. She answers her question, *The back of the feather duster which did hurt*. The use of the emphatic, *did*, in the verbal group also marks the severity of the punishment.

The Comment stage is also linked to Event Description textually in Text 1 through the lexical relation of repetition: *hitting* occurs in the Event Description stage and *hit* in Comment. There is also a lexical relation of a consequential kind between *hit* in Observation and *hurt* in Comment.

4.8 The Generic Structure of Narrative

The narrative text, with a complication or problem culminating in a crisis whose outcome is uncertain, is a highly valued genre both in the society generally and in the school curriculum. It is found in many of the written texts that children read or have read to them from an early age. The nursery tale analysed by Hasan is an example of the genre (Hasan 1984a, b). Nursery tales and oral narratives of personal experience are likely to be two of the main influences on children's development of command of the narrative genre.

The critical elements in narrative structure for Labov and Labov and Waletzky are orientation; complication; evaluation and resolution. They also state that elements such as abstract and coda are optional and that evaluation can be realized, in Hasan's terms, discretely or non discretely. Hasan (1984b) identifies Placement; Initiating Event; Sequent Event; Final Event; Finale and Moral as the structural potential for narrative, with Placement, Finale and Moral as optional elements of structure. Hasan's work has focussed on obligatory and optional elements of structure as well as choices for ordering elements and for recursion. Her Placement has a strong correspondence with Labov and Waletzky's Orientation and the Initiating Event and Sequent Event appear to have a correspondence with Complication and Resolution. As yet Hasan has dealt only with Placement in some depth as far as its semantic properties and linguistic realization are concerned. The terminology used in this thesis for the description of narrative is based on that of
Labov & Waletzky. It is the researcher's aim to use terminology, wherever possible, that indicates the functions of the generic structure stages.

The above approaches to narrative have been criticized by some educators as giving too narrow a picture of the genre. Such critics inevitably point to literary works as providing a much more diverse view of narrative. One would expect this to be so: one of the distinguishing features of verbal art is that the potential for generic structure is exploited and varied to the utmost extent. This is a realm for the most sophisticated handling of generic structure which will not be dealt with in this thesis. A strong validation of the Labov & Waletzky description comes from the data of the Writing Project where the researcher found that all the written narratives exhibited the type of generic structure identified in their work. Plum (1988), in his analysis of one hundred and twenty five oral texts, also found the Labov & Waletzky structure to be applicable to texts in his corpus.

The generic structure of narrative as far as sequence, optionality and recursion of stages are concerned can be described as follows:

\[(\text{Abstract}) \wedge (\text{Synopsis}) \wedge [\text{Orientation} \wedge \text{Complication} \wedge \text{Evaluation} \wedge \text{Resolution}]^n \wedge (\text{Coda})\]

The notation does not deal with the possibilities for one stage being included in another. Some of these possibilities will be pointed out here, but as noted in the description of the generic structure of observation, a great deal more work needs to be done on this aspect of generic structure. The stage Abstract can be interspersed with Orientation as can Synopsis but I have no evidence of Abstract and Synopsis co-occurring in Orientation. The stage Evaluation can be interspersed with Complication.

The above description is similar to that of Labov & Waletzky (1967) and Labov (1972b) but includes an optional stage Synopsis as well as choices for the recursion of Orientation \wedge Complication \wedge Evaluation \wedge Resolution. Recursion of these stages is less frequent in narratives with fields of actual experience. Plum's data (1988 Volume 2) reveals this to be the case for oral narratives and the writer's experience with students' written texts is similar. Synopsis is distinguished from Abstract by Plum on the grounds that Synopsis is a summary of what is to come while Abstract according to Labov and Waletzky states the point of the text to
Chapter 4: Exploring Experience through the Narrative Type Genres

follow. Plum regards Abstract as making a 'meta-statement' about the text while Synopsis makes a 'macro-statement' (Plum 1988: 201).

For the purpose of the analysis and discussion of the generic structure of narrative two texts will be used: one the prizewinning entry in a short story competition for school age writers held by a daily newspaper in New South Wales and printed in *The Sydney Morning Herald*, August 16, 1986; the other an oral narrative from Plum's data. Text 3 is a written narrative of vicarious experience, a type which children are encouraged to write from the primary years onwards. As a prizewinning text by a fourteen year old writer it provides a good example of the generic structure of narrative. The judges, who included at least one teacher of English, commended the text for its originality and for its structure. (No information was given about what the judges meant by structure.) Text 4, the oral narrative, is by an adult speaker, thus providing a mature example of the genre under focus. The texts are printed below with the generic structure marked. Where an element of structure is interspersed with another the appropriate part of the text is printed in bold type.

Text 3: A Written Narrative of Vicarious Experience

If You Lose, You're Dead.

**Orientation**

"We're gonna be late" Matt said, as we skidded down the main street, hearts pounding.

"I know, I know." I panted, between clenched teeth. "Just shut up and run." We turned the corner on the main street at two minutes to nine. I don't know why Matt and I always manage to be late for school. It just seems to happen. No matter what time we get up, we always turn up at about three minutes past nine, without fail. That morning was no different. We pounded past the computer place and I paused for a moment to look in the window.

"Benji, will you come on!" Matt said, tugging my arm. "We haven't got time to look in the window!"

"Hang on" I said slowly lowering my back-pack to the ground. "Hang on Matt! They've got 'Shootout'. Look, right there!"

"Benji!" Matt said in exasperation. "We haven't got time! We ... "

"Oh shut up, will you. I've gotta get that game. No-one else has it yet." I shouldered my way into the dark little shop. "Wonder how much it is?"

"Benji, what about school?"

"I've got a cough" I said absently, looking over the disk. "It just developed. I think I'd better get home. I'll see you later, okay?"

"Benji ... "

"Look would you shove off? I can look after myself."
Matt turned away, sighing, picked up his bag and went down the steps.

"Hey wait! Have you got any money on you? This costs $15 and I've only got $10." I grabbed his arm. "C'mon Matt. This is important."

Sighing, Matt forked out the money.

"Thanks a million."

He nodded and went back down the steps. "I wish you wouldn't, Benji. All that money for a computer game!"

I ignored him, picked up the disk and dropped it on the counter. An old man watched me over a pair of horn-rimmed glasses. I laid out the money, and he took it greedily. "You'd best watch out for that game. 'Tis bad."

I stared at him for a second. "Are you kidding? What do you mean 'bad'?"

He shook his head slowly and shoved the disk towards me. "Take it. Take it, please." In the dim light I saw him shudder. Puzzled, I picked up the disk, put it in my pocket and moved toward the door.

"I'll be seeing you," I said as I walked out. He looked long and hard at me and then ducked beneath the bench.

"Weird", I muttered, picking up my bags. "Really weird."

I turned back along the main street, keeping close to the sides of the buildings. Not that anyone would worry if they saw me heading in the wrong direction - people mind their own business where we live.

Complication/Evaluation (The Evaluation is printed in bold type.)

I let myself into the house with the spare key Mum keeps hidden under the African violet and went upstairs to my room. The only clear place was my desk where my computer sat. I pulled myself into the chair and inserted the disk, turned it on and waited. A few seconds later the title appeared on the screen. 'Shootout', the program said, and then read off a whole list of instructions which I read quickly.

A cowboy appeared on the screen and the words, "Are you ready pardner? Yes or no?" came up. I typed in Yes.

"O.K, you have three cartridges. On the count of three, shoot, If you win, you score 20 points. If you lose you are dead."

The cowboy on the screen moved his hands to his guns.

"One...."

I tightened my grip on the joystick and leaned over the keyboard.

"Two......"

I crouched, ready ...

"Three!"

Before I could move, the cowboy on the screen had whipped out his guns and there were two short explosions. I felt a burning sensation in my left arm.

"You lose, pardner," the screen printed up. I read the words in disbelief. "You're lucky, that other one went wide. There is a hole in your wall."
I spun round horrified, clutching my arm. Just as the computer had said, there was a hole straight through my 100m sprint pennant, I turned back to the computer. "Hey, wait a minute. What is this? This can't be." I punched reset into the computer but it ignored my command. Instead it printed "What's the matter, pardner? Want another shootout?"
I looked at the tiny bullet-hole in my arm, in disbelief. "What the heck is going on here? I don't believe it!"

"On the count of three, shoot. If you win, you score 20 points. If you lose, you're dead", the computer said.

"You have two cartridges left."

"Stop!" I yelled, typing every terminate command I knew.

"One," the computer said. I continued to type.

"Two."

"This computer is going to shoot me!" I screamed without making a sound.

"Three!"

Resolution (Temporary)
I ducked, hoping for the best and felt something whistle over my head. I was safe!

Complication/Evaluation
Cautiously, I peered over the top of the desk at the computer. The screen said:

"Too bad, pardner. Why aren't you shooting at me?"

Slowly I climbed back onto my chair.

"You have one cartridge left. You had better shoot, pardner, or you are dead. If you miss, I get a free shot at you. If you hit me, you score 20 points. On the count of three."

It looked as if the only way I was going to get rid of this mad cowboy was to shoot him. I grabbed at the joystick, my hand shaking.

"One...." I moved my finger to the fire button.

"Two......."

"Three!"

I fired at him with my shotgun, using my last cartridge, and missed. I saw the cowboy smile.

"Too bad, pardner. My free shot. You're dead."

This can't be happening, I told myself. I can't be shot dead by a cowboy on a computer screen. It's not possible. It's ...

"One."

I imagined the headlines in The Sydney Morning Herald. "Benjamin Trundall, aged 12 years and 9 months, was found dead in his home this afternoon. It appeared that he had been shot through the heart by two tiny bullets that were fired from close range. The only evidence we have so far is a computer game by the name of 'Shootout' that was found by the boy's body. Further details tomorrow... "

"Two. "The cowboy on the screen was moving towards his guns.
I stood there, sick with fear and unable to move. I struggled for clear thought. "Hey, grab a hold on yourself, Benji. This is not a bad dream- it's for real. You've gotta do something!" Yeah, but what? "Pull the plug!" I suddenly thought."Cut off the electricity! PULL THE PLUG!"

"Thr ... !"

Resolution
I dived for the cord full length, wrapped my fingers round it and yanked. There was a huge explosion and a shower of sparks. I scrambled under the bed, not really knowing whether I was dead or alive.

I must have lain under that bed, with three dirty football socks under my nose and the bed springs sticking into my back, for a full ten minutes before I peeped out. The room was silent. I slid out from beneath the bed and cautiously crawled over to the desk and, dreading what I would find, peered over the top of it.

The computer screen was blank. I let out my breath in a long gust, so relieved I felt I would burst. I ejected the disk cautiously, put it back into its cover and turned for the door when something caught my eye. Lying on the desk was a tiny shotgun. I pocketed it and went down the stairs, out of the house and down to the dam. There I flung the disk as far as I could. I gazed down at my arm where a tiny hole oozed a thin trickle of blood, and tried to grasp what had just happened to me. Mind numb, I went inside and made myself a Vegemite sandwich.

(Cathryn Cooper 1986)

Text 4: An Oral Narrative of Actual Experience

Interviewer: What's your favourite story about your dogs?
Interviewee: The one I told you before about the bloke hitting the kid. That's my favourite story.

............... Abstract
They're very gentle. (The speaker is referring to Staffordshire - bull terriers.) For argument's sake, like the big boy is an example.

Orientation
We walked through the middle of Fairfield back when he was about two years old. And there was a fellow in the middle of the street whacking his little boy, the boy was about four or five years old and he was whacking the daylights out of him. And I thought to meself, "poor little bugger", you know.

Complication
And as I walked past the dog went 'whack' and grabbed the bloke on the hand.

Evaluation
Never broke the skin or anything, just grabbed him on the hand. I said, "I'm sorry, mate." I says, "It's you smacking the kids, he doesn't like you smack kids."
He said, "I'm not smacking the kid."
So I pat the dog on the nose, I said, "let go, let go." I says, "Come on. Sorry, mate forget it."
He said, "I'm not going to smack the kid, don't worry."

Resolution
And as I walked away the dog kept walking and all he was doing was walking and looking back at the bloke to make sure he wasn't going to touch the kid again.

Coda
He just sensed that it was unnecessary because the bloke was ... Like a smack, smacking a kid is smacking a kid but when you whack the daylights out of him it's a different sort of thing.

(Plum Vol.2 1988: 213)
4.9 The Stages of Narrative

A discussion of the stages of Narrative, and their semantic properties, will follow together with an interpretation of the notational description of the text structure.

4.9.1 Abstract
The function and semantic property of Abstract in narrative is the same as in observation. In Text 4 the Abstract is as follows: They're very gentle. For argument's sake, like the big boy is an example. It tells the listener about the qualities of Staffordshire bull terriers. They are, according to the narrator, gentle dogs. The events of the remainder of the text reveal a rather fierce determination on the part of the dog who is the 'hero' of the narrative but one which is kept in bounds, thus illustrating the theme of the Abstract. There is no Abstract in Text 3. It has already been noted this appears to be a mode difference as far as the generic structure of narrative is concerned. Written narratives seem to deliberately withhold information about 'the point' of the text and focus more on the creation of a sense of suspense and anticipation regarding the events to come.

4.9.2 Synopsis
Synopsis is also an optional element of structure which precedes Orientation. It too, points ahead to what is to come but in a different way from the Abstract. Synopsis gives an overview or brief summary of the events that are to follow. It does not occur in either of the model texts although, again, in the researcher's experience, it is more common in spoken narratives than written. When it does occur in written narratives it tends to be in texts whose construction is influenced by the spoken mode. The following messages that occur at the start of a narrative about a lost dog from Plum's data constitute a Synopsis: First of all, we lost our female one day and we couldn't find her anywhere.

4.9.3 Orientation
Orientation is an obligatory element of the generic structure. The function of this stage, as stated in the discussion of observation is one of context creation primarily in respect of settings, participants and their behavioural situation. Its semantic properties are the same in narrative as in observation except for one, the foreshadowing of events, which is discussed with reference to Text 3. In Texts 3 and
4 the semantic property of Orientation is the creation of a behavioural situation. Often, in narrative type texts, the behavioural situation is one of customary activity. This is not the case in either Texts 3 or 4.

In Text 3, the behavioural situation of Orientation is a sequence of events to do with purchasing a computer game. In the course of these events the characters are introduced almost incidentally. The reader gets to know them through the dialogue they engage in which reveals something of their personalities. There is something mildly problematic about the events of the Orientation when the narrator's friend tries to persuade him to go to school and when the narrator has to borrow some money to buy the computer game. But nothing is made of these occurrences to highlight them as significant crises. Nevertheless, they may help the reader to locate the text as potentially a narrative one. The creation of context in Text 3 assumes shared knowledge on the part of the reader who is expected to enter into the text as one who is familiar with the main participants and the activities they engage in on the way to school. This strategy is one that is associated more with literary texts. It also appears to be a development of Orientation that is unique to narrative amongst the narrative type texts. Certainly it seems to indicate a movement on the part of this writer towards a more literary type of writing where much more extensive and complex contexts are developed for the events and happenings that are to follow.

In Text 4 the Orientation is very short. It sets the scene as far as the place is concerned and deals with a behavioural situation which also introduces three of the main characters, 'a fellow' and 'his little boy' and the narrator, 'I'.

It is significant to note that Text 3 is printed with a space between the Orientation and the following stage, Complication. This is the way the narrative was set out when published in The Sydney Morning Herald newspaper. It would be interesting to know whether this was an editorial decision or that of the writer. In either case it seems to be an indication of the reader/writer's awareness, albeit intuitively, of the structure of a narrative text.

The Orientation in Text 3 has another property which serves to create a sense of suspense and mystery about one of the participants and the events to come. Consider the following passage:
"You'd best watch out for that game. 'Tis bad."

I stared at him for a second. "Are you kidding? What do you mean 'bad'?"

He shook his head slowly and shoved the disk towards me. "Take it. Take it, please." In the dim light I saw him shudder. Puzzled, I picked up the disk, put it in my pocket and moved toward the door.

"I'll be seeing you", I said as I walked out.

He looked long and hard at me and then ducked beneath the bench.

"Weird", I muttered, picking up my bags. "Really weird."

The shopkeeper gives a warning to the young purchaser about the nature of the game he is buying, "You'd best watch out for that game. 'Tis bad.". In fact he attributes it with a quality which is usually associated with animate rather than inanimate objects. In doing so, of course, he gives a clue regarding future events involving the game. The sense of mystery is developed when the shopkeeper refuses to answer the young buyer's question about what he means by 'bad'. The remainder of this paragraph serves to build up some sense of suspense about how the shopkeeper's warning will be related to the events that follow. In other words the reader's sense of 'what will happen next' has already been directed towards the problematic. How can a computer game be bad? Such a strategy can be identified as a foreshadowing or predicting one. Foreshadowing not only secures the reader's interest through the creation of mystery and suspense but also indicates that the text is a narrative. It places the reader firmly within the generic framework, so to speak, so that he/she is ready and waiting for a problem of some kind to develop. In this instance foreshadowing is developed through interpersonal meanings: bad expresses a subjective opinion about a quality of the game. This is not the only means for foreshadowing as will be seen in the analysis of the student texts in the thesis.

An effective way for perceiving the importance of this strategy is to remove the section of the text where foreshadowing occurs and estimate how the text is changed as a consequence. The Orientation of Text 3 is printed below with the foreshadowing segment removed:

"We're gonna be late" Matt said, as we skidded down the main street, hearts pounding.

"I know, I know." I panted, between clenched teeth. "Just shut up and run." We turned the corner on the main street at two minutes to nine. I don't know why Matt and I always manage to be late for school. It just seems to happen. No matter what time we get up, we always turn up at about three minutes past nine, without fail. That morning was no different. We pounded past the computer place and I paused for a moment to look in the window.
"Benji, will you come on!" Matt said, tugging my arm. "We haven't got time to look in the window!"

"Hang on" I said slowly lowering my back-pack to the ground." Hang on Matt! They've got 'Shootout'. Look, right there!"

"Benji!" Matt said in exasperation. "We haven't got time! We ..."

"Oh shut up, will you. I've gotta get that game. No-one else has it yet." I shouldered my way into the dark little shop. "Wonder how much it is?"

"Benji, what about school?"

"I've got a cough" I said absently, looking over the disk. "It just developed. I think I'd better get home. I'll see you later, okay?"

"Benji....."

"Look would you shove off? I can look after myself."

Matt turned away, sighing, picked up his bag and went down the steps.

"Hey wait! Have you got any money on you? This costs $15 and I've only got $10." I grabbed his arm. "C'mon Matt. This is important."

Sighing, Matt forked out the money.

"Thanks a million."

He nodded and went back down the steps. "I wish you wouldn't, Benji. All that money for a computer game!"

I ignored him, picked up the disk and dropped it on the counter. An old man watched me over a pair of horn-rimmed glasses. I laid out the money, and he took it greedily. I turned back along the main street, keeping close to the sides of the buildings. Not that anyone would worry if they saw me heading in the wrong direction. People mind their own business where we live.

With the foreshadowing removed the computer game is no longer marked as a potential source of problems in the remainder of the text. The reader has no clear sense of where the text might be heading as far as the Complication stage is concerned. It may be that a lengthy Orientation can only be sustained satisfactorily in a written narrative if the generic status of the text is established in some way and the reader's interest is focussed towards the area where the problematic experience will develop. It also seems likely that this is a feature more characteristic of written texts than spoken ones. Spoken narratives point forward through the Abstract and/or the Synopsis but they do so by giving quite explicit information about what is to come. Foreshadowing suggests or hints at problems but at the same time withholds information so that mystery and suspense are created.
4.9.4 Complication

Complication is an obligatory element of narrative structure which follows Orientation, when the latter is discrete, and precedes Resolution. Within the generic structure itforegrounds experiential meanings by dealing with a sequence of events and happenings. The critical semantic property of Complication is a problem culminating in a crisis. The problem and crisis of Complication seem to be developed in two principal ways: a change may occur in the usual sequence of events associated with a given field so that subsequent actions become both problematic and unpredictable for the participants involved in them. For example, a plane making a landing, or taking off, may experience a mechanical failure of some kind leading to a crisis which the crew and passengers have to deal with. This sequence of activities has been the 'story line' for many films over the years. In the course of such a change in events the participants may become opponents but not necessarily so. Or the events may be such that from the beginning of the Complication they are seen to constitute a problematic situation for the participants. In the latter case the events are of a kind that the participants involved in them are opponents, competing against each other. This is the case when narratives are constructed about humans confronting natural phenomena such as bushfires, or floods or wild creatures.

This understanding of Complication was developed by the researcher through considering what would be regarded as 'not Complication' in our experience of the activities of our culture. This led to 'mapping' a usual or predictable sequence of activities which could be identified in fields participants were familiar with. (This approach was developed in greater depth by Martin 1984b in his work on field activity sequences.) If a usual or predictable sequence of actions could be identified, say in relation to an aeroplane taking off or landing, it was possible to distinguish a sequence of activities that were unusual and hence have the potential to constitute a problem or complication for the participants involved in them. Essentially therefore the Complication deals with what is unusual in respect of field activity sequences as they are culturally understood.

The field in Text 3 is that of playing a computer game. In playing such a game the participant engages in a sequence of activities regarding the operation of the computer and playing the game. The sequence will be familiar to anyone who has been a participant in the same field. For such a person there is a strong sense of expectancy regarding which activities will follow one another. The Complication in Text 3 begins with the narrator letting himself into the house. This event can be
termed the **initiating event** of the Complication. Then follows a usual sequence of events, going upstairs to his room seating himself in front of his computer and starting the machine. Note the sequence of events that follows and the participants involved in them:

I inserted the disk, turned it on and waited. A few seconds later the title appeared on the screen. 'Shootout' the program said, and then reeled off a whole list of instructions which I read quickly.

At this point the game begins and the sequence of activities associated with playing a game of this kind starts. After only a few moves however, the *usual* course of events changes dramatically:

Before I could move, the cowboy on the screen had whipped out his guns and there were two short explosions. I felt a burning sensation in my left arm. "You lose pardner," the screen printed up. I read the words in disbelief. "You're lucky, that other one went wide. There is a hole in your wall ..."

From the point when the cowboy fired his guns the usual sequence of activities associated with playing a computer game no longer prevails. The turn taking sequence of playing a game has been broken. The computer cowboy is 'calling the shots' so to speak, quite independently of the narrator's control, or attempts to control, the computer. There is also another change: no longer is this a vicarious field of duelling in a computer game but an actual duel with one participant, at least, using live ammunition. The fantastic has become the actual, a change that was hinted at by the foreshadowing in the Orientation when the shopkeeper told the narrator the game was 'bad.' As the reader's expectations regarding a computer game no longer hold a strong sense of suspense is created regarding what events will follow.

The Complication/Evaluation stage in Text 3 is broken by a Resolution which is not conclusive, but only temporary.

I ducked, hoping for the best and felt something whistle over my head. I was safe!

This stage identified by Macken (Macken et al 1989d) is a common choice in a genre where opponents are battling it out to the end. It has the potential to be a final Resolution but it would need to include messages that indicate the problem has been finally overcome or resolved. If the text were to end with *I was safe* there would be a feeling of anticlimax. Moreover the 'hero' would not have triumphed through his actions. Simply ducking to miss the shot is not the stuff of heroic
action! The duel continues between the narrator and the computer cowboy with a build up of suspense regarding the outcome until the crisis point is reached where the narrator has used his last cartridge and the cowboy is about to shoot him dead.

In Text 4 the field is that of an outing to a shopping centre with the narrator taking his dog for a walk. The narrator was walking his dog through the streets of Fairfield but the usual sequence of dog and owner stopping, starting etc. changed when the dog grabbed the hand of a stranger and fastened on to him. This action was provoked by another sequence of events to do with human behaviour which did not follow a usual course. The dog had witnessed a man beating his child in the street. In the words of the narrator this was not a usual smacking but something unusual and extreme: Like a smack - smacking a kid is smacking a kid, but when you whack the daylights out of him it's a different sort of thing. So there is an interaction here between two fields, one to do with human behaviour, the other with canine. In both cases expectancies to do with activity sequences are changed in some respect. The crisis point in Text 4 is reached much sooner after the initiating event of the Complication stage than in Text 3. In fact it is the event which immediately follows the initiating event, And as I walked past the dog went 'whack' and grabbed the bloke on the hand. There is no build up of suspense in this narrative and consequently, no speculation possible on the part of the reader regarding the outcome. The crisis point is reached almost immediately. Once again the mode difference seems to be significant here.

There is an optional semantic property of Complication which concerns the roles of the participants in the events of the narrative. In most written narratives there is a participant who can be identified, because of his activities, as a hero, one whose actions are considered culturally to be courageous and admirable in some way, even to the extent of being superhuman. These qualities may be displayed in events where the main character, or characters, battles against natural phenomenon of some kind: floods, fires, explosions etc. Frequently, however the characters are engaged in events where they battle against animal or human adversaries. When this is the case one or more of the characters may be characterized as the hero or heroes of the piece while their adversaries are likely to be presented as villains, characters who are intent on wrong doing or evil. In Text 3 the narrator is the hero doing battle with a computer character, the cowboy, who is intent on killing his human opponent. The cowboy is the villain. In Text 4 the dog is portrayed as the hero. He takes action against a human opponent who could well be characterized as the villain of the narrative.
The characterization of Complication given above is experiential in focus, dealing with sequences of events and the participants involved in them. It is however, an incomplete picture as far as the nature of Complication is concerned. It will be argued in the following section that the events of Complication are construed as such through the function of another stage, Evaluation.

4.9.5 Evaluation

Evaluation is an obligatory stage of narrative. When it is a discrete element it precedes Resolution but it may be interspersed with Complication. It is the stage where the events of a narrative are evaluated and thus given significance so that they are perceived as Complication and Resolution. This is done by focussing on the events in the field of the text so that they are seen as leading to a crisis or turning point which usually has to be dealt with by one or more of the characters in order to be resolved. In the process of highlighting the significance of the events under focus the action of the narrative may be either suspended or changed. In the latter case, for example, the mode of activity may change from physical to verbal.

Evaluation marks the crisis point of a narrative through semantic properties which refer either to preceding events in the text, those of the Complication stage, or to events that are likely to follow, those of the Resolution. The semantic properties of Evaluation, one or more of which may be found in any given narrative text, are, with one exception, the property of making predictions, similar to those of observation. In fact their function can be summed up as foregrounding unusualy:

1. the expression of attitudes or opinions denoting the events as remarkable and unusual;
2. the expression of incredulity, disbelief, apprehension about the events on the part of the narrator or a character of the narrative, including highlighting the predicament of characters;
3. comparisons between usual and unusual sequences of events in which participants in the narrative are involved;
4. predictions about possible courses of action to handle a crisis or about the outcome of the events.

The property of prediction appears to be unique to narrative among the three narrative type genres under focus in this study. It is this property which points ahead to the Resolution stage and the possible courses of action that might
eventuate in it. All these properties foreground interpersonal meanings so that the experiential meanings of the Complication and Resolution stages are seen to be significant and memorable.

It needs to be stressed that Evaluation, as a stage of narrative, is to be distinguished from the attitudinal meanings which are likely to occur throughout a narrative text. In one of the texts to be analysed in this thesis the writer states, Two twits from my class decided to pick on me. They started yelling stupid names like spazzo, pigface etc. Twits has a strongly attitudinal meaning: it expresses the narrator's attitude to his classmates as silly, foolish people. The same is true of spazzo and pigface which are terms of insult while stupid in the nominal group, stupid names, is also an attitudinal description. Such meanings are common in narrative texts where the narrator's opinions, or those of the characters, all play a part in creating the text. But these meanings differ from those of the Evaluation stage in that they do not function as a commentary on a sequence of events or their outcome. They do not relate functionally to another stage of the text and there are no cohesive links tying them to other parts. While the meanings are interpersonal they cannot be identified as part of a generic element of structure. They are not the realization of a text structure stage which lies outside language in the semiotic plane of the context of culture.

Evaluation can be a discrete element of structure or one which is dispersed in Complication. In Text 3 it is nondiscrete; in Text 4 it is discrete. In order to examine Evaluation in Text 3 the Complication stage has been presented with Evaluation in bold type.

I let myself into the house with the spare key Mum keeps hidden under the African violet and went upstairs to my room. The only clear place was my desk where my computer sat. I pulled myself into the chair and inserted the disk, turned it on and waited. A few seconds later the title appeared on the screen. 'Shootout', the program said, and then reeled off a whole list of instructions which I read quickly.

A cowboy appeared on the screen and the words, "Are you ready pardner? Yes or no?" came up. I typed in Yes.

"O.K, you have three cartridges. On the count of three, shoot. If you win, you score 20 points. If you lose you are dead."

The cowboy on the screen moved his hands to his guns.

"One ... "

I tightened my grip on the joystick and leaned over the keyboard.

"Two ... "
I crouched, ready ...

"Three!"

Before I could move, the cowboy on the screen had whipped out his guns and there were two short explosions. I felt a burning sensation in my left arm.

"You lose, pardner," the screen printed up. I read the words in disbelief. "You're lucky, that other one went wide. There is a hole in your wall."

I spun round horrified, clutching my arm. Just as the computer had said, there was a hole straight through my 100m sprint pennant, I turned back to the computer. "Hey, wait a minute. What is this? This can't be." I punched reset into the computer but it ignored my command. Instead it printed "What's the matter, pardner? Want another shootout?"

I looked at the tiny bullet-hole in my arm, in disbelief. "What the heck is going on here? I don't believe it!"

"On the count of three, shoot. If you win, you score 20 points. If you lose, you're dead," the computer said.

"You have two cartridges left."

"Stop!" I yelled, typing every terminate command I knew.

"One," the computer said. I continued to type.

"Two."

"This computer is going to shoot me!" I screamed without making a sound.

"Three!"

I ducked, hoping for the best and felt something whistle over my head. I was safe! Cautiously, I peered over the top of the desk at the computer. The screen said:

"Too bad, pardner. Why aren't you shooting at me?"

Slowly I climbed back onto my chair.

"You have one cartridge left. You had better shoot, pardner, or you are dead. If you miss, I get a free shot at you. If you hit me, you score 20 points. On the count of three."

It looked as if the only way I was going to get rid of this mad cowboy was to shoot him. I grabbed at the joystick, my hand shaking.

"One ... " I moved my finger to the fire button.

"Two ... "

"Three!"

I fired at him with my shotgun, using my last cartridge, and missed. I saw the cowboy smile.

"Too bad, pardner. My free shot. You're dead."

This can't be happening, I told myself. I can't be shot dead by a cowboy on a computer screen. It's not possible. It's ...

"One."

I imagined the headlines in The Sydney Morning Herald. "Benjamin Trundall, aged 12 years and 9 months, was found dead in his home this afternoon. It
appeared that he had been shot through the heart by two tiny bullets that were fired from close range. The only evidence we have so far is a computer game by the name of 'Shootout' that was found by the boy's body. Further details tomorrow ... "

"Two." The cowboy on the screen was moving towards his guns.

I stood there, sick with fear and unable to move. I struggled for clear thought. "Hey, grab a hold on yourself, Benji. This is not a bad dream - it's for real. You've gotta do something!" Yeah, but what? "Pull the plug!" I suddenly thought."Cut off the electricity! PULL THE PLUG!"

"Thr ... !"

The first messages of the Evaluation relate to preceding events in Complication: they affirm what has just happened in the computer game: that there is a hole in the narrator's bedroom wall. This is followed by messages which express the narrator's incredulity in terms of impossibility about what has gone on before, Hey, wait a minute. What is this? This can't be. The same meaning occurs a little further on in the sequence of messages, I looked at the tiny bullet hole in disbelief. What the heck is going on here? I don't believe it! The question What the heck is going on here?, needs some comment. It is in fact what is traditionally called a rhetorical one: a question not addressed to a participant in the text and hence not requiring an answer. A question occurring a little earlier in the Evaluation, although addressed to the computer, is of a similar kind: What is this? What is their function in Evaluation? Plum (personal communication) argues that they serve to draw attention to the disparity between the usual and the unusual in respect of the events of the field. They thus contrast the extraordinary events of the text with the usual ones associated with the field. What all these meanings have in common is that they serve to mark the preceding events in respect of their unusuality.

The next evaluative messages are predictive about the computer's behaviour. They thus point forward to the events that might occur in the Resolution stage while continuing to highlight the predicament of the narrator and the unusual nature of the events taking place. The first of these messages predicts the computer's behaviour: This computer is going to shoot me! I screamed without making a sound. The second predicts the narrator's behaviour: It looked as if the only way I was going to get rid of this mad cowboy was to shoot him. In fact the following events proceed to a point where the computer cowboy obtains a free shot which will enable him to kill the narrator.
Chapter 4: Exploring Experience through the Narrative Type Genres

The section of the text that follows the cowboy's announcement is almost entirely Evaluation, with the cowboy's counting from one to three, as he prepares to shoot the narrator, interspersed between the evaluative messages. (Significantly, this section of the text was printed as a distinct segment in the newspaper layout.) Once again what is foregrounded is unusuality through messages about the impossibility of what is happening. To begin with this part of the Evaluation is concerned with the immediate situation. It focuses on the crisis, *This can't be happening, I told myself. I can't be shot dead by a cowboy on a computer screen. It's not possible. It's* ... As the computer cowboy starts to count the narrator engages in two quite different predictions regarding the outcome of the events he is involved in. In one scenario he pictures the scene when he is found dead in his bedroom shot through the heart by 'two tiny bullets'. In other words in this scenario the computer cowboy has won. In the second, after the count of two, the narrator stands almost mesmerized until he commands himself to take the predicament he is in seriously and to take action to resolve it. In other words this part of the Evaluation points to the narrator intervening in the events so that he has a chance of survival. His final words, *Cut off the electricity! PULL THE PLUG!*, are commands to act rather than predictions but still point ahead to the actions that will follow. The cowboy starts to say 'three' but does not finish it. Another stage of the narrative is about to begin. To sum up, the Evaluation has focussed first on the events that have led up to the crisis the narrator is involved in, then on the crisis itself, and last on the possible outcomes and courses of action for the narrator.

The writer employs various strategies to mark the significance of the events she writes about. Events are reaffirmed; the narrator's incredulity about them is expressed a number of times; the disparity between the usual and unusual is highlighted; the events are noted as remarkable and predictions are made about what might follow. It is important to note too, how Evaluation in Text 3 deals with different stages of the text. It deals with preceding events, particularly in the first part of the Evaluation; it deals with possible future events and it deals with the immediate situation, the crisis that has developed. Some strategies are clearly associated with the function of Evaluation in relation to particular stages of the text. The reaffirmation of events seems always to be associated with preceding events in Complication while predictions are associated with the events in Resolution. What is made significant in narrative is the crisis or turning point which brings with it speculation about how it will be resolved. The prediction points ahead and marks the significance of the Resolution stage of the text. In observation and recount the significance of events tends to be marked retrospectively rather than predictively.
There is no doubt the action is suspended at various points by the Evaluation stage. The Evaluation creates lengthy pauses during the computer cowboy's countdown as the narrator speculates about the outcome and what action he might take. However, this is not always the case. There is a sequence of events within the Evaluation: on one occasion this is associated with verbal action. When the narrator says, This computer is going to shoot me, the message is only one of a sequence of verbal meanings. There is also a temporal sequence between physical actions early in the Evaluation, I spun round horrified ... I turned back to the computer, but these too are a prelude to the narrator's verbal action, Hey, wait a minute. What is this? This can't be.

Once again an effective way of appreciating the function of Evaluation is to remove it from the text. The second stage of If You Lose You're Dead is printed below without Evaluation.

I let myself into the house with the spare key Mum keeps hidden under the African violet and went upstairs to my room. The only clear place was my desk where my computer sat. I pulled myself into the chair and inserted the disk, turned it on and waited. A few seconds later the title appeared on the screen. ‘Shootout’, the program said, and then reeled off a whole list of instructions which I read quickly.

A cowboy appeared on the screen and the words, "Are you ready pardner? Yes or no?" came up. I typed in Yes.

"O.K, you have three cartridges. On the count of three, shoot, If you win, you score 20 points. If you lose you are dead."

The cowboy on the screen moved his hands to his guns.

"One ..."

I tightened my grip on the joystick and leaned over the keyboard.

"Two ...

I crouched, ready ...

"Three!"

Before I could move, the cowboy on the screen had whipped out his guns and there were two short explosions. I felt a burning sensation in my left arm.

"You lose, pardner," the screen printed up. I read the words in disbelief. "You're lucky, that other one went wide. There is a hole in your wall."

I punched reset into the computer but it ignored my command. Instead it printed "What's the matter, pardner? Want another shootout?"

"On the count of three, shoot. If you win, you score 20 points. If you lose, you're dead," the computer said.
"You have two cartridges left."

"Stop!" I yelled, typing every terminate command I knew.

"One," the computer said. I continued to type.

"Two."

"Three!"

I ducked, hoping for the best and felt something whistle over my head. I was safe! Cautiously, I peered over the top of the desk at the computer. The screen said:

"Too bad, pardner. Why aren't you shooting at me?"

Slowly I climbed back onto my chair.

"You have one cartridge left. You had better shoot, pardner, or you are dead. If you miss, I get a free shot at you. If you hit me, you score 20 points. On the count of three."

I grabbed at the joystick, my hand shaking.

"One ... " I moved my finger to the fire button.

"Two ... "

"Three!"

I fired at him with my shotgun, using my last cartridge, and missed. I saw the cowboy smile.

"Too bad, pardner. My free shot. You're dead."

"One."

"Two. "The cowboy on the screen was moving towards his guns.

"Thr ... !"

This strategy serves to demonstrate that Complication cannot be defined only in terms of an unpredictable change in the sequence of events customarily associated with a given field. There needs to be an interpersonal thrust as well in order for the preceding events to achieve the status of Complication and subsequent ones the status of Resolution in the generic structure of the text. Without Evaluation the text becomes, as Labov & Waletzky noted with reference to Texts 11 and 13 in their data (Labov & Waletzky 1967), difficult to follow. One follows a sequence of events that in many respects seems meaningless. There is certainly no sense of suspense regarding the outcome of the events.

In coding the data of Stage One of the Writing Project the researcher found the absence of Evaluation to be one of the most common problems in narratives produced by young writers. Often a whole class in writing about a topic such as Lost in the Bush, which appears inherently problematic, wrote poorly constructed narratives because their texts lacked Evaluation in the generic structure.

In Text 4 Evaluation is very different from Text 3. It occurs partly as reflection on the part of the narrator where he reaffirms and elaborates a little on
the preceding events, *Never broke the skin or anything, just grabbed him on the hand.* These passages foreground unusualness as the common expectation is that if a dog 'bites' a person the skin will be broken. It also occurs as a dialogue where the narrator attempts to explain what he sees as the dog's assessment of the significance of the preceding events, *"I'm sorry mate," I says, "It's you smacking the kids, he doesn't like you smack kids."* The narrator may well be tactful here, the message could be interpreted as 'you should not smack kids'. The effect of this is also to give something of a replay of the events that have caused the dog to act as he did. The narrator, in ordering the dog to *let go, let go*, also points ahead to the Resolution stage of the narrative. The man who was beating the child at first denies what he had been doing and then states that he won't do it again, thus making a prediction about his own behaviour. At this stage too, there is a change in the mode of action from material to verbal. While the physical action is suspended the verbal action takes over as a commentary on what has gone before.

4.9.6 Resolution

Resolution, like Complication, is a stage which foregrounds experiential meanings. It too, deals with a sequence of events. The semantic property of Resolution, as the name suggests, is the resolution of the crisis developed in Complication, changing the course of events from 'unusualness' to 'usuality'. Text 3 includes a Resolution that is only temporary. In the temporary Resolution there is a change from the unusual to the usual in the sequence of events but this change is not final. The temporary Resolution in Text 3 is short, the narrator ducks and the computer cowboy's shot misses him. But the potential is there for the battle to resume as the cowboy has not been put out of action. Moreover, the narrator's safety results more from good luck than any skillful outwitting of his opponent. Once he looks up the fight is on again.

Events reaching a satisfactory conclusion usually depends on the intervention of the hero or heroes who deliberately undertake a course of action to set things right again so that a 'usual' state of affairs is reinstated. In Text 3 the narrator acts on the commands he has previously given himself and pulls the plug on the computer to end its extraordinary game. Still not satisfied with this he throws the disk and a tiny shotgun into a dam near his home. The legacy of his experience, proving it was not a dream, is a tiny hole in his arm oozing blood.
In Text 4 part of the Resolution is left implicit. Although in the Evaluation stage the narrator urges the dog to let go the man's hand the first indication he has done this is in the opening part of the Resolution, *And as I walked away the dog kept walking...* In this narrative the hero's intervention is at the crisis point when he grabs the man's hand. This in itself is sufficient to stop the man from beating his child. The dog, however, keeps looking back to make sure the child is being left alone.

4.9.7 Coda

Coda is a concluding stage of Narrative which is optional. It provides a thematic summation of the events of the text retrospectively. Its placement is after the Resolution. There is a Coda in Text 4 but not in Text 3.

The relationship of Coda to the text is of the same order as Abstract; a point is made which is more than a summary of events. As noted previously in written texts the Coda often has an overall evaluative function and this evaluation may be expressed in terms of cultural values. Text 4, the spoken text exemplifies this: *He just sensed it was unnecessary because the bloke was ...* Like a smack, smacking a kid is smacking a kid but when you whack the daylights out of him it's a different sort of thing. Coda often picks up the meanings of the Abstract retrospectively indicating that the text has fulfilled its promise to make a particular point about the nature of experience. There is no explicit reference in the Coda to the dog's gentleness which was the theme of the Abstract. Yet there is an interaction between the meanings of the Abstract and the Coda which are related to the two fields of this text which were pointed out in 4.9.4. The Coda makes clear that the man's actions in beating the child were way beyond what is usually considered acceptable for smacking a child. The Coda thus serves to justify the dog's behaviour for taking the action he does and, in the light of the Abstract, also serves to emphasize what an extreme step it was for a dog of this breed. This, in turn, points to the dog being gentle and placid and only provoked by behaviour of an extreme kind which, in this case, is considered culturally unacceptable.
4.10 Some Aspects of The Linguistic Realization of the Stages of Narrative

4.10.1 Abstract

The experiential meanings of Abstracts are typically realized by relational clauses as is the case in Text 4. Both clauses are relational.

FIGURE 4-6: Transitivity Structure in Abstract, Text 4

a. They are very gentle
   
   attributive
   intensive Process

b. For argument’s sake, like the big boy is an example
   
   identifying
   intensive Process

The relational identifying Process enables a generalization to be made, in this case about the dog’s temperament. As noted previously the meanings of Abstract can be seen to make a meta statement about the events of the text (Plum 1988: 201). The generalization, realized by relational transitivity structures, enables such a relationship to be set up between it and the rest of the text.

One of the main characters, the big boy (the dog), is introduced in the Abstract. The reference is presuming even though it is the first mention of this participant. This choice of reference points to the assumption of a shared context on the part of the narrator and his listener: an assumption that is often justified in oral texts but less often in written.

4.10.2 Synopsis

In contrast to Abstract the stage Synopsis, which sums up the events or happenings of the narrative, is frequently realized by material and/or behavioural Processes. Neither Text 3 nor Text 4 has a Synopsis but an example from Plum’s data was given in 4.9.2: First of all we lost our female one day and we couldn’t find her anywhere. The two Processes, lost and find are both material.
4.10.3 Orientation

The realization of experiential meanings in Orientation is often similar across the narrative type genres. Relational Processes, both attributive and identifying, are chosen to establish settings and to introduce and describe characters. When the Orientation is realized largely through relational clauses there are either no conjunctive links between the messages of this stage or only additive ones. However, when a behavioural situation is depicted to set the context, the realization is likely to be very different. In this case the Process types are more likely to be material, behavioural and mental perception and there are likely to be temporal conjunctive links between the clauses.

In Text 3 the behavioural situation of the Orientation is a 'recount like' stage with a sequence of activities: initially to do with going to school, it changes to the purchase of computer software in a shop. It is similar to a recount where the focus is on the succession of events, except for the inclusion of foreshadowing which marks this section of the text as different from a recount. The realization of experiential meanings is largely through material and behavioural Processes. Apart from clauses projected by verbal Processes the principal choice for tense is simple past. As one would expect the temporal succession of events is marked by temporal successive conjunctive relations between the majority of messages in this stage. All the conjunctive relations are implicit bar one towards the very end of the stage, He looked long and hard at me and then ducked beneath the bench. In the following section from Complication the text is divided into conjunctively relatable units. The behavioural and material Processes are underlined as well as conjunctions. (A bracket around the conjunction denotes an implicit conjunctive relation. The conjunctive relation is not dependent on the presence of a linguistic item; the item simply ‘stamps’ explicitly the existing relation. See Chapter 7 for a detailed account of conjunction in English.)

FIGURE 4·7: Conjunctive Relations In Orientation, Text 3

1. I ignored him
2. (then) picked up the disk
3. and (then) dropped it on the counter.
4. An old man watched me greedily over a pair of horn-rimmed glasses.
5. (Then) I laid out the money
6. and (then) he took it greedily.
Because dialogue is a feature of this stage there are a range of choices in the mood system. Declarative and interrogative are chosen as well as exclamations and commands.

The main participants, including the computer game, are introduced through unique reference, a common choice in narrative texts. The characters and the setting for the events are not described: what is under focus is the purchase of the computer game. Nevertheless the activities do reveal some information about the characters. It is apparent from Benjie's determination to purchase the game that he is a computer fanatic. And it is apparent from the shopkeeper's comments that there is something strange about the computer game.

Because foreshadowing can be a key aspect of the Orientation it is important to consider its realization. In this text foreshadowing is achieved largely through a range of interpersonal meanings. It begins with the shopkeeper giving a warning, *You'd best watch out for that game*. The clause is a grammatical metaphor where the behavioural Process, *watch out for* can be rewritten as a relational attributive one, *You must be careful of that game*. The choice in the mood system is a choice of modulation: obligation, *You'd best watch out*, or, *You must be careful*. This clause is immediately followed by, ‘Tis bad. (It is interesting to note the archaic flavour of ‘Tis which links the narrative with a written tradition rather than a spoken one.) The clause is a relational attributive one where the attitudinal Epithet, *bad*, is attributed to the computer game. It is a quality which is associated with animate rather than inanimate things and hence immediately arouses the reader's curiosity. The mood choice changes to interrogative as the narrator queries him, *Are you kidding? What do you mean 'bad'?* The shopkeeper refuses to answer but then with the choice of imperative from the mood system orders the narrator, *Take it.* *Take it, please.* The following behavioural Process, *shudder*, has a strong attitudinal meaning. It is an action we associate with unpleasant, even frightening contexts. *Puzzled*, too, the Epithet in the following clause is attitudinal as is the one used by the narrator to describe the whole episode, *weird*. Through making such choices for interpersonal meanings the writer builds up a segment of the Orientation that creates suspense and mystery regarding what might follow.

In Text 4 the experiential meanings of Orientation are realized through relational attributive and material clauses, an existential clause, and one of mental cognition. There are no conjunctive relations between the messages. Two more main characters are introduced in this stage: the first is the narrator who is
introduced exophorically through the pronoun, we. (The referents for we are the narrator and his dog.) The second is a fellow who is introduced through presenting reference.

4.10.4 Complication
The experiential meanings of this stage are largely realized by material and behavioural Processes. In each case, apart from clauses projected by verbal Processes, the tense is mainly simple past. The conjunctive relations between the clauses are mainly temporal successive and implicit. The following pattern, from the first part of the stage in Text 3, is typical of the sequence of material and behavioural Processes throughout. Note too, that at this point, the narrator is Actor in all, bar one, of the material and behavioural Processes. The text is divided into conjunctively relatable units and Processes and conjunctions are underlined. (Implicit conjunctions are shown in brackets.)

**FIGURE 4-8: Conjunctive Relations in Complication, Text 3**

1. I let myself into the house
2. and (then) went upstairs.
3. (Then) I pulled myself into the chair
4. and (then) inserted the disk,
5. (then) turned it on
6. and (then) waited.
7. (Then) the title appeared on the screen.

A crucial aspect of Complication is the change in expectations regarding the events associated with the field. Just how this change occurs needs to be carefully examined. The Complication stage here begins with a usual, predictable sequence of events. The change in the usual sequence occurs a little further on in the text after the narrator has started to play the game. The instruction is given by the computer cowboy that the player, the narrator, shoot after the count of three. However, as soon as the count of three is given, the cowboy draws his guns and fires. The narrator says, Before I could move the cowboy on the screen had whipped out his guns and there were two short explosions. At this point there is a change in the usual sequence of events which is stamped by a change in the conjunctive relations. To trace this it is necessary to consider the preceding clauses and the conjunctive relations between them.
Chapter 4: Exploring Experience through the Narrative Type Genres

FIGURE 4-9: Conjunctively Relatable Units In Complication, Text 3

1. I tightened my grip on the joystick and leaned over the keyboard.
2. "Two"
3. I crouched ready ...
4. "Three"
5. Before I could move,
6. the cowboy on the screen had whipped out his guns and there were two short explosions.

It is possible to posit a temporal conjunctive link between each pair of messages in this section of the text as the following explication shows (the temporal conjunctive link between clauses 5 and 6 is already explicit):

FIGURE 4-10: Conjunctive Relations In Complication, Text 3

1. I tightened my grip on the joystick and leaned over the keyboard.
   (then)
2. "Two"
   (then)
3. I crouched ready ...
   (then)
4. "Three"
   (then)
5. Before I could move,
6. the cowboy on the screen had whipped out his guns and there were two short explosions.

However, it is also possible to insert a concessive conjunction, but, between clauses 4 and 5 so that the message would read, But before I could move the cowboy on the screen etc. The concessive relation marks the point of change in the usual or expected sequence of events in the field which is to set off a completely different train of events for the remainder of the Complication stage. It can be glossed as, Contrary to expectation, before I could move etc.

At this point, let us consider what the realization of the expected final action in this sequence might have been. After the count of three it is possible that something like then fired might have followed as the final action for the narrator. In that case the clauses would be linked as follows:
Chapter 4: Exploring Experience through the Narrative Type Genres

FIGURE 4-11: Conjunctive Relations In Expected Activity Sequence, Text 3

1. I tightened my grip on the joystick and leaned over the keyboard. (then)
2. “Two” (then)
3. I crouched ready... (then)
4. “Three” (then)
5. fired.

However, it is not possible to insert the concessive conjunction but between clauses four and five and still have a sequence that makes sense logically. If the concessive conjunction were inserted the messages would read as follows:

FIGURE 4-12: Concessive Conjunctive Relation In an Expected Activity Sequence, Text 3

1. I tightened my grip on the joystick and leaned over the keyboard. (then)
2. “Two” (then)
3. I crouched ready... (then)
4. “Three” (but) then
5. fired.

There seems a clear cut relationship between the usual sequence of events associated with a given field and temporal successive conjunctive relations linking those events in a text. At the point where the usual or expected sequence changes in some respect there is also a change in the conjunctive relations linking the clauses. The relationship is likely to be a concessive or contrastive one. This kind of pattern continues: a little further on in the Complication stage the following messages occur: I punched reset into the computer but it ignored my command. The expected event after I punched reset into the computer would be something like, the computer responded to my command. If this had been the sequence the two clauses would be linked in a temporal successive conjunctive relation. But this is not the case. The expected sequence has been thwarted so once again there is a concessive conjunctive relation, this time an explicit one.

There is also an interesting pattern in respect of lexical relations between items in the expected clause, the computer responded to my command, and the clause which occurs in the text, but it ignored my command. If one considers the lexical verbs realizing the Process in each clause it can be seen that the two verbs,
responded and ignored stand in a relation of antonymy to each other. This seems to be a pattern that regularly occurs: when the expected sequence of events changes there is a corresponding change in the conjunctive relations between the clauses concerned from temporal successive to concessive. This change is accompanied by a corresponding lexical relation of antonymy between the verb realizing the Process which changes the sequence and the one that would have occurred if the sequence had continued as expected.

In the discussion of the semantic properties of Complication it was noted that a duel developed between the narrator and the cowboy. Their battle can be identified in the participant role each takes up in material and behavioural Processes. Both characters are Actor in material Processes. This pattern is quite different from the first stage of Complication where the narrator was Actor in material and behavioural transitivity structures.

In Text 4 the Complication is very brief. The Process types are material. There is one temporal simultaneous and one temporal successive conjunctive relation and two additive relations. The narrator is Actor in one material Process and the dog is Actor in two. The man who was beating his child is the Goal in one material Process. The tense of the verbal groups is simple past. This is in contrast to the past in present tense of verbs realizing material Processes in the Orientation.

4.10.5 Evaluation
The evaluative meanings of this stage in Text 3 are related to the Complication and Resolution stages by cohesive ties of various kinds. One of the principal ties, common to all such stages in the narrative type genres is anaphoric reference where the referent is a part of the text. For example, early in the Evaluation stage the narrator states, What is this? This can't be. In these messages this refers to the part of the text about the cowboy shooting a hole in the wall of the room and in the narrator's arm. So what is evaluated is a sequence of events. At a later point the narrator says, This can't be happening, This is not a bad dream. In these latter clauses this refers to all the events leading up to the crisis point of the narrative. Once again, the reference is textual. Immediately after the clause, This is not a bad dream, comes It's for real. Here, it refers to the entire situation, including the predicament the narrator is now in. The key point is that the links between Evaluation and other stages of the narrative can be clearly identified in terms of
anaphoric reference ties where the referent is a part of the text dealing with an event or sequence of events in the Complication.

An examination of the structure of the clauses where the demonstrative pronoun *this* occurs reveals how the strategy of text reference serves to relate evaluative meanings to preceding events and the crisis the narrator is in. As in the observation texts discussed earlier this is largely done through relational attributive transitivity structures in which *this*, referring to a previous section of the text, is Carrier. It is the Attribute in the transitivity structure which serves to make the previous events remarkable in respect of their unusuality, even, as in this case, their impossibility. In Text 3 the events of Complication are made significant to a large extent through expressions of incredulity by the narrator. In the first clause, *What is this?* the Attribute, *what*, indicates the narrator's confusion and ignorance about the nature of the situation he is in. In the following clause, *This can't be*, the transitivity structure is an existential one. *This*, referring to previous events, is Existent. However, through the choice of negative polarity and the modal, *can*, the possibility of the computer firing bullets is negated. In the message, *This can't be happening*, there is a similar negation of the modal, *can*, and, in this case, the material Process, *happen*. In the clause, *This is not a bad dream*, *This*, referring to the narrator's predicament, is attributed negatively through the relational attributive transitivity structure, *is not a bad dream*. This clause is followed by another, *it's for real*, in which *it* referring to the situation the narrator now finds himself in, is attributed positively for the first time in this set of messages involving text reference. *It's for real* is a grammatical metaphor for *it exists*. It can be rewritten as follows:

**FIGURE 4.13: Analysis of Grammatical Metaphor, Text 3**

<table>
<thead>
<tr>
<th>a</th>
<th>Carrier</th>
<th>relational attributive Pr.</th>
<th>Attribute</th>
</tr>
</thead>
<tbody>
<tr>
<td>It</td>
<td>is for real</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>b</th>
<th>Existent</th>
<th>existential Process</th>
</tr>
</thead>
<tbody>
<tr>
<td>It</td>
<td>exists</td>
<td></td>
</tr>
</tbody>
</table>

This analysis shows how through the relational attributive and existential Processes there is a progression on the part of the narrator from disbelief and incredulity to one of acceptance of the situation he is in.

Meanings of unusuality and reaction are also realized through other choices in the transitivity system. They can be realized through mental Processes as in I
don't believe it, a mental cognition structure. Circumstantial roles too, play a part. Consider the following clause, I looked at the tiny bullet-hole in my arm, in disbelief. In disbelief is a circumstantial role of Manner as is sick with fear and unable to move in the message, I stood there, sick with fear and unable to move.

Choices in the mood system are also critical for the kinds of meanings discussed in the previous paragraphs. The choice of interrogative mood, for example, in a situation where no response is expected or sought, serves to draw attention to the disparity between the usual and the unusual or unexpected. There are two such instances in Evaluation in Text 3: What is this? and What the heck is going on here? The choice for interrogative is a means for comparison or contrast, another strategy for foregrounding unusuality. The choice for negative polarity acts similarly to the choice for interrogative. It draws attention to the unusual or unexpected events and thus contrasts them with what might have been expected to occur. There are many instances of negative polarity in Evaluation in Text 3. They are as follows: This can't be; I don't believe it; This can't be happening; I can't be shot dead by a cowboy on a computer screen; It's not possible; This is not a bad dream. The negation of the Process serves to highlight unusuality in the light of what the other possibilities might be.

As some of the above clauses illustrate there are also choices in the mood system for modality and modulation. The messages This can't be and This can't be happening exemplify modality where what is expressed is some degree of probability in relation to the Process. As is the case here such choices are likely to play a part in realizing meanings to do with incredulity and disbelief. In the messages quoted above the modal, can, carries the meaning of possibility. There is another message in Evaluation where possibility is expressed in relation to the Process: It's not possible. In this message, however, the meaning of possibility is realized through the Attribute, possible, which is attributed to the Carrier, It, which in turn refers to the situation depicted in the Complication of the narrative. In all these messages, of course, the modality is expressed in relation to a negative proposition.

The foregrounding of interpersonal meanings is also realized by choices for exclamative and imperative in the mood system. The choice for exclamative is to be expected when meanings to do with surprise and incredulity which foreground unusuality are a feature of the stage. This choice in the mood system carries these meanings quite apart from the lexis and transitivity structure of the message. The
following messages exemplify this choice: I don't believe it! This computer is going to shoot me! Similarly a choice for imperative means a demand for action regardless of the transitivity structure and lexical items in the message. Such a choice is likely to occur when intervention in the course of events is necessary to resolve the crisis at hand. In one imperative message, You've gotta do something! the urgency of the demand for action is increased by the modulation of the Process.

The choice for imperative, because of its semantic property, demand for action, also serves to point ahead to the action that might follow. It can thus play a part in realising the semantic property of prediction in Evaluation. This is the case in the messages quoted above, Cut off the electricity! PULL THE PLUG! Of course prediction can also be realized through the choice of future tense in the verbal group as is the case in the other two predictive messages in Evaluation: This computer is going to shoot me! and It looked as if the only way I was going to get rid of this mad cowboy was to shoot him.

The reaffirmation of the events of Complication and predictions regarding the events of Resolution are also realized through lexical relations which run through these and the Evaluation stage of the narrative. Repetition, for example, is a means for foregrounding meanings and giving them significance. The first occurrence of repetition is early in the Evaluation at the stage where the evaluative meanings relate to the preceding events in Complication. The narrator affirms the cowboy's statement, There is a hole in your wall. He turns to check, Just as the computer had said, there was a hole straight through my 100m sprint pennant. The repetition of a hole links the Evaluation with the Complication stage. Similarly when the narrator projects the scene where he is found dead after the shootout the following lexical items, Bullet, shot, dead, computer game, are all ones that have occurred previously so that lexical ties of repetition are created between these items and their previous occurrences in Complication.

There is also repetition within Evaluation of the message, which is the key to the crisis and points ahead to the Resolution stage of the Narrative. The narrator exclaims, Pull the plug! and then a little later repeats this with even greater emphasis, as the upper case letters indicate, PULL THE PLUG! These items, along with others that occur in this part of the Evaluation, enter into lexical relations with items that follow in the Resolution. Plug, for example, in Evaluation and cord, in Resolution enter into a relation of co-meronymy. Electricity, in Evaluation, and explosion and shower of sparks, in Resolution are lexically related. Electricity and
explosion enter into a consequential lexical relation while explosion and a shower of sparks are in a relation of meronymy. This brief analysis shows that the retrospective and predictive evaluations that occur in this stage are in part a function of the lexical relations which run through the three stages of the narrative. Through these relations meanings in the Evaluation stage are linked to those of Complication and Resolution.

The effect that the action of the narrative has been suspended during Evaluation is largely created by the absence of conjunctive relations in some parts together with a change in the experiential meanings realized by a switch from material to mental and verbal Processes. Where there are material Processes these are projected by mental and verbal ones. When the narrator projects the scenario where he is found dead, which is a news report genre embedded in the Evaluation (Macken et al 1989d), there are no conjunctive relations between the messages.

I imagined the headlines in The Sydney Morning Herald. "Benjamin Trundall, aged 12 years and 9 months, was found dead in his home this afternoon. It appeared that he had been shot through the heart by two tiny bullets that were fired from close range. The only evidence we have so far is a computer game by the name of 'Shootout' that was found by the boy's body. Further details tomorrow ... "

The narrator's physical inactivity is made explicit in the following message, I stood there, sick with fear and unable to move. But there is a great deal of verbal and mental activity as the mental and verbal Processes indicate. Imagined and thought are mental Processes; told is a verbal Process. With both of these Process types there is likely to be temporal successive conjunctive relations linking the clauses in which they occur. This is the case in Text 3. Nevertheless, because the mode of action has changed there is a strong sense that the action of the narrative has been held in abeyance.

In Evaluation in Text 4 the unusuality of what happened in Complication is foregrounded through the reaffirmation of events realised by the repetition of lexical items that first occurred in Complication. For example, the message and grabbed the bloke on the hand, which is the crisis point of the Complication, is repeated in Evaluation just grabbed him on the hand. The elaboration of the crisis, never broke the skin, is also related lexically to the previous message. Skin is a meronym of hand and broke stands in a consequential relation to grabbed. A little further on in Evaluation there are other lexical relations which link the stage to Complication. For example, smacking in Evaluation is a near synonym of
whacking and forms of smack are repeated a number of times: smack, smacking, smack all occur in Evaluation. There is also a repetition of kid which first occurs in Complication and has four occurrences in Evaluation. In one instance the repetition of a material Process in Evaluation, let go, let go, points forward to the Resolution of the narrative.

Evaluation in Text 4 suspends the action of the narrative in a similar fashion to that of Text 3: the mode of action becomes verbal rather than physical, hence a predominance of verbal Processes in this stage. These Processes are linked conjunctively in a temporal relation but because they realize a different mode of action there is still the sense that the action of the narrative has been suspended.

In Text 4 the evaluation of the events in order to mark their significance also occurs through choices in the transitivity system. There are two mental reaction Processes, like and worry, that realize meanings making judgments about the significance of the events of Complication. The narrator uses like when explaining why the dog behaves in the way he does: he doesn't like you smack kids. Similarly, the man attacked by the dog, in an attempt to placate the animal, says: don't worry.

As noted in the discussion of Evaluation in Text 3 the choice of negative polarity in the mood system may serve to highlight the unusualness of the events under focus. In Text 4 there are a number of instances of negative polarity in the Evaluation stage: Never broke the skin or anything; he doesn't like you smack kids; I'm not smacking the kid; I'm not going to smack the kid; don't worry. The first one, never broke the skin, highlights an unusual consequence of an action. When a dog fastens its teeth on a person's hand the expectation is that the skin will be broken. The negative polarity by focussing on the unusual, the skin not being broken, also serves to contrast it with the usual consequence of the action. The other instances of negation occur in relation to the man in the street beating the child. Here the negation of the Process draws attention to the unacceptability of the man's behaviour. The narrator says of the dog, He doesn't like you smack kids. Through the choice of negative polarity the man asserts his behaviour has changed, I'm not smacking the kid, and thus signals there is no need for the dog to continue with his aggressive behaviour. The final example of negative polarity occurs in a message that is a prediction pointing forward to the Resolution: I'm not going to smack the kid. Once again through this choice in the mood system the 'villain' of the narrative asserts he will not resume the behaviour to which the dog so strongly objected.
4.10.6 Resolution

The change from Evaluation to Resolution is marked experientially by a return to the material and behavioural Processes which were dominant in Complication. As in the Complication stage the clauses are linked in a temporal successive conjunctive relation. In the following part of the Resolution in Text 3 the material and behavioural Processes are underlined and the implicit temporal conjunctive relationships shown:

FIGURE 4-14: Conjunctive Relations in Resolution, Text 3

1. I dived for the cord full length
   (then)
2. wrapped my fingers around it
   (then)
3. yanked.
4. There was a huge explosion and a shower of sparks.
   (then)
5. I scrambled under the bed

The realization of experiential meanings continues in this vein until the end of the Resolution.

There is however another significant difference between the realization of experiential meanings in Complication and Resolution. In the Complication stage the cowboy and the narrator are both Actors in material Processes as they engage in their duel. But in the Resolution stage, where the narrator intervenes in the course of events to save his own life, he is Actor in every material and behavioural Process. The Goal in these Processes is either parts of the computer, the disk, or the shotgun. As in the Complication the tense of the verbal group is simple past.

In Text 4 the realization of Resolution is largely implicit. The narrator points towards the Resolution when he says, let go, let go. The man who was attacked by the dog makes a prediction about his own behaviour, I'm not going to smack the kid. So the seeds are there so to speak; but there is nothing in the Resolution about the dog letting go of the man's hand once he has stopped beating the child. Nevertheless the Processes are mainly material and behavioural, and the fact that the narrator and the dog walked away is evidence that the confrontation had ended.
Chapter 4: Exploring Experience through the Narrative Type Genres

FIGURE 4-15: Transitivity Structures in Resolution, Text 4

1. And as I walked away
2. the dog kept walking
3. and all he was doing was walking and looking back at the bloke to make sure he wasn’t going to touch the kid again.

4.10.7 Coda
In Text 4 the Coda is realized by a mental reaction Process, a relational identifying Process, two relational attributive Processes and a material Process. So once again, as in Abstract and Orientation, there is a weighting in favour of relational Processes in this concluding stage of the narrative. There is also a change in participants. In the final part of the Coda where a generalization is made about the man’s behaviour in beating the child, the dog is no longer the participant in the Processes: the participant is the generic ‘you’.

4.11 The Generic Structure of Recount

Recount was one of the narrative type texts identified by Martin and Rothery during the pilot stage of the Writing Project (Martin & Rothery 1981). It was apparent from the data collected during this stage that a text where events were temporally sequenced, without necessarily dealing with a problem of any kind, was a type of writing that was frequently produced during the primary school years. It was typically written about school excursions and outings of various kinds. Such topics are a common source for writing in school contexts.

The point of the recount is the succession of the events which tell how the character (or characters) get from 'A to B'. As a result the middle stage of the genre is quite different from the other narrative type texts. There is no stage developing a crisis point or a focus on events that are problematic in some respect. This has implications for a corresponding stage which foregrounds interpersonal meanings in order to highlight the preceding experiential ones. Recount seems the only one of the narrative type genres which does not offer the choice for a discrete stage foregrounding interpersonal meanings. Such meanings, which give the events of the text their significance, are realized prosodically throughout the middle stage of the text. The text structure of recount also differs from the other narrative type genres in respect of one of the beginning stages, Abstract. Abstracts in recount are
rare. In Plum’s sample of thirty four recounts only one has a very brief Abstract. This is to be expected. The point of recount is the temporal succession of events. Thematic significance is rarely drawn from the sequence as is often the case in narrative.

Recounts are common in primary school writing but they are not as highly valued by teachers as narrative. In the data available to the researcher no recount was assessed by the class teacher as a better text than a narrative when both genres were produced in a given context. In adult writing recounts, like observation, are found in letter and diary writing as well as features in the print media. They are not infrequent in oral language as evidenced in Plum’s data. Of one hundred and twenty five oral texts thirty four are recounts, the largest number of any one genre (Plum 1988: 209). The generic structure of recount as far as sequence, optionality and recursion of stages are concerned is as follows:

(Abstract) ^ (Synopsis) Orientation ^ Record ^ Reorientation ^ (Coda)

Abstract can be included in the Orientation stage as can Synopsis. But I have no evidence of Abstract and Synopsis co-occurring in Orientation.

Two texts are used to exemplify the generic structure of recounts. The first is a written text by a twelve year old girl. It was written after the class had been asked to write about some interesting experience they had been involved in during the school holidays. The text is typical of recounts written by primary school children. The oral text from Plum’s data was produced in response to a question asking the interviewee how he/she got into the field of showing and/or breeding dogs.
Text 5: A Written Recount: My Trip to America

Orientation
It was the 13th of December and when I woke up I couldn't believe it. I got up and went out the front of the house. My dad and my sister were there and I said, "Today we are going," and my dad said, "We cancelled it," (as a joke) and I said, "oh yeh".

Record
Later on, when we got to the airport, we checked in and did those kind of things you have to do, all we had to do then was wait. The time finally came. We got on the plane and Rebecca and I were bobbing up and down on the seats and I said, "We're going, I can't believe it." Soon the engine started. I was so excited. It was a great feeling. We took off. It was a 14 hour ride before we reached America. When we got to Los Angeles it was very cold. We went to our hotel, it was the Ramada Inn. It had a pool and a spa. We stayed there for a week. We met some people and they were really nice.

We started off to San Francisco. We stopped at Monteray for the night and the next day we passed through Carmel (we did a bit of shopping there) and then went on to Malibu and next to San Francisco where we stayed for a week.

For Christmas (we were still in San Francisco) we went to the St. Francis for lunch. They had really nice food there.

On to Hawaii. The plane left for Hawaii at 1.00 in the morning. I was so tired. It was a five hour plane trip. When I got there I was really hot. The next day we got to Waikiki and went to the beach and in the night we went to the shops to buy some T-shirts. We stayed there for a week too.

Reorientation
When we got back to Sydney I knew, when I got back to school, I would have to talk about it.

Text 6: An Oral Recount: How I Started Breeding Dachshund

Orientation
We're sitting here one day and eh- and the wife-, I took a typewriter up, and and eh-the wife said she'd like a Miniature dachshund. And I said, "Well, you sell this typewriter, you can have one." See, so I...I done the typewriter up so I said, "There's your dog."

Record
Anyhow, she placed some ads and she sold it. She got a hundred and fifty dollars for it, exactly what the dog cost. So away we went and she bought the dog and brought it home. Anyhow, it died and we lost it.

So then we tried to buy another one. Well, they are very hard to buy, you know, Miniature dachshund, good ones are. Anyhow, we couldn't get one anywhere. I rang up- I must've spent a week on the phone, I rang just about everywhere in the country, you know, for the dog. Eventually we run across Mrs. eh eh. Eventually we got on to Jenny K. She said, "Yes, well, sir, I'll sell you a dog." She said, "If I like you I'll sell you a dog."

"Okay, fair enough."
So, well, then we combed our hair, brushed our teeth, and away we went to Dapto, you know.

When we got down there the dogs she showed us were absolute rubbish, you know. Oh they were terrible, you know. We kept knocking them back, we said we didn't want them. And then she said, "Well," and she said, "you obviously got an eye for dogs." She said, "Would you care to start to breed?"
And I said, "Well, alright, we'll have a look at it."
So she brought the brood bitch and we liked it. So we bought it.

Reorientation
You know, that's the basis of it, that's where we started.

(Plum 1988 Vol.2: 28)
4.12 The Stages of Recount

4.12.1 Orientation
The function and semantic properties of Orientation are the same in recount as in the other narrative type genres. In Text 5 a locative setting in time is established: It was the 13th of December and a behavioural situation: the narrator gets up and goes out to see other members of her family. At this point there is a practical joke: her father tells her the overseas trip has been cancelled. The events of the behavioural situation are temporally sequenced. In Text 6 there is also a behavioural situation but its function is to provide an explanation of how the husband and wife made enough money to enable them to buy a dog. It begins with: We're sitting here one day. The husband proceeds to tell his wife that if she can sell the type writer he has repaired she can have the money to buy a dog.

4.12.2 Synopsis
Synopsis is an optional element of structure in recount. Its function is the same as in narrative: to give an overview or summary of the events that are to follow. It does not occur in either of the recounts presented here. An example from one of the texts of the sample is: Last year I went on an excursion to Ayers Rock with my father's school.

4.12.3 Record
The stage Record deals with the experiential meanings of recount. As the name suggests it provides a record of the events under focus in the text. The semantic property of Record is a sequence of events to do with a given field or fields. In Text 5 the sequence of events is to do with a journey or trip. The narrator writes about her trip with her family to the United States of America. Overall, Record, in Text 5, provides a kind of travelogue. The focus is on what the narrator and her family did first, what next and so on. There is nothing problematic about the events written about, nothing out of the ordinary. The sequence is quite predictable: getting up, going to the airport, checking in, boarding the plane, arriving at the destination, going to a hotel, travelling from place to place and so on. The reader can easily predict, in a general sense, how events are likely to follow one another.

In Text 6 Record is about purchasing a pedigreed dog. It is somewhat different from the same stage in Text 5. There are setbacks in the course of events.
The first dog the couple bought died. When they went to buy another the seller put them through some 'tests' to find out how knowledgeable they were about the breed. So events do not go smoothly as in Text 5. But nothing is made of these difficulties in the text as would be the case in narrative. They are simply part of the sequence of events that lead to the purchase of the dog they wanted. Consider the following part of Record in Text 6:

So away we went and she bought the dog and brought it home. Anyhow, it died and we lost it. So then we tried to buy another one.

The death of the dog is not made significant in its own right. It is simply a setback in the course of the couple getting the dachshund they wanted. The sequence provides a good example of how events going awry are not in themselves sufficient to create a crisis point in the text. They must be constructed thus by the speaker/writer to gain such a standing in the text. For this reason it is inappropriate for the semantic property of Record to be defined as a usual or predictable sequence of events in contrast to the problematic course of events in the Complication of narrative. This is not the distinguishing feature of the two genres. Record in recount may deal with unusual and unexpected events but they are not constructed as problematic: the focus of the texts is primarily on the sequence: this is what we went through to get from A to B so to speak.

An intrinsic component of Record is the occurrence throughout the stage of interpersonal meanings which give the experiential ones their significance. In recount such meanings do not occur as a discrete element of structure but are present prosodically through the Record stage. The interpersonal meanings foreground what is remarkable and significant about the events but not necessarily in terms of their unusuality. The interpersonal response per se to the events is what is critical. In Text 5 the narrator expresses her attitude to the events she was involved in: I was so excited. It was a great feeling. A little later there is a reaction to the people they met. We met some people and they were really nice. In Text 6 the narrator focuses on the significance of buying a dachshund when he says: Well, they are very very hard to buy, you know. Miniature dackies, good ones are. A little further on in the text he describes his reaction to the quality of the animals he and his wife were shown: When we got down there, the dogs she showed us were absolute rubbish, you know. Oh they were terrible, you know. The interpersonal meanings make clear the point of this text: it is about the succession of events involved in getting the right kind of dog. There is no interpersonal meaning to
mark the death of the owners' first dog as this is not a critical focus for the text. These examples illustrate the point well that what is significant in a text is made so by the speaker/writer's construction.

The standard procedure throughout this chapter has been to reproduce the text under discussion without the interpersonal meanings that mark the significance of the experiential ones so that their function in the generic structure could be better understood. Text 6 follows without such meanings.

Orientation
We're sitting here one day and eh- and the wife- , I took a typewriter up, and and eh-the wife said she'd like a Miniature dachshund. And I said,"Well, you sell this typewriter, you can have one." See, so I ... I done the typewriter up so I said, "There's your dog."

Record
Anyhow, she placed some ads and she sold it. She got a hundred and fifty dollars for it, exactly what the dog cost. So away we went and she bought the dog and brought it home. Anyhow, it died and we lost it.

So then we tried to buy another one. Eventually we run across Mrs. eh eh. Eventually we got on to Jenny K. She said, "Yes, well, sir, I'll sell you a dog. She said, "If I like you I'll sell you a dog."
"Okay, fair enough."
So, well, then we combed our hair, brushed our teeth, and away we went to Dapto, you know. We kept knocking them back, we said we didn't want them. And then she said, "Well," and she said, "you obviously got an eye for dogs." She said, "Would you care to start to breed?"
And I said, "Well, alright, we'll have a look at it."
So she brought the brood bitch. So we bought it.

Reorientation
You know, that's the basis of it, that's where we started.

As was the case with the previous texts that were treated in this fashion Text 6 becomes flat and uninteresting, a catalogue of events which reveal nothing of their significance for the narrator. What is lost completely in Text 6 is the difficulty involved in purchasing a good dachshund; the buyers' knowledge of the breed and their wish to buy a 'good' dog. In other words, as has been noted in the other narrative type genres, the point of the text is lost.

4.12.4 Reorientation
Reorientation is an obligatory element of structure. As Plum (1988: 208) points out Reorientation is like both Resolution and Coda in some respects. It is similar to Resolution in that it is the final event in a sequence, and it is like Coda as it does, in Labov & Waletzky's terms, function as a device for returning 'the verbal perspective to the present moment' (Labov & Waletzky 1967: 39). However in Plum's data, some recounts have both a Reorientation and a Coda. So it can be
Chapter 4: Exploring Experience through the Narrative Type Genres

identified as a separate stage. In Text 5 the writer looks into the future in Reorientation: When we got back to Sydney I knew, when I got back to school, I would have to talk about it. In Text 6 the narrator brings events back to the present and signals the question about getting into breeding has been answered: You know, that's the basis of it, that's where we started.

4.13 Some Aspects of the Linguistic Realization of the Stages of Recount

4.13.1 Orientation
In Text 5 a relational clause realises the time setting while a sequence of activities realises the behavioural situation. There are two material Processes which are linked by temporal successive conjunctive relations and two verbal Processes which are similarly related. The main character, I, is introduced through exophoric reference. Two family members are introduced through possessive constructions, my dad and my sister. This is a common strategy of young writers for introducing participants into texts. The pronoun, my, has an anaphoric reference tie with I, while the reference choice for sister and dad is [neutralised]. (For a detailed discussion of reference in English see Chapter 8.)

In Text 6 the behavioural situation is realized by material and verbal Processes which are temporally and consequentially related. There are also additive conjunctive relations. The temporal relations are implicit; the consequential ones are explicit. The reference for the narrator, I, is exophoric. The reference for the wife is presuming, although this is the first mention of this participant. Her identity is assumed as known from the context of situation, a common assumption in spoken texts where the participants are known to each other and are in a face to face situation.

4.13.2 Synopsis
Synopsis is usually realized by material and/or behavioural Processes. In the example given from a text in the sample, Last year I went on an excursion to Ayers Rock with my father's school, the Process went is a material one.
Chapter 4: Exploring Experience through the Narrative Type Genres

4.13.3 Record

Text 5 is a travelogue and thus deals mainly with comings and goings. The first part of Record deals with boarding the plane. The Process types realizing these events are material. The latter part of Record deals with travel in the United States and the pattern of material Processes continues: got to, went, stayed, met, started off, stopped, passed through and so on.

Because recounts do not deal with conflicts or opposing participants there is often a different pattern from narrative, as far as the main characters' participant roles in transitivity structures are concerned. The main characters have the role of Actor or Behaver in material and behavioural Processes throughout Record. Frequently too, there is no role of Goal in these structures although a Range may occur. A common pattern of the transitivity structure is likely to be: Actor, Process, circumstantial role. Consider the following clauses from Record in Text 5:

**FIGURE 4.16: Transitivity Structures In Record, Text 5**

1. We went to our hotel
   Actor material Process circumstantial role: Location: place
2. We started off to San Francisco
   Actor material Process circumstantial role: Location: place

This pattern of transitivity structures is very common in recounts which are travelogues.

In Text 5 there is a temporal sequence of events clearly marked by temporal conjunctive relations both explicit and implicit. The temporal links are identified in the following part of Record which is divided into conjunctively relatable units. The conjunctions are underlined; implicit ones are enclosed in brackets.

**FIGURE 4.17: Conjunctive Relations (1) In Record, Text 5**

1. Later on when we got to the airport
2. we checked in.
3. and (then) did those kinds of things you have to do
4. (then) all we had to do was wait.

Not all the messages of the text are temporally linked but there is a clear line of temporal successive conjunctive relations running through the text linking the events depicted. Consider the following section of text divided into conjunctively relatable units:
FIGURE 4-18: Conjunctive Relations (2) In Record, Text 5

1. It was a 14 hour ride
2. before we reached America.
3. When we got to Los Angeles it was very cold.
4. (then) We went to our hotel
5. it was the Ramada Inn.
6. It had a pool and a spa.
7. We stayed there for a week ...
8. We met some people
9. and they were really nice.
10. (then) we started off to San Francisco.

C.r.u. 10 is linked temporally to c.r.u 4 with a number of messages intervening which have no temporal conjunctive relationship.

In Text 5 the interpersonal meanings which mark the significance of the travel experiences are realized by relational attributive clauses: for example, I was so excited, they were really nice. The first of these gives the narrator's reaction to the events she was involved in. I, the narrator, is the Carrier in the Process and excited is the Attribute. The second gives the narrator's assessment of the people she met: they, referring to the people, is Carrier and nice is the Attribute. In all these clauses throughout the text, except for one of those quoted above, the narrator is Carrier and the Attribute expresses her attitude or opinion to what is going on. Where these transitivity structures occur there are no conjunctive relations linking them to the previous and following clauses. Once again it can be seen that one effect of the interpersonal meanings is to suspend the action of the text.

In Text 6 there is a sequence of material Processes in the first part of Record followed by a sequence of verbal ones in the latter part. The material Processes are as follows: went, bought, brought, died, lost, tried to buy. In the latter part the narrator recreates the conversation he had with the breeder when he and his wife went to buy a dog. The pattern is as follows: She said, she said, we said, she said, she said, I said, and so on. Throughout the stage clauses are linked by temporal successive and consequential conjunctions. The majority of conjunctions are temporal and all but two are implicit. The few consequential conjunctions are explicit. They occur in the first part of Record and at the end of the stage:

FIGURE 4-19: Conjunctive Relations In Record, Text 6

1. So away we went
2. So then we tried to buy another one.
3. So she brought the brood bitch
4. So we bought
The pattern of I said, she said, deserves some comment. In spoken texts by some groups of speakers this pattern is a very common one. In written texts it is usually considered inappropriate and in school contexts brings adverse comments from the teacher. Once again a mode difference in the realization of the genre is seen to be significant in taking account of what children need to learn to do in order to become proficient writers of a given genre.

The pattern of participant roles in transitivity structures in respect of the main characters is different in Text 6 from Text 5. In most material Processes a human character is Actor and the dog is Goal. The following structures occur in the first part of Record:

FIGURE 4·20: Transitivity Structures (1) In Record, Text 6

1. she Actor bought material Process the dog Goal
2. brought material Process it Goal

home

In this respect Text 6 is quite different from the travelogue of Text 5 where the main characters were Actor and there were no other main participants taking up the role of Goal in material Processes. Nevertheless, the pattern is still different from that of narrative where the conflict between characters is reflected in the changing participant roles taken up by the main characters in Complication and Resolution. In Text 6 the narrator and his wife or the breeder are Actor in material Processes while the dog remains Goal throughout.

The interpersonal meanings which give significance to the experiential are mainly relational attributive:

FIGURE 4·21: Transitivity Structures (2) In Record, Text 6

1. Well, they Carrier relational attributive Process are very very hard to buy, Attribute

2. they Carrier relational attributive Process were terrible Attribute

In these clauses, the dachshund, generically as in 1, and individually as in 2, is the Carrier, and the Attribute refers to the narrator's opinion regarding some feature of the animal. Note too, the modification of hard to buy through the repetition of the
intensifier, very. Material Processes also occur in conjunction with the relational ones. Consider the following clause:

**FIGURE 4·22: Transitivity Structures (3) in Record, Text 6**

Anyhow, we couldn't get one anywhere.  
Actor: material Process  
Goal: circ. role: Location: place

Once again the choice for negative polarity plays a part in foregrounding the significance of the events dealt with. The negation of the Process draws attention to the unusual situation, that they couldn't get a dog anywhere, by contrasting it implicitly with a situation where a good dog was easy to buy.

### 4.13.4 Reorientation

In Text 5 Reorientation is realised by material, mental and verbal Processes in which either the narrator or the narrator and her family are Actor. In Text 6 there are two identifying relational clauses in which the Token, that, is tied anaphorically to the preceding text:

**FIGURE 4·23: Transitivity Structures In Reorientation, Text 6.**

1. that 's the basis of it  
   Token: relational identifying Process  
   Value
2. that 's where we started  
   Token: relational identifying Process  
   Value

### 4.14 Narrative Type Genres in the Oral and Written Mode

In analysing examples of the observation, narrative and recount genres an oral and written text were included for each. Although the analysis focus was generic it was considered important to exemplify the genre in both modes as many students whose written texts are judged as 'poor' construct their written texts more like spoken than written ones. Two features of the oral texts presented in this chapter that are relevant to the sample of student texts analysed in this study will be mentioned here. First, the use of conjunctions to link explicitly the messages of the text. In the observation text additive conjunctions are used throughout the text. The Event Description stage illustrates this:
We're a rather crazy lot and this time we put on a follies type pageant, Flo Ziegfield, that type of thing. And we were all dressed up in the W.C. Fields and the Jean Harlow type thing and the dogs, for God's sake ...

Similarly in the Orientation of the oral narrative;

And there was a fellow in the middle of the street whacking his little boy, the boy was about four or five years old and he was whacking the daylights out of him. And I thought to myself, "poor little bugger" you know.

and from the Recount stage of recount:

We kept knocking them back, we said we didn't want them. And then she said, "Well", and she said, "you obviously got an eye for dogs." She said "Would you care to start to breed?" And I said, "Well, alright, we'll have a look at it."

The three excerpts illustrate what is a common phenomenon in spoken texts: that explicit logico-semantic links are made between many, and often most of the messages of the text. This strategy seems a key one in assisting the reader to follow the logical development of the text as it unfolds in time. It is a feature many teachers are unaware of, even though their own oral texts are constructed similarly.

When children learn to write texts they must learn to handle conjunction differently as will become clear in the analysis of conjunction undertaken in Chapter 7. The conjunctions are mainly left implicit as the written narrative reveals. Consider the following sentences:

I ignored him, picked up the disk and dropped it on the counter ... I picked up the disk, put it in my pocket and moved toward the door.

Although both these sentences include additive conjunctions they do not have these as textual Themes, that is the starting point of the message. (Theme will be dealt with in Chapter 6.) Moreover, it would be possible, as was demonstrated with other parts of this text, to insert the temporal successive conjunction, then, between clauses:

I ignored him, picked up the disk and (then) dropped it on the counter ... I picked up the disk, (then) put it in my pocket and (then) moved towards the door.

While the reader responds implicitly to such relations they are not made explicit. As the analyses undertaken in Chapters 6 and 7 will show the use of explicit conjunctions in narrative can play a key role in constructing the genre, but this
involves a foregrounding of conjunctive meanings which is different from linking the majority of messages with explicit conjunctions.

The other feature to be noted is that the oral narrative and recount deal with events and do not build up a context in respect of settings or develop characters as particular identities. Compare the Orientations of Texts 3 and 4; they are markedly different in the way characters and events are dealt with, although both deal with a behavioural situation. Text 3 includes information about places and people as well as events while Text 4 focuses on the action. The difference is not as obvious between Texts 5 and 6, indicating the writer of Text 5 has more work to do in developing control of the written mode.

These comments are very general, but the handling of mode will be taken up in relation to each of the analysis chapters. The essence of the problem is that teachers are unaware of what is involved in learning the written mode because they have virtually no knowledge of how texts are constructed orally, and hence no knowledge of the differences between the two modes. Plum's corpus of oral texts (Plum 1988 Vol.2) provides valuable data for educators in considering the differences between spoken and written narrative type texts.

4.15 Conclusion

The analysis of texts in this chapter reveals a range of genres of a narrative type which are not distinguished in the discourse of the community nor of education. The term story is the superordinate used in the community and in the school for the genres dealt with here. The narrative type genres observation, recount and narrative have been distinguished first on the basis of their generic structure: the function of each stage has been identified and the key semantic properties of each noted, or, as in some cases, a single property. However, such a differentiation depends on substantiation from linguistic analyses of instances of the genres. These analyses have shown different patterns of linguistic choices emerging in the different stages of each genre. The meanings of these choices construct the function of each stage of a given genre. Table 4-1 presents the stages of observation, recount and narrative.
Within the discourse of the community all are acceptable texts to produce orally in contexts where the aim is to entertain and interest, and even instruct, through the construction and reconstruction of experience. In educational contexts, however, it is apparent that teachers value the narrative highly yet do not distinguish it, in terms of its generic structure, from the other narrative type genres which children frequently write in school. In educational contexts more than commonsense knowledge about the nature of genres is needed in order to guide children constructively in the development of writing abilities, particularly when different genres enjoy a different status in the school curriculum. It is also important that students develop a conscious awareness of the range of genres on the narrative continuum and develop proficiency across these. To achieve such goals requires knowledge of the generic structure of texts and knowledge of at least some aspects of how they are linguistically constructed.
Chapter 5: Context and Text:
Shaping the Text in the Classroom

This chapter deals with the way the classroom pre-writing situations were developed by the teacher to produce the texts of the sample. It also analyses the generic structure and the registers of the seven texts. The chapter is structured so that evaluations are made at particular points in the description of the sequence of teacher and student activities in order to demonstrate how the systemic functional model is used as an assessment tool. It thus illustrates one aspect of the integration of education and linguistics in the field of educational linguistics.

The way the pre-writing situation was developed in the classroom is not a major focus of the research undertaken for this thesis. Analysing the oral texts that teachers and students produce as a prelude to writing constitutes a research study in its own right as Christie (1989a) has demonstrated. The study is primarily concerned with the generic structure and some aspects of the linguistic realization of texts that are produced in response to the same classroom preparation for writing. It aims to establish whether students are writing the same or different genres in response to the same pre-writing activities; and to establish whether the teachers' judgments about the quality of the texts can be substantiated by generic and linguistic analyses. If one finds generic variation amongst texts that were written after the same classroom preparation it is essential to examine the nature of the pre-writing activities as they are a crucial factor in shaping the genre and register choices of the texts.

What we are looking at is an assessment/evaluation procedure using the genre and the register categories to provide information about the achievement of 'local' or short term goals in the writing curriculum. In this instance texts produced after one or two lessons are being assessed. The critical feature of this procedure is the text/context 'hook up'. The text is 'explained' by the way its cultural and situational contexts are developed in the classroom before writing. It is these contexts which determine the text. Of course, just how these contexts are developed will vary greatly according to the stage students have reached in developing control of particular genres and registers.
5.1 First and Second Orders of Register in the Classroom

In classroom situations that are designed to promote language development, there is a rather complex interaction of contexts that needs to be clarified in order to understand better how the development of the cultural and situational contexts in the classroom shapes text. (Note that classroom pre-writing situation is not a technical term of the order of context of situation. It refers to any activities developed in the classroom as a preparation for writing.) To put it briefly, teachers, usually with the assistance of their students, develop cultural/generic and situational/register contexts which project the cultural and situational context of the texts the students are to write. This projection of one context by another is a central pedagogical strategy for developing writing and oral language abilities in educational institutions.

Halliday noted the projection of one context by another in a classroom situation that aimed to develop oral language abilities (Halliday & Poole 1978: 26). The situation under focus was one where students were role playing a job interview in preparation for applying for temporary employment during the school vacation. The goal was to prepare students to meet the linguistic demands they would encounter in participating in such an interview. Halliday identified the projection of one context by another in distinguishing an inner and outer situation for the categories of field, tenor and mode (Halliday & Poole 1978: 26). He described the development of context in the classroom as follows:

(1) Field of discourse.
   (i) Outer situation: 'education', i.e. organised instruction, in school, by teacher, in class (here: senior secondary, subject English)
   (ii) Inner situation: interview for employment (here: for position as cashier in retail store)

(2) Tenor of discourse.
   (i) Outer situation: student and classmate; teacher and classmates as observers
   (ii) Inner situation: interviewer and applicant

(3) Mode of discourse.
   (i) Outer situation: learning, i.e. language as means of learning different roles (here: acting out parts in interview), and also the use of language in those roles
   (ii) Inner situation: one probing and assessing, other seeking to establish credentials (here: suitability for particular job).

(Halliday & Poole 1978: 26)
He went on to describe in more detail what was involved in the projection of tenor in this particular classroom situation:

In that situation two distinct things are happening at once, the one being a projection of the other. The teacher is conducting a class; this sets up a certain relationship between teacher and class, and another relationship among the classmates themselves. We are not saying that this is any kind of a formal relationship; the classmates are friends, and the teacher, who is young, is also on very informal terms with them. It is simply the institution of school, and the roles and events created by this institution, that sets up these particular social relationships. But as a way of conducting the class, teacher and students have decided on the mock interview; and this sets up another set of role relationships, between participants and observers, and within the participants between interviewer and applicant; and these, if not actually in conflict, are at least in 'tension' with those of the first set. This tension makes conflicting demands on the language to be used.

(Halliday & Poole 1978: 26)

A similar description will be made in this chapter of the three classroom pre-writing situations under focus in this study. However, rather than describing the contextual categories in terms of inner and outer situations, the terms first order and second order will be preferred. These seem more appropriate for capturing 'the semantics' of projection. The first order situation projects the second. These terms have also been used by Halliday in describing different levels of contextual categories in an analysis of a written narrative (Halliday 1977b 203-205). Halliday (1977b), however, uses the terms differently from Halliday & Poole (1978). In the former there is a projection of orders of field but not of tenor and mode as in Halliday and Poole (1978). The terminology of Halliday (1977b) has been adopted in this study but the projection model is that of Halliday and Poole (1978). (See also Eiler (1979) for an analysis of register levels in 'literary criticism' expositions written by secondary students.) Following Martin's model the contextual categories of field, tenor and mode are identified as register.

The curriculum genre for teaching writing will not be the focus of the contextual analysis undertaken in this chapter. A study of this aspect of context has been undertaken by Christie (1989a). The focus here is on how the genre and register categories of the texts to be produced by the students were handled in the pre-writing situation.

In analysing situations that prepare students for writing there is a complexity of contextual relationships that extends beyond a single instance of first
and second order of field, tenor and mode. These will be dealt with in general terms before proceeding to the analysis of the classroom pre-writing situations and the texts produced from them.

5.2 Teaching Writing and Student Composition: First and Second Orders of Register

The account given here is an idealized one of the way teaching and writing activities proceed in the classroom. It aims to show the relationship between registers in the classroom pre-writing situation. It thus documents the sequence of teaching and writing activities, and the nature of their inter-relationship, that results in the students’ written texts.

5.2.1 Teaching and Writing Activities: First Order Register

The description given in Figure 5-1 reflects the organization of the school as an educational institution with an established curriculum; fairly clearly defined teacher/student roles and a pedagogy that is firmly based, particularly in the primary school, on face to face oral interaction. The first order register values are therefore likely to remain quite constant across a range of primary school teaching and learning situations. As it is applicable to all three writing situations in this study it will be presented only once.

FIGURE 5-1: Teaching and Writing Activities: First Order Register

First order field: language development: literacy: writing abilities in the primary school: genre and register, treating genre (including social purpose and generic structure) and register (field, tenor and mode) of the text to be written by the students according to their previous experience and level of achievement with the contexts under focus students composing texts by hand, typing or word processing, usually for the teacher

First order tenor: teacher/student relationships contact: regular: approximately 5-6 hours per day, five days a week during school terms status: unequal teacher: expert, authority in respect of curriculum; may be authoritarian in matters of classroom behaviour and discipline or may negotiate school behavioural patterns with the class student: learner; recipient of disciplinary measures; may participate in negotiating rules for school behavioural patterns affect: variable, constrained by status relationship
5.2.2 Teaching Activities: Second Order Register
The second order register for teaching projected by the first order describes the way preparation proceeded for particular writing tasks. It is presented here in an idealized fashion but will be presented again for each of the three writing situations that produced the texts in the sample. For each situation values will be given to the register categories according to the nature of the classroom preparation for writing.

FIGURE 5-2: Teaching Activities: Second Order Register

Second order field: the particular genre (or genres) to be written by the students, e.g. exposition, narrative, etc. with work on the genre's social function and generic structure; the field of the text; research of the field if necessary; linguistic features, e.g. transitivity choices, lexical relations

Second order tenor: relationships amongst participants in second order field dealt with in respect of contact, status and affect; linguistic features, e.g. mood, modality

Second order mode: spatial distance: in respect of reader to listener: face to face; in respect of writer to reader: may be any distance temporal distance: written texts read aloud thus giving experience of the context independency of written texts; explicit work on written mode; linguistic features, e.g. circumstantial roles, reference, conjunction

5.2.3 Student Composition: Second Order Register
The second order register of teaching activities projects the information that students must act upon, or, if you like, take up, in order to produce written texts. The second order register of student composition can therefore be identified in the texts produced by the students. This step will be taken in dealing with the seven texts produced from three different writing situations.

The very general contextual descriptions given above for teaching and student activities assume that students are given an introduction of some kind to their writing task. In no sense are the first and second order representations of register categories meant to correspond with single lessons. There may be any number of lessons involved. Although in many classrooms, as the researcher
knows from first hand experience, a single lesson includes all the pre-writing activities followed by the students' composition of texts.

It needs to be pointed out too, that in some classes students are simply told to write without any contextual preparation for the text. Particularly in narrative type writing they are often told to draw on their own experiences and ideas, so the only focus is a field one, but it is not shared and developed through oral interaction in terms of its activity sequences. Attention needs to be drawn too, to the treatment of mode in this idealized classroom writing situation. At present, as far as the teaching activities are concerned the only way students gain experience of the written mode is by having texts read aloud to them. It is also possible to articulate specific linguistic features of the written mode. The latter activity does not occur in schools at present and even the former may not take place regularly. Students are left to draw on their own experience of written texts. In many instances pre-writing preparation is exclusively in the oral mode when a major task for the student is learning to handle the demands of the written mode.

5.3 The Role of Inter-Textuality in Student Composition

It is apparent from the description given thus far that the second order register of teaching activities and the second order of student composition are closely related. The second order register values of the students' written texts are derived from at least one and possibly more than one text produced during the activities undertaken as a preparation for writing. As a preparation for their writing students may read or have read to them a number of texts with the generic structure and the field they are being asked to develop in their own texts. Or they may produce such genres orally.

This type of inter-relatedness between texts has been identified by Kress following Bakhtin (1981) as INTER-TEXTUALITY (Kress 1985: 49). Kress regards inter-textuality, or the inter-relatedness of texts, as a commonplace of language use and a key factor in learning to construct texts in various genres and registers.
No one comes ‘freshly’ to language. Through the social place we occupy, language meets us already organised in certain ways, in certain sets of discourses, genres, in spoken or written modes. Hence children grow up in contexts in which certain texts, discourses, genres, the modes of speech or writing, already have certain configurations. These are the forms which become habitual, and once habitual become ‘natural’ for a child growing into society and into language. And these initial configurations have a strong determining effect through the range of discourses and genres which structure the texts, in providing subject positions, assigning reading positions, roles of dominance or subordination within specific discourses and genres, facilitating or impeding modes of thinking and modes of acting, giving prominence to modes of the public or of the private domain in the forms of speech and writing.

(Kress 1985: 51)

In developing his discussion of inter-textuality Kress points out that every text constructed 'contrasts such relations of INTER-TEXTUALITY with a vast network of other texts' (Kress 1985: 49). Kress' understanding of inter-textuality as a crucial aspect of language development is firmly rooted in a sociocultural perspective of language development, which is seen to proceed through a chain of interrelated texts that speakers and writers produce from early childhood onwards in the contexts they encounter in the course of every day life.

It should be noted that Kress and Bakhtin focus on the inter-relatedness of texts, but underlying these products is the potential of the language system, the resource from which every text is constructed. In recognizing inter-textuality the systemic linguist also recognizes the relationship of the text to the system so that ultimately the inter-relatedness of texts is the consequence of similar patterns of choices being made in the linguistic system. To understand inter-textuality both perspectives are needed: that of the relation of the text to the system, and that of the relationship between the different texts constructed from choices in the system.

Kress argues that the role of inter-textuality is unacknowledged or misunderstood in educational institutions to the detriment of students' literacy development. He points out what was discussed in some detail in Chapter 2: that current educational theories focus on 'drawing out' the student's experience in such a way that a 'unique' text is sought. Originality and creativity are constantly stressed in preparing students for writing, so that the student's drawing on previous textual experience is regarded either as plagiarism, or, as was noted in Chapter 2, as a strategy for 'pleasing' adults or conforming to adult expectations rather than as a positive means for developing writing abilities.
Kress also points out that the focus on creativity and originality is strongly linked to one of the most commonly heard exhortations in the classroom: 'use your own words'. This command reveals how little teachers know about the course of child language development in sociocultural contexts. Children 'take over' what they hear and what adult caretakers 'give' them in the course of interaction to ultimately construct their own texts (Halliday 1975: 112; Painter 1986: 62-80). Of course teachers are rightly concerned about students copying word for word from another written text whenever they are asked to write. (This is more of a problem in factual than narrative writing.) Using inter-textuality as an essential aspect of a writing pedagogy will be discussed in the Conclusion of this thesis. (For an account of how students attempt to deal with the instruction, 'write in your own words' see Wignell 1987).

At this point let us consider how inter-textuality is used in preparing students for writing. Figure 5-3 presents an idealized account of how relationships are forged between oral and written texts in pre-writing activities. As the figure shows, although students are involved in constructing a number of texts, this construction is in the oral mode.
In the remainder of this chapter, the second order registers for teaching activities and student composition will be analysed. At certain points evaluations will be made of the teaching activities and the students’ texts.

5.4 Writing Situation 1

5.4.1 Teaching Activities: Second Order Register
First let us consider the information given by the teacher in completing the questionnaire about Writing Situation 1. The students were asked to write a story. The purpose of the task, which was part of work in the language curriculum, was to gain experience in story writing and to explore personal experience. The teacher stated the class had had previous experience in this kind of writing. The topic of a fight, quarrel or argument was chosen because it was thought the majority of the
class would have had first hand experience of one or more of these, either as participant or observer. But the students were also given the option of writing about an experience of this kind which they might have viewed on television or film. If they wished, as a last resort, students could 'invent' such an incident. Class members talked about experiences they had been involved in so there was, at least, a sharing of field through the oral texts they produced. From there the students went on to write a first draft of a text which they were then given the opportunity to revise and edit. The students were told, before writing, that the stories would be placed in a collection of some kind to be read by other classes in the school.

It must be kept in mind that the purpose of the writing task was to give students experience in story writing. In other words a major focus was generic. A very general generic focus, such as 'story', can be regarded as encompassing the three narrative type genres identified in Chapter 4. However, as noted in Chapter 3, teachers work with very general and implicit notions of genre so they cannot clearly articulate generic goals. The main clue regarding the genre sought comes from the texts students read or have read to them as a precursor to their writing. By the upper primary years these are invariably narrative.

On the basis of the information from the questionnaire the following description is given of the second order register values for the teaching activities.

FIGURE 5-4: Teaching Activities: Second Order Register

Second order field: actual experience: fighting (physically); quarrelling, arguing
vicarious experience: above activities as represented in visual, spoken, written media as well as through visual media accompanied by speech

Second order tenor: relationships among characters dealt within framework of second order field

Second order mode: linguistic features of written mode not dealt with directly; pre-writing textual experience was oral; may have been dealt with incidentally through the teacher's responses to the students' accounts of field events

At this point, the register description given in Figure 5-4 enables us to make certain predictions about the way students would be likely to handle genre and register in their texts. The description is thus an assessment tool for evaluating the teacher's pre-writing activities. It is important for the teacher to assess and evaluate pre-writing preparation before the students write so the evaluation, which takes the form of a prediction, can be subsequently matched against the students' texts.
The genre 'story' was designated as what the students were to write. The field focus was the exploration of personal experience: activities of fighting, arguing, etc. There was no focus on the function of 'story' in the sociocultural context or on the generic stages which achieve the sociocultural purpose. The principal focus was a field one: actual experience, if possible, of fighting and arguing. The field focus, since it is one that is inherently problematic, indicates a narrative genre was sought but there was no explicit work on genre or tenor or mode. The only experience of text in the classroom pre-writing activities was in the oral mode, hence the inter-textuality set up through the pre-writing activities for students to draw on only gave them access to the proposed field of their written text. Nor was any work done on any linguistic features realizing genre and register choices.

One could predict from this register analysis that students might write recounts, observations or narratives. Less capable writers might also encounter problems in handling successfully the generic structure of any of these narrative type genres. It seems likely that the students would develop the field of fighting in their written texts as this was dealt with orally in the classroom. However, as the relationships between participants in the field were only dealt with incidentally, the tenor of the text could also present problems for writers. As all the textual experience in the pre-writing situation was in the oral mode, one could also predict that students having difficulty with reading and writing might produce a text with features of the oral mode. In other words the students likely to be able to work with this limited contextual input successfully were those who had already 'internalized' the generic structure and appropriate register category values for written narrative type genres.

5.4.2 Student Composition: Second Order Register
The second order register values will be determined by examining Texts 1 and 2 from Writing Situation 1. Text 1 was judged by the two class teachers to be a successful or 'good' piece of writing while Text 2 was considered a poor piece. (All the texts in the sample have been edited for spelling and punctuation for presentation in the thesis.)
5.4.2.1 The Generic Structure of Text 1

Figure 5-5 shows the generic structure of Text 1. The stages are: Orientation ^ Complication/Evaluation ^ Resolution ^ Coda. As Evaluation is interspersed with Complication, the evaluative messages are marked in bold type. The stages of Text 1 identify it as a narrative.

FIGURE 5-5: Text 1, The Fight: A Narrative

Orientation
It all happened when I was walking home from school.

Complication/Evaluation
Two twits from my class decided to pick on me. They started yelling stupid names like spazzo, pigface, etc. I didn't mind this. I also didn't mind Kelly punching me in the shoulder. What I did mind was that Kelly kept me occupied while Matthew (better known as Roberts) rode my bike around the cul de sac of the street. This was harmless. But, still riding, he kicked off my bag and jumped off the bike leaving it to fall. This made me sore. I gave in to my temper.

Resolution
When Matthew saw this he took off. So it was me and David Kelly to battle it out. I chased him around and around the street. When I finally caught up to him I threw punches galore. Most of them missed. Kelly managed to escape and run home.

Coda
I think I was the victor. But, if I was, I don't think it was worth it.

Text 1 was identified as narrative on the basis of an 'informed' reading. That is to say the researcher used the general semantic criteria described in Chapter 4 to classify the text generically. The criteria employed were: the text represents an experience that was problematic as far as its outcome was concerned; the events portrayed culminated in a crisis which constituted 'a turning point' for the events of the text; the participants in the events were intent on changing their course; in the text two distinct groups of participants took up opposing positions.

Each stage of the narrative was also identified in respect of the semantic properties proposed in Chapter 4:

Orientation: The Orientation in Text 1 gives a setting in respect of time and a customary activity, when I was walking home from school. The very first clause, It all happened, serves to create some sense of anticipation as there is no anaphoric reference for It. Such a strategy helps to locate the text as potentially a narrative one. The principal character, the narrator, I, is also introduced in the Orientation.

Complication/Evaluation: This stage deals with a problem leading to a crisis which is evaluated in an ongoing fashion throughout the stage. The Evaluation, although interspersed with Complication, presents meanings that are global in that they refer to preceding, ongoing or following events. The Complication does not start by
dealing with a usual sequence of events that changes in some respect. What is implicit is that walking home from school, the event depicted in the Orientation, is usually an uneventful sequence of actions comprising walking, crossing roads, etc. Such knowledge is assumed to be shared by the reader. The writer begins the Complication at the point where things start to go wrong. The initiating event is as follows: Two twits from my class decided to pick on me. Thus from the beginning the events are such that the participants involved are opposed to each other. Fights, like natural disasters, are fields where the activity sequences encompass an adversary situation. In Text 1, the narrator at first refuses to take up his role as opponent by ignoring the activities that were aimed at provoking him. But a crisis point is reached at the end of the Complication where he does succumb to the provocation of his bag being kicked off his bike and the bike being left to fall.

It is also possible to distinguish the opponent roles in terms of 'heroes' and 'villains'. The two boys, Matthew and David, are the villains. They provoke the fight, apparently without cause. The situation is also unfair as they outnumber their opponent, the narrator, by two to one. The narrator is the hero, who tries to avoid a physical confrontation but when provoked too far is prepared to 'take on' his opponents by fighting them.

As noted the Evaluation is interspersed with Complication although part of it marks the division between Complication and Resolution. To begin with the writer uses interpersonal meanings cleverly to indicate why he did not become involved in the fight from the beginning: the events simply were not significant enough to provoke him. He says: I didn't mind this. This was harmless. In both messages there is a reference to preceding events. At the same time, however, he indicates what was significant, What I did mind, etc. Finally come the messages which reveal the success of his opponents' actions: This made me sore. I gave in to my temper. So there is a progression in the Complication from events that were evaluated as not being significant to those that were and hence become a crisis for the narrator.

It is not always clearcut from a reading where the Complication stage ends and the Resolution begins, particularly when Evaluation is interspersed with Complication. Such difficulties when or if they occur should be resolved through lexicogrammatical and discourse semantic analyses.

In the next stage, the Resolution, the problem is dealt with by the narrator. He takes action to end his opponents' provocation and the fight is fought out. One opponent opts out immediately but the other stays on. There is a sequence of activities which is predictable as far as a fight is concerned: chased, caught up to him, threw
punches, missed, managed to escape. Finally the narrator's remaining opponent runs away and the fight is over.

Coda: The final stage, the Coda gives a thematic summation and evaluation of the events. The narrator sees his role as victor but at the same time makes a value judgment about the worth of the activity he has been involved in. The messages of the Coda thus stand in a meta relation to the experiential meanings of the text.

5.4.2.2 The Register of Text 1
The values for the register categories of Text 1 are shown in Figure 5-6.

FIGURE 5-6: Field, Tenor and Mode In Text 1

**field:** fighting, with a strong focus on the verbal and physical provocation for the fight
Field denoted by material Processes realized lexically by: punching, chased, caught up to him, threw punches, etc.

**tenor:** relationship between the narrator, 'hero', and Matthew and David, 'villains'
status: probably equal: are classmates of about same age; physical differences in height, weight are unknown
affect: hostility, antagonism displayed by Matthew and David to the narrator through verbal and physical insults
narrator, at first, neutral; unaffected emotionally by provocations but becomes angry and retaliates physically

**mode:** written: but influenced by spoken as evidenced in minimal contextualization of events in respect of circumstances associated with them; apart from being named characters are not given 'individual' identities; knowledge of settings and characters is assumed to be shared, an assumption common in much face to face oral interaction

5.4.3.1 The Generic Structure of Text 2
Figure 5-7 presents Text 2 with the generic structure marked. Note that the generic structure of Text 2 is incomplete: it lacks a Reorientation. This is signified by a minus sign –, before the function label. The stage Record is also incomplete in that it lacks interpersonal meanings. This is indicated by a minus sign to the right of the function label.
FIGURE 5-7: Text 2, The Fight: A Recount

Orientation/Synopsis
One day I was walking through the school and a kid came up to me and he said, "Do you want a fight?" and I said, "Yes".

Record –
Then I took my coat off. Then he chucked the first punch. I chucked a punch back at him and I got him right in the mouth and I broke his jaw. Then I walked back and ran and he pulled me to the ground. Then I got up. Then I grabbed him and chucked him against the steel pole.

Reorientation

The text was identified as a recount because, although it deals with problematic events, they are not fashioned as a narrative. That is to say there is no build up of activities to a crisis or turning point with a subsequent change in the way events are handled by the main characters. The text simply deals with a succession of events to do with fighting.

The generic structure was identified as follows: Orientation – Record. The label - Reorientation indicates the absence of the concluding stage of the generic structure. The last event, Then I grabbed him and chucked him against the steel pole, does not denote any finality or 'rounding off' of the text; it is simply one more event in the sequence. (Although the reader could assume that striking a steel pole could well and truly put a halt to a person's participation in any further activities!)

The Orientation gives a locative setting in time and place, and introduces the two main characters, the narrator, and a kid. One day, the formulaic circumstantial role of time which opens the text, is indexical in respect of the narrative type genre. It locates the text within the narrative group, but does not earmark it as a narrative. The opening messages also give some idea of the events to come: a kid came up to me and said, "Do you want a fight?" and I said, "Yes".

The next and final stage, Record, consists of a sequence of events in the field of fighting: chucked, chucked, got him, broke, walked back, ran pulled, got up, grabbed, chucked. No provocation for the fight is set up and hence no hero or villain roles established. There is no crisis or turning point in the fight; no sense of one opponent having an advantage over the other. There is simply a sequence of events to do with fighting. There are no interpersonal meanings in the stage which give significance to the events depicted, either in the narrator's eyes or those of his opponent. Consequently, the genre can be seen as incomplete on two accounts: for the absence of evaluative meanings giving significance to the events of the Record stage and the absence of a stage of the generic structure, the Reorientation.
5.4.3.2 The Register of Text 2
The values for the register categories of Text 2 are shown in Figure 5-8.

FIGURE 5-8: Field, Tenor and Mode in Text 2

**field:** fighting presented as a 'routine' or 'usual' sequence of events
Field denoted by material Processes realized lexically by *chucked a punch, broke, pulled, grabbed, chucked*

**tenor:** relationship between the narrator and his opponent
contact: possibly regular, both are in the school playground
status: probably equal, both are schoolboys
physical differences are unknown
affect: neutral, no expression of attitude throughout the text

**mode:** written: but influenced by spoken as evidenced by almost no contextualization of events in respect of circumstances and the succession of explicit conjunctive relations throughout the text. The main characters are not given an identity in respect of appearance, personality, etc. The narrator's opponent is not named, but referred to only as 'a kid'.

It is apparent from the values accorded the register categories that the writer has developed some activity sequences in the field of fighting. No clear cut picture of the tenor emerges and the text is in a number of respects like a spoken one.

The analyses of genre and register are tools for assessing writers' progress in developing control of the various genres and registers they are asked to work with in educational contexts. In this instance they enable us to evaluate Text 1 as a well constructed narrative, although it exhibits some features more like the spoken mode than the written. Text 2, on the other hand is a recount and one that is poorly constructed generically. The text also reveals difficulties in handling field, tenor and mode values. The text is, in a number of respects, more like a spoken than a written one. These analyses enable the next steps to be taken: to make a general assessment of the text which is related to the way the cultural and situational contexts were developed in the pre-writing situation in the classroom. In other words, the assessment of the text enables an evaluation to be made of the classroom preparation for writing.

5.4.4 Relating Texts 1 and 2 to the Development of the Cultural and Situational Contexts in Writing Situation 1
Writing Situation 1 was developed by the teacher as a context for students to write narrative texts. In fact, two different but agnate genres, narrative and recount, were produced by the writers under focus. Such a possibility was predicted from the analysis of the second order of register for the teaching activities in Writing
Situation 1. Text 1 was classified as a narrative, which, as noted in the Introduction, is the most highly valued of the written narrative type genres in schools and almost certainly in the culture generally. The narrative type genres were not distinguished explicitly either by name or in respect of their stages or function in the classroom writing situation. In the oral presentation of texts before writing, the generic structure of narrative was experienced implicitly, through listening. The writer of Text 1 is, therefore, a good example of a student who has learned the structure of narrative implicitly, through a range of experiences, particularly his reading. He is thus able to 'tune in' to the implicit generic demands of the writing task.

Further evidence of his understanding of narrative comes from his draft text which all students were encouraged to write and then revise to produce a final version. He was the only student in the class to work on the generic structure of his text in revising it. All the other students edited their texts for spelling, punctuation and presentation but no others made changes to the generic structure of their texts. The final text is a complete narrative with the obligatory stages of Orientation ^ Complication/Evaluation ^ Resolution and an optional stage Coda.

The field of the text, fighting, is that developed orally in the classroom before writing. The writer subsequently told the researcher that the events depicted had happened so he had actual experience to draw on in constructing his text. However, it is important to note again that unusual or problematic events do not, per se, constitute narrative. The evaluative meanings which are interspersed with meanings about events in the Complication/Evaluation stage are critical in giving the events a significance which is an essential aspect of narrative structure.

The mode of Text 1 shows the influence of the oral presentations that preceded writing and of the field of actual experience. The writer makes assumptions about field knowledge shared with the reader in respect of places and characters that may be appropriate in some oral texts but not in writing. (It should be noted however that skilful writers can deliberately use such strategies in written narrative to help establish a certain relationship between writer and reader in respect of assumed shared knowledge of field.)

While it is true to say this writer has done well in meeting the very general contextual demands of the writing task, this evaluation provides information about how his development in writing narrative could be promoted. For example, as noted earlier in this chapter, he could still work with actual experience but focus on
developing the mode differently so that settings are established and characters developed with individual identities. He could also experiment with exploiting the potential of the generic structure in respect of choices for recursion in Complication \^ Evaluation \^ Resolution. He could experiment with field development too, by drawing on actual experience of fields but developing the activity sequences differently in some ways so that while actual experience of a field provides the basis for developing field in a text the field is changed or elaborated by exploiting other possibilities for its activity sequences.

The possible directions for development in narrative writing that have been briefly sketched in here provide the basis for developing strategies in the classroom that will develop the cultural and situational contexts of narrative. Without this information, the teacher cannot make judgments about the future directions a student's writing development might take. Of course it is not a matter of simply telling students that the options are there to be taken up. They need to be developed in terms of a variety of activities that focus on the sociocultural purpose of the genre, and how this is achieved through the generic structure, and on its situational context in terms of the register categories. For students such as the writer of Text 1, a great deal of this could be done through reading narratives that exemplify the direction his own writing might take. However, such reading would occur in conjunction with classroom work that would make explicit the generic structure and the handling of register in the texts read. While it is not the purpose of this chapter to pursue teaching strategies, it is nevertheless important to show how assessment of students' texts leads to evaluation and to the development of strategies for teaching writing.

Text 2 was classified as a recount, a narrative type which is not usually as highly regarded as narrative in the school writing programme. Nor is Text 2 well structured generically; it lacks the interpersonal meanings which give significance to the events of the narrative type genres. It also lacks a Reorientation stage, the final stage of recount. The classroom pre-writing activities were developed to prepare students for writing the narrative genre. But the very general and implicit pre-writing preparation as far as genre was concerned made it possible for students to choose any of the narrative type genres for their own writing.

It cannot be assumed that the writer of Text 2 is incapable of writing a 'good story' or that he has 'no ideas', two common comments which have been made to the researcher over many years to explain this type of text. The former judgment
cannot be made until the writer has been given the benefit of drawing on a pre-writing situation that makes explicit the generic demands of the writing task. This does not mean undergoing a formal 'drilling' about context; rather it means providing models of the genre which are related functionally, in terms of purpose to the sociocultural context and through register values to the situational context (Macken 1989; Macken et al 1989a, b, c, d; Callaghan & Rothery 1988; Rothery 1989; Knapp D.S.P. & N.S.W. Department of Education 1989; Callaghan, Knapp, D.S.P. & N.S.W. Department of Education 1989). The writer's handling of field tenor and mode in Text 2 is also unsatisfactory, but these register categories were not dealt with in an explicit fashion in the pre-writing situation. By relating the development of the text in respect of genre and register to the development of its cultural and situational contexts in the pre-writing classroom activities the teacher can evaluate the strengths and weaknesses of the classroom preparation accordingly, and on the basis of this evaluation, plan, in a constructive fashion, to develop further situations that will effectively address the issues that arise from the evaluation of the students' writing.

5.5 Writing Situation 2

5.5.1 Teaching Activities: Second Order Register

Again, the information presented here is from the questionnaire completed by the teacher. In Writing Situation 2, the teacher asked the students to write a story. Practice in story writing was the stated purpose of the writing task. The writing was undertaken as part of a theme about the supernatural. Two topics were discussed in the pre-writing situation: (1) Martians, with a focus on the people of Earth meeting them in some way, and (2) haunted houses. The class discussion proceeded on the basis of the class' previous reading experience with the topics of the theme, and film and television viewing of such topics. No material was read to the class before writing. They were told by the teacher to 'think back to their reading experiences if they needed ideas for their writing'. They were also told that the stories would be read by the teacher and class members.

As with Writing Situation 1, the stated focus of the task was generic: practice in story writing. As noted in the Introduction, however, story can be taken to encompass all the narrative type genres while the classroom discussion of ghost stories and narratives about haunted houses, as well as about such films as Star Wars, pointed towards an implicit narrative generic focus.
On the basis of the information from the questionnaire the following description can be made of the second order register values for the teaching activities.

**FIGURE 5.9: Teaching Activities: Second Order Register**

**Second order field:** vicarious experience: meeting with Martians, visiting a haunted house; fields experienced through visual, spoken and written media as well as through visual media accompanied by speech

**Second order tenor:** dealt with in talking about participants in second order field

**Second order mode:** only dealt with indirectly through reference to novels students had read, some discussion of the fields of the novels

As with Writing Situation 1, let us evaluate what the students had to work with in developing the cultural and situational contexts of their texts before proceeding to examine the second order register of student composition. The treatment of genre was by naming it in the most general term as 'story'. There was no more explicit focus given to the generic aspect of the task. The field focus was one of vicarious experience about the supernatural which is mainly accessed, in our culture, through the written mode or through film. However, although there was discussion of what the students had seen or read, there was no reading aloud to the class or a class viewing of a film. The discussion about vicarious experiences may well have excluded students who were poor or disinterested readers and may not have seen films on these particular themes. All these activities took place in the oral mode, although they were intended to prepare students for the written. For those students who drew mainly or exclusively on film, the written mode played no part in their preparation.

It is important to note the pattern of inter-textuality that was deliberately used in Writing Situation 2 to prepare the class for writing. The students were asked to draw on their own textual experience with the set topics as a preparation for writing, with other texts being created orally in the classroom about texts read/or viewed. But the students were expected to create 'original' texts on the basis of these experiences. The teacher's comments are most illuminating in this respect. He stated on the questionnaire which he completed about the pre-writing activities, that the texts written by the class were 'tired and cliche-ridden'. Most texts collected by the writer from this situation certainly revealed, in varying degrees, other textual influences. But this was not surprising given the nature of the classroom
preparation for writing. Students need a great deal of assistance to learn how they can work with previous textual experience in narrative but, at the same time, create a text that differs from what they have read or viewed. The challenge for teachers is to create strategies for opening up for the students the potential of the genre and how the activity sequences of the field, or fields, under focus can be manipulated in various ways and evaluated to create the narrative genre.

As with Writing Situation 1, one could predict from the register analysis of Writing Situation 2 that the students might write recounts, observations or narratives. It would also seem probable that less capable writers might encounter problems in handling successfully the generic structure of any of these narrative type genres as none were dealt with in any explicit fashion in the classroom. Successful development of the vicarious experience field could also be problematic as no steps were taken to ensure that all students had had experience of it. One could therefore predict that some students might have difficulty in developing the activity sequences of the field and that they also might have difficulty with the tenor of the text too, as the relationships of participants in the text were only dealt with incidentally in the context of the discussions about field.

As the mode experience in the classroom was exclusively oral, students who were unable to draw on experience of reading texts about the set topics could have considerable difficulty in developing the mode of the text. On the other hand proficient readers, drawing on their own reading experiences, could be seen to have an implicit advantage in developing the written mode successfully. In other words it seemed likely that in comparison to the task set in Writing Situation 1, there may be a greater difference between the successful and unsuccessful texts because of the differences between students in respect of experiences with the fields and the mode.

5.5.2 Student Composition: Second Order Register
The second order register values will be determined by examining Texts 3, 4 and 5. The generic and register analysis of the three texts will lead to their evaluation and to an evaluation of the preparation of context in the pre-writing situation. In the classroom, Text 3 was judged a successful piece while Texts 4 and 5 were considered poor pieces of writing.
5.5.2.1 The Generic Structure of Text 3

Figure 5-10 shows the generic structure of Text 3 which was classified as a narrative. The stages are: Orientation 1 ^ Complication 1 ^ Evaluation 1 ^ Resolution 1 ^ Orientation 2 ^ Complication 2 ^ Evaluation 2 ^ Resolution 2. The stages of Text 3 are those of narrative. The general criteria used for this classification were identified in 5.4.2.1.

FIGURE 5-10: Text 3: The Space Ship Story: A Narrative

Orientation 1
It was a beautiful Saturday night. Looking up at the sky it was like hundreds of a Christmas Tree’s branches each one with a thousand lights.

Complication 1
Then, as if from nowhere, an orange thing blurred into the sky with tremendous speed. It looked like a meteorite with red and blue sparks. I thought it would burn up. It began to sink. I watched it fall. The thing seemed to slow down. It hit the ground about 200 m. away. I heard an explosion, then raced forwards. It looked like the core of a space capsule. The back of the capsule was on fire.

Evaluation 1
The heat was unbearable.

Resolution 1
I shielded my face, rushed up the front and dragged the person out. (He had cuts all over him.) I carried him about 20 metres when I heard a deafening explosion. The entire ship burst into flames. I took him back to my house, called an ambulance. They took him to intensive care. After a week he was in a satisfactory condition.

Orientation 2
Every time I visited him he told me this interesting story about him escaping from these aliens and back to Earth in this gigantic vessel which had burnt up. In the first visit he told me his name, John Graves. John also told me in two weeks we would have an Invasion. A fleet of 12 vessels shall converge upon the Earth. There will be many deaths and terrible destruction. We told the police but they said, “You’re nuts!” During the two weeks there were a lot of U.F.O. sightings.

Complication 2
Then when the two weeks were over a rain of terror hit the Earth. Ships were firing this way and that way.

Evaluation 2
John knew there was only one way to stop them. His plan was to guide them into each other.

Resolution 2
One of them landed near us. We reached it by dodging phaser fire and climbed into the hold of the ship. John and I gradually made our way to the control room, flew the ship towards another one, then escaped in a pod. We did this with every ship and so saved the planet.

Each stage of the narrative was also identified in respect of semantic properties.

Orientation 1: Orientation 1 in Text 3 is a locative setting in time and space. The description of the night sky, it was like hundreds of a Christmas Tree’s branches each one with a thousand lights, identifies the text as a written one with a literary ‘flavour’. It would be most unusual for a speaker to begin a narrative type genre with this kind of poetic description. Interestingly, there is no introduction of the main characters.
Complication 1: The next stage of Text 3 is Complication. It deals with a problem leading to a crisis. A strange object appears in the sky and eventually crashes to the ground. There is an explosion when it hits the earth and is on fire. The narrator is an onlooker during these events. The Complication is developed through the usual sequence of events associated with an air or space craft landing changing, so that instead of the craft landing normally it crashes. The writer handles this aspect of the field to create some suspense regarding the outcome of the events. Although the strange object is clearly in trouble it is by no means certain whether it will land safely or crash as the writer moves between the usual and unusual sequence of events associated with the field. For example, he writes, I watched it fall, giving the impression that the craft might crash, but follows that message with, The thing seemed to slow down. Even the following message, It hit the ground about 200 metres away, is inconclusive regarding the landing of the craft. The next message, however, makes it clear that a disaster of some kind has occurred: I heard an explosion.

A crisis point is reached at the end of the stage when the narrator races up to what looks like the core of a space capsule and finds the back of it on fire. At this point the reader's attention is implicitly focussed on a number of possibilities: the possible occupant or occupants of the craft; if it is unoccupied; some evidence of where it has come from and the purpose of its flight. These matters are unknown and, of course, the fire has to be dealt with. The inconclusiveness of all these things help the reader to locate the text as a narrative.

Two of the principal participants are introduced in this stage, the narrator, and an orange thing. The identity of 'an orange thing' remains indeterminate thus creating some sense of suspense and mystery. The only elaboration regarding the appearance of this participant is given in terms of what it looks like rather than what it is. Until the end of the Complication stage it is only 'an orange thing' which is involved in the actions of the Complication; the narrator is observer until the craft crashes. At this point the narrator raced forwards.

Evaluation 1: Evaluation 1 in Text 3 is a single message: The heat was unbearable. The message clearly relates to the preceding events in that the heat the narrator has to endure is a consequence of the events that have gone beforehand: the explosion, the fire etc. At the same time it points to the heroic qualities that will be needed to deal with the burning craft. The evaluative message occurs between the Complication and Resolution stages, and briefly suspends the action.

The Evaluation is certainly limited and rather weak when one considers that very little of the potential for developing this stage has been taken up by the
writer. (Compare it, for example, with Evaluation in Text 1 by the same writer and with the Evaluation stage in the model narrative analysed in Chapter 4). There is no reaffirmation of the events or any speculation about the predicament of any possible occupants of the craft. There is no dilemma for the narrator regarding his course of action and no predictions about the likely outcome of the crisis. In other words the preceding events are not made as significant as they might be and the crisis point is not well highlighted. As a consequence there is a loss of suspense regarding the development of the events and what their outcome will be.

Resolution 1: In this stage the crisis of Complication 1 is resolved. The narrator, now well and truly in the role of hero, rescues the pilot of the space craft who is taken to hospital where he recovers. The sequence of events are what one would expect in these circumstances: rushed up the front, dragged the person out, carried him, took him, called an ambulance etc. Shortly after the narrator dragged the pilot from the burning craft it burst into flames and was completely destroyed. So the narrator saved the pilot from certain death. Throughout this stage both the narrator and the pilot are involved in the events depicted but they have two quite distinct roles: the narrator is the hero who saves the pilot. The pilot, on the other hand, does not initiate actions; he is on the receiving end so to speak.

Although the first Resolution stage of Text 3 deals satisfactorily with rescuing the pilot there are still matters that remain a mystery: the identity of the pilot; where he came from; the purpose of his flight etc. These unresolved matters point to further stages of the text.

Orientation 2: Orientation 2 identifies a character introduced in Complication 1 and predicts events to come. The character identified is the pilot, John, and the reason for his flight to Earth is given. The prediction of events that occurs here is quite different from that of Evaluation 2 where the main character or characters reflect upon possible courses of action to take to solve the predicament they are in. What is predicted here are the events of the Complication stage: that there will be an invasion of Earth by aliens, causing death and destruction. The pilot and the narrator, who now have joined forces, warn the police about this but their claims are dismissed. It is this reaction which makes it possible for the narrator and John to take responsibility for preventing the invasion and thus take up the role of 'heroes' in the events of the narrative.
Complication 2: This stage presents a problem although it is only minimally developed. There is no crisis point and there is no build up of suspense about the outcome of events. Complication 2 is developed differently from Complication 1. There is no usual or expected sequence of events that changes in some respect. The field, that of warfare, is one where there are two distinct groups of participants who take up opposing roles as an inherent aspect of their participation in the field. So the narrator and the pilot are opposed to the invaders.

It is apparent the writer has not developed Orientation 2 and Complication 2 as successfully as the first stages of the text. Certainly the latter stages were, in some respects, more difficult ones for him to develop. Writing in the first person always brings with it the problem of introducing information that is not known to the narrator. The development of Complication 2 depends very much on John, the pilot's input about the possibility of a space invasion. This was given in the Orientation. But the writer gets sidetracked when he brings in the police as a possible ally. This comes to nothing. The reader has a strong feeling by the end of Orientation 2 that the writer is not sure how to develop the text dealing with these events. For young writers there is a problem of stamina to take into account here. It is hard work for them to develop a written text at some length and one often finds where there is a recursion of stages that the writer finds it difficult to maintain development in the latter part of the text at the same level as the first.

Evaluation 2: Evaluation 2 comprises a prediction about how to defeat the invaders of Earth. Only one course of action is suggested. Once again this stage is rather weak. Only one of the Evaluation properties has been taken up by the writer. However, the action of the Complication, brief as it is, is suspended by the Evaluation. It is resumed in the Resolution.

Resolution 2: In this stage the problem is resolved. The narrator and the pilot put their prediction into action with a particular sequence of events that constitute a successful thwarting of the invasion. The end of the stage is clearly signalled: We did this with every ship and so saved the planet.
5.5.2.2 The Register of Text 3

Figure 5-11 shows the values for the register categories of Text 3.

**FIGURE 5-11: Field, Tenor and Mode in Text 3**

**field:** invasion of Earth by creatures from 'space'. Two subfields can be identified: one dealing with the crash of a single spaceship where the pilot, after being reached by the narrator, warns of the impending invasion; the other dealing with the invasion and its defeat by the two heroes, the narrator and the pilot, John. The first subfield is denoted through material Processes realized lexically by: burn up, sink, fall, slow down, hit, shielded, rushed, dragged, carried, burst. The second subfield is denoted through material Processes realized lexically by: guide, landed, reached, climbed, flew, escaped, saved.

**tenor:**

(1) relationship between the narrator and the pilot
contact: unknown to each other until the crash of the spaceship
status: equal, became allies to oppose the invading enemy
affect: not dealt with explicitly although a friendly relationship could be assumed from the way John and the narrator cooperate to thwart the invasion

(2) relationship between the heroes and the invaders
contact: unknown to each other
status: unequal: fleet of skilled invaders against two opponents, one, the narrator, an amateur pilot
affect: not dealt with explicitly but hostility between the two groups could be assumed from their actions

**mode:** written: events are contextualized in respect of a range of circumstances; settings are established but the principal participants are not distinguished in respect of appearance and characteristics. Only the pilot John is named.

5.5.3.1 The Generic Structure of Text 4

Figure 5-12 shows the generic structure of Text 4. The stages are Orientation ^ Event Description/Comment. Comment, the evaluative stage which is marked in bold, is interspersed with Event Description.

**FIGURE 5-12: Text 4: That Night: An Observation**

**Orientation**
I was frightened when I first saw the old house.

**Event Description/Comment**
There were old people and they were like witches. You should see them! The house was like a rat house.

Text 4, is an observation. The focus is on participants, the house and the old people, rather than events. There is no temporal sequence apart from one temporal conjunction occurring between the messages of the Orientation. The text is not a recount as it does not deal with how participants got from A to B, as to speak, and the activities they were involved in on way. Nor does it deal with a sequence of
problematic events leading to a crisis which has to be resolved as is the case with narrative.

The two brief stages of the observation were identified in terms of general semantic properties.

**Orientation:** The scene is set through an event and the narrator's reaction to it. This opening sentence was given to the class as a possible 'starter' for their writing. It points towards the development of a narrative text. It conveys some sense of mystery about the house and some atmosphere of suspense about the mystery. In other words 'unusualness' is foregrounded from the beginning as a reaction of fear is not the usual response to seeing a house for the first time.

**Event Description/Comment:** The focus given in the Orientation stage towards the type of events that might follow is not developed in the remainder of the text. There is one message, *There were old people*, which can be identified as Event Description followed by messages that are evaluative in respect of the participants. These constitute the Comment stage of the text. One evaluative message, the exclamation, *You should see them* is realized by the choice for [modulated: declarative] in the mood system. This is a common choice for creating evaluative meanings in the spoken mode. Indeed it gives the sense here that the writer is 'talking' directly to the reader.

5.5.3.2 The Register of Text 4

Figure 5-13 shows the values for the register categories of Text 4.

**FIGURE 5-13:** Field, Tenor and Mode in Text 4

**field:** a house; some people  
(Note: the field cannot be characterized as an activity sequence.)

**tenor:** relationship between the participants in the text: the narrator, the old house and the old people  
contact: first sighting and meeting  
status: unequal, elderly people, young narrator  
affect: fear and dislike in respect of the narrator and the house; dislike between the narrator and the people

**mode:** written: but in many respects more like a spoken text. Participants are not given an identity in respect of particular characteristics; no settings are established, e.g. time and place
It is apparent that Text 4, quite apart from differences in length, is a different text type from Text 3 although both were the products of the same classroom writing situation. Evaluation of the texts will follow the analysis of Text 5 which, like Text 4, was judged a poor piece of writing.

5.5.4.1 The Generic Structure of Text 5

Figure 5-14 shows the generic structure of Text 5 which was classified as a recount. The stages are Orientation ^ Record. The label - Reorientation indicates the absence of an obligatory stage of the generic structure.

FIGURE 5-14: Text 5: The Old House: A Recount

Orientation
I was frightened when I first saw the old house. My friend and I were frightened because the window and door closed and opened all the time.

Record
My mother said, "We’ll be living there in two weeks." I shook! Two weeks were up. My mother said, "Have you got everything?" I asked if my friend could come for a week and she said, "Yes." We walked in the house. I looked at my bedroom. At night my girlfriend and I could not get to sleep. We walked through the house. My girlfriend held on to me. My girlfriend heard a noise and we ran back to the bedroom.

- Reorientation

The stages have been identified according to the semantic properties set out in Chapter 4.

Orientation: The first message sets up some expectation that a setting will be established with the old house. The focus is visual: I was frightened when I first saw the old house. (This opening message was given to the class by the teacher.) But, as in Text 4, the expectation is not fulfilled. The writer goes on to write about actions, the windows and doors opening and closing all the time. Two of the main participants, the house and the narrator, are introduced but no information about their appearance or other characteristics, is given.

Record: The focus here is on a succession of events although the reader gets the impression that the writer was attempting to develop a problem leading to a crisis. For example, the narrator’s response to the news that she will be living in the old house is I shook. The events switch from those of the most usual and everyday experience; moving house; asking a friend to stay; to some a little more out of the ordinary like, my girlfriend and I could not get to sleep; My girlfriend heard a noise. But nothing is made of these. There is no usual sequence of events that goes awry so that a problem leading to a crisis is developed. For this reason the stage has been
designated Record rather than Complication although it seems likely that the writer was aiming to write the latter. Apart from the message, I shook, which has a strong interpersonal flavour, there are no interpersonal meanings to give significance to the experiential ones. For example, at the end of the Record the following messages occur: My girlfriend heard a noise and we ran back to the bedroom. One would expect, at this point, that interpersonal meanings would occur to give the previous events their significance and help move the text towards a crisis point of some kind.

5.5.4.2 The Register of Text 5

Figure 5-15 shows the values for the register categories of Text 5.

**FIGURE 5-15: Field, Tenor and Mode in Text 5**

**field:** moving house; a friend coming to stay; exploring the new house. No activity sequence can be identified to denote the field. Material and behavioural Processes are realized lexically by living, come, walked, looked at, slept, held on to, ran

**tenor:**

1. relationship between narrator and the house
   - contact: recent, limited
   - status: unequal, human participant, inanimate participant
   - affect: fear and apprehension on the part of the narrator
2. relationship between narrator and mother and friend
   - contact: frequent
   - status: narrator and friend equal
   - affect: friendly

**mode:** written: but influenced by spoken; almost no contextualization of events in respect of circumstances; characters are not given an identity; the house where the events are set is not given a distinctive appearance

There is no Reorientation to conclude Text 5 and the absence of this stage is apparent to the reader who feels the events of the text are left 'up in the air' without an adequate return to some kind of status quo to conclude the text satisfactorily.

5.5.5 Relating Texts 3, 4 and 5 to the Development of the Cultural and Situational Contexts in Writing Situation 2

Texts 3, 4 and 5 exemplify agnate genres: narrative, observation and recount respectively. Each is a narrative type genre, but as described in Chapter 4, each can be distinguished generically in respect of stages as a distinct text type or genre. All were produced from a writing situation which implicitly focussed on narrative in the pre-writing preparation and which appeared to seek narrative writing from the
students. In considering how the pre-writing situation was developed before these texts were produced it was predicted that different narrative type genres could result from Writing Situation 2. The three texts analysed show this to be the case.

Given the implicit focus on narrative in the pre-writing situation it is not surprising that Text 3 was highly regarded by the teacher, at least in comparison to the other texts produced by the class. Text 3 is a reasonably well formed narrative in respect of its generic structure while Texts 4 and 5 exhibit problems. Text 4, the observation, is so brief that it takes up little of the potential to create meanings in the genre; while Text 5 is incomplete in respect of both evaluative meanings in the Record stage and the final stage of the genre, Reorientation. Again it is not surprising the writers had these problems because the generic structure of the narrative type genres was not dealt with in any explicit fashion in the pre-writing situation.

Text 3 is interesting because of the writer's use of recursion in structuring the stages of his narrative. The student writer articulated something of his understanding of the potential of narrative structure during a conversation with the researcher about his preference for writing narratives about fields of vicarious experience. This particular student had a strong aversion to writing narratives about actual experience and was not at all pleased with the field focus for Text 1. When questioned about this he stated that he enjoyed writing narratives about vicarious experience because 'it was possible to have more than one thing going wrong'. You could keep going with one problem after another. In real life he said you usually had only one thing going wrong at a time and then that got 'sorted out'. For this reason he preferred writing about vicarious experience where he could develop one problem after another. The student writer revealed quite clearly that he was working consciously with some understanding of the potential of narrative structure which he had learned through a range of experiences, particularly reading. If the teacher was working with a clearly articulated understanding of the structure of the narrative type genres she could tap this kind of knowledge held by students to develop interesting activities for the entire class to share and benefit from in the development of their narrative writing abilities.

Text 3 also reveals, however, that the writer still has much to learn in developing command of narrative. This is not surprising given that he is a primary school student. The stage Complication 2, for example, is minimally developed. The activity sequences of this stage could be more extensively developed to build up
to a crisis point as far as the inhabitants of Earth are concerned. But this too is part of the problem: the writer is working in a vast field of war activities and invasion which involve many different participants, both animate and inanimate. There are choices to be made about which activity sequences to foreground.

This very brief evaluation of Text 3 which brings out both the strengths and some of the weaknesses of the student's writing enables the teacher to plan for developing classroom situations which give the writer practice, in an interesting way, in developing the activity sequences of Complication 2 in a variety of ways.

The field of Text 3 is highly derivative. The latter part of the narrative where the heroes thwart the invasion is a straight 'take' from the film Star Wars. But this too is not unexpected due to the type of inter-textuality that was deliberately built up in the pre-writing situation. Yet the teacher was critical of the text for drawing on another text in such a way. It is important to note too, that the writer did this most obviously in the Resolution. In the researcher's experience young writers often find it much easier to develop activity sequences leading to a crisis point in the Complication than to resolve the problem satisfactorily in the Resolution. These matters can be dealt with in a variety of ways: through role plays, through building up alternative solutions to the same problem and through examining the strategies used by professional writers in narratives for young readers.

The tenor of Text 3, in respect of the relationships between the main characters, could be better developed, perhaps with attention being given to dialogue between the main characters at key points. It is interesting to note the only line of dialogue in the text, You're nuts, spoken by the police, is quite inappropriate given the serious situation the writer is attempting to build up. Support for this claim comes from the many times the writer has read this text aloud to groups of teachers. At this point they always laugh, indicating that the tension the writer is trying to build up is inadvertently broken.

The student writer's previous reading experiences also reveal their influence in his development of mode. Settings are established and events contextualized through a range of circumstances in a way we associate with written narratives. The Orientation is a good example of this with its description of the night sky, although some teachers have commented to the researcher that they regard this as a self-conscious and derivative piece of writing. What they fail to
appreciate is that the student writer is aware of the need to create 'a world' for his narrative and to do this he draws on the worlds of other narratives. Inter-textuality is for him a resource which enables him to meet the demands of the writing task. As the narrative proceeds, particularly from the point of the invasion onwards, there is not the same attention given to creating settings or the appearance of participants, such as the invading space craft. These are all matters the writer could be encouraged to work on, particularly if his final publication of the narrative were to be accompanied by illustrations. Nevertheless, Text 3, in comparison to Text 1 by the same writer, is handling the written mode quite differently in its attempt to create a world of its own.

Texts 4 and 5 illustrate clearly how students can flounder when the genre and register they are asked to develop in a written text have not been well developed for them in the pre-writing situation. These students, both poor readers, need narratives read to them with a strong focus on the 'key points' in respect of generic structure. They need to role play the activity sequences associated with experiences in a haunted house; to tell these in ways that are appropriate to the written mode; to experiment orally with different crisis points in the Complication stage and the various ways they could be resolved. They need to practise creating 'a world' for their narratives with distinctive places and people. None of this can be done in a single lesson or even a few. These matters must be worked on over time and related to reading narratives so that writers develop their narrative writing abilities with confidence.

The assessment of Texts 4 and 5 reflects very clearly the inadequacies of the contextual preparation in the pre-writing situation. Neither text is well developed generically and neither develops the field consistently in terms of activity sequences. The reader senses the writers don't know 'where to go next'. Nor do they contextualize events so that circumstances and the characteristics of participants help to create the text's 'own world'. The writer of Text 5 made clear to the researcher how she could have been assisted by better textual preparation when she was talking about writing in English in Year 7, the first year of secondary school. When the researcher asked her what was the most helpful advice she had been given in secondary school to improve her writing she stated it was her English teacher giving her a plan for writing her first narrative of the year entitled Lost in the Bush. The plan she showed the researcher, although focussing on the field, clearly established Complication and Resolution stages for the text, although these terms were not used.
5.6 Writing Situation 3

5.6.1 Teaching Activities: Second Order Register

Once again the questionnaire responses for this writing situation stated that the purpose of the writing task was to gain experience in story writing. The teacher stated the students had had previous experience in story writing. The students were asked to write about a happy, funny or exciting experience they had been involved in. They were also told that an outside audience of student teachers would read the stories to find out about the interests and experiences of this primary school age group. The class prepared for the writing by sharing their experiences orally in a class discussion.

On the basis of the questionnaire responses the following description is given of the second order register values for the teaching activities.

**FIGURE 5.16: Teaching Activities: Second Order Register**

*Second order field:* actual experience: happy, exciting activities or surprises

*Second order tenor:* dealt with in talking about participants in the second order field

*Second order mode:* not dealt with directly as pre-writing textual experience was oral

As with the previous writing situations our first task is to consider what the students had to work with in developing the cultural and situational contexts of their texts. Throughout the three writing situations examined in this study, the stated purpose of the writing task was to gain practice in writing a genre designated as 'story'. However, as the preparation focus in all instances was experiential and the sharing of experience was in the oral mode, there was no explicit work on generic structure.

There is a significant difference in Situation 3 in the focus given to the experience the students were to write about. The focus of this task was primarily evaluative and attitudinal in relation to an experience. 'Happy', 'exciting' and 'surprising' interpretations can be given to a range of experiences across many different fields. Undoubtedly this emerged in the classroom discussion before writing and one would predict, therefore, different fields to be chosen by the students for their texts.
This focus is also a hard one for students to handle in constructing a narrative. Consider the fields of invading Earth, exploring haunted houses, and even fighting, that were focussed on in Writing Situations 1 and 2. These are readily associated, in our culture, with the problematic and unusual in terms of their activity sequences and hence may be more accessible for students to use in constructing the narrative genre.

This is not to say that happy, exciting experiences in different fields cannot be constructed as narratives. But they do present greater challenges when there is no deliberate foregrounding of the unusual, which is a hallmark of narrative, in the activity sequences of a given field. For example, a visit to the zoo may well be regarded by many young writers as an exciting experience but to fashion this into a narrative involves working with the activity sequences so that a problematic situation, leading to a crisis, is developed and this in turn must be resolved in some way.

One might predict, therefore, that narrative would be an unlikely generic choice for this writing task and that recount and observation would be the narrative type genres more likely to be chosen by the students. One would also predict, given the focus on actual experience, that the students would have 'something to write about' and that a range of fields would be chosen.

Once again the focus on actual experience which was reconstructed in the oral mode in the pre-writing situation would also be likely to influence the handling of mode in the written texts so that the texts would be organized, in some respects, more like spoken than written ones.

In the following analysis of first and second order registers for student composition we shall see how the students made use of the contextual development in the pre-writing situation for the production of their own texts.

5.6.2 Student Composition: Second Order Register
As with Writing Situations 1 and 2 the second order values are ascertained by examining Texts 6 and 7 produced by the writers. The texts are then evaluated to determine their generic and register strengths and weaknesses which are considered in relation to the handling of context in the pre-writing situation. The classroom
teachers judged Text 6 to be a successful piece while Text 7 was considered a poor piece of writing.

5.6.2.1 The Generic Structure of Text 6

Figure 5-17 shows the generic structure of Text 6 which was classified as a recount and judged by the teacher as a successful text. The stages are Orientation/Synopsis ^ Record ^ Coda. Text 6 is typical of many recounts written by school students as it deals with a school excursion.

It exhibits the typical structure of recount: how a person, or persons, proceed from point A to point B, or, more accurately in this instance from place A to place B. Minor crises may occur but there is no focus, as in narrative, on the development of the activity sequences in a particular field in such a fashion that a problematic outcome is created with a major crisis point being reached at the end of the Complication stage. Nor is there any pattern of opposition or conflict in regard to the participants in the text. In Text 6 the narrator is one of a group who apparently travel and sightsee together as a harmonious party. There is also a pattern of ongoing evaluation as an essential component of the Record stage.

**FIGURE 5-17: Text 6: The Rock: A Recount**

**Orientation/Synopsis**
Last year I went on an excursion to Ayers Rock with my father's school.

**Record**
We flew to Alice Springs and saw all the places of interest. On the third day we had to travel 400 km. to Ayers Rock. We left our camp at 6.00 am and arrived about 2pm. That night we pitched camp. Unfortunately in our tent the canvas was ripped where the pole went. Because of this we had to scavenge around for a can lid to place on the top of the pole. The next morning we climbed the rock. We started at 7.00am. It was a hard climb. The face was about 45 degrees at the start. Then it went up to about fifty degrees. When we were about at the end of the yellow line we could see what looked like a garbage tin. It turn out to be a plaque. On the way down it began to get hot. It became hotter and hotter and it was only about 8.00. The next morning we woke up to take photos of the sunrise. It was 4.50 am. We began to curse the weather bureau for getting us up an hour early.

**Coda**
But, after all these incidents, I'm glad I went.

Each stage of the recount was identified in respect of semantic properties identified in Chapter 4.

**Orientation/Synopsis:** The first stage of Text 6 is Orientation/Synopsis. The Orientation gives a locative setting of time and place and introduces the main character, the narrator. Something of an overview of the experiential meanings is
given when the narrator states he went on an excursion. As was the case with Text 1 this stage is very brief. Once again the field is one of actual experience and the events are a likely field source for oral texts. This may explain the minimal development of this opening stage of the text.

Record: The focus of this stage is on the succession of events that constituted the excursion. There are minor difficulties encountered such as the canvas of the tent being ripped but nothing is made of these and there are no problems that are developed into a fullblown crisis. There are some interpersonal meanings that give the events of Record their significance. The narrator says of Ayers Rock: it was a hard climb. Towards the end of Record he states: We began to curse the weather bureau for getting us up an hour early. The text would have benefitted from a stronger interpersonal focus. It is rather 'flat', for example, in that part of Record where the narrator writes about the problems they had with the tent. Something about the reaction of the tent's occupants would have given these events more significance.

Coda: The concluding stage of Text 6 gives a summing up that expresses the narrator's reaction to the events of the excursion.

5.6.2.2 The Register of Text 6
Figure 5-18 shows the values for the register categories of Text 6.

FIGURE 5-18: Field, Tenor and Mode in Text 6

field: travelling in the Northern Territory: visiting Alice Springs; camping out; visiting Ayers Rock. The field is realized lexically by: *excursion, travel, pitched camp, climbed*, etc.

tenor: relationship between narrator and fellow travellers: school students and teachers contact: frequent during period of trip. Participants were also known to each other before travelling.

status: narrator and fellow students, equal

affect: between both groups, apparently friendly, co-operative

mode: written: events contextualized mainly in terms of time and place influence of oral mode can be detected in the handling of field: knowledge is assumed about where Alice Springs and Ayers Rock are; Ayers Rock is not given any distinguishing characteristics, in respect of appearance, size, etc.
5.6.3.1 The Generic Structure of Text 7

Figure 5-19 shows the generic structure of Text 7. Text 7 was identified as a recount but was judged less successful than Text 6. It was, however, considered to be the most successful text written by this writer throughout the year.

The stages of Text 7 are: Orientation ^ Record ^ Coda.

**FIGURE 5·19: Text 7: At My Home: A Recount**

**Orientation**
One day I asked my dad could I get my rooster and chop its head off and my dad said, "Yes."

**Record**
Then I got the axe and got the rooster and tied its legs up. Then I got a bit of wood. Then I got the rooster and put the head on the wood. Then I went 1, 2, 3 and the head came off. Then I got it and put it on the fence and let it drain the blood out. Then I got it and I took it inside. Then I got some hot water. Then I soaked it. Then I started to pluck it. Then when it was finished I got it in cold water. Then my mum said, "Are you finished?" I said, "Yes." Then I took it down. Then I came inside to get some cold water. Then I went down the back. Then my dog started to smell the chicken. Then I said, "Go away, you mut!" Then I started to gut the chicken. Then my mum said, "Are you finished?" I said, "Yes, can you get a plastic bag?" Then my mum put it in the fridge.

**Coda**
Then two days later my mum cooked it and my mum said it was like a bit of rubber.

The stages of Text 7 were identified according to the criteria established for recount in Chapter 4.

**Orientation:** In the first stage of Text 7 the writer gives an overview of the events to come: that he is going to kill his rooster. There is one element, one day, which gives a time setting for the events and indicates a narrative type text is almost certain to follow.

**Record:** This stage deals with the succession of events involved in killing the rooster. The events occur in their usual, expected sequence. There are no major problems. The only difficulty that occurs is when the dog starts to sniff the chicken after it has been hung up to drain. The stage is incomplete as there are no interpersonal, evaluative meanings to do with killing and preparing the chicken. (The lack of evaluative meanings is indicated by the minus sign -, occurring to the right of the stage label.) As a consequence this part of the text reads as being almost pointless, like instructions for killing a chook, although it is not intended to be that.

**Coda:** The point of the text is made explicit in the Coda. After all the preparations the verdict of the narrator's mother is that 'it was like a bit of rubber.'
5.6.3.2 The Register of Text 7

Figure 5-20 shows the values for the register categories of Text 7.

FIGURE 5-20: Field, Tenor and Mode in Text 7

**field:** killing a chook for eating
The field is realized mainly through material Processes with the narrator and the chook as the principal participants: got the axe, tied its legs up, the head came off, soaked it, started to pluck it and so on.

**tenor:**
1. relationship with narrator and rooster
   - contact: regular
   - status: unequal, narrator has 'life and death' power over the bird
   - affect: neutral
2. relationship between narrator and parents
   - contact: regular
   - status: unequal, narrator asks father's permission to kill the chook
   - affect: apparently friendly

**mode:** written: but strongly influenced by spoken; minimal contextualization of events through circumstantial roles; lack of development of identity of characters; development of text through explicit conjunctive relations

5.6.4 Relating Texts 6 and 7 to the Development of the Cultural and Situational Contexts in Writing Situation 3

For the first time in the three situations sampled, both texts are of the same genre, recount. For the first time too, the text judged successful, Text 6, is shorter than the unsuccessful one, Text 7. The analysis of the register for teaching activities suggested that the attitudinal focus on an exciting, happy experience could well lead to students writing the recount genre as has been the case. The teacher was not pleased with field choice made by the writer of Text 7. The teacher's value judgment about the appropriateness of the choice of killing a chook for table as a 'happy' experience influenced his evaluation, he told me, of the quality of the text. Text 6 deals with a school excursion, not a day trip but a longer period in the Northern Territory of Australia. The destination was many thousands of kilometres from the boys' home city, Sydney.

There are differences in the handling of recount structure in Texts 6 and 7. In Text 6 there is an ongoing evaluation of events throughout the text, which gives them their significance: for example: it was a hard climb; it became hotter and hotter; we began to curse the weather bureau. Finally the Coda gives a significance to all that went on during the trip. But after all these incidents, I'm glad I went.
The Record stage of Text 7, on the other hand, deals with the activity sequences of killing the chook without any expression of attitude or significance until the Coda is reached. The researcher has read this text to many groups of teachers and although they are delighted by the Coda they react adversely to what they regard as the 'cold' account of the killing of the rooster. The Record stage is incomplete because of its lack of evaluative meanings. It could also be argued, however, that the ironical comment of the Coda is heightened by the absence of evaluative meanings earlier.

The point is that the generic structure was not dealt with in the pre-writing situation, and although the focus on the events to be written about was attitudinal, this was not focussed on in any specific way to help students make the appropriate linguistic choices for creating such meanings.

The fields of actual experience chosen by both writers influenced the mode of the texts. Field information was assumed to be shared and there was no extensive development of settings in either text; nor was there any attempt to give participants distinctive characteristics: there was no information about the appearance of the rooster, nor of Ayers Rock (now known as Uluru), a most significant feature of the Australian landscape. There is no doubt fields of actual experience provide activity sequences for students to work with in writing but the evidence from this sample suggests that it is likely to restrict some writers in their development of the written mode.

5.7 Conclusions

What emerges clearly from the analysis of the way the cultural and situational contexts were developed for the seven texts of the sample is that the classroom preparation was inadequate for young writers who were learning to control particular genres and registers in the written mode. Although the teacher seemed to seek narrative texts from the students the preparation for writing was so general that no clear explicit generic focus emerged. It is not surprising therefore, that the writers of Texts 2, 4, 5 and 7 were floundering in their efforts to meet generic and register demands that were not made clear to them. For the writer of Texts 1, 3 and 6 who experienced some success with his writing, there was no challenge or assistance given to him, through the pre-writing contextual preparation, or through
follow up activities, to develop his writing abilities further. These writers were shortly to face the demands of secondary school writing where it would be assumed that they had control over a range of genres and registers.

### 5.8 Educational Implications

One major cause for concern is that the writers, themselves, are seen as the source of their problems in as much as their intellectual and/or creative abilities are considered inadequate for the writing task. To make this judgment without having first made the best possible efforts to teach the writers how to write is an irresponsible and discriminatory path for literacy education to take. It is irresponsible because important and challenging responsibilities for teaching are no longer seen as part of the teacher's domain. The responsibility for learning is solely the students'. It is discriminatory because some students will still succeed in these situations, because they have been fortunate enough to learn from their own experiences with various texts how to successfully meet the very general contextual demands of the classroom writing situation. But for many students, particularly those from other than English speaking and middle class backgrounds, the curriculum in writing remains firmly hidden.

A major purpose of this chapter has been to demonstrate how the systemic functional model can be used to assess both the teacher’s preparation for writing and the students' written texts. By using the genre and register categories as assessment tools the teacher can evaluate the adequacy of his/her preparation for writing. The students’ texts can also be evaluated by using the same tools. A critical step is to link the evaluation of the students’ texts to the preparation for writing in the classroom. Using the SF model in this way enables ongoing assessment and evaluation to be performed in the classroom.

It is seen to be important in this study that teachers and students share knowledge about the language system and about the way texts are related to their sociocultural contexts. One reason for the sharing of such knowledge is that it enables students to participate in the process of assessment and evaluation, and ultimately to undertake some independent assessment and evaluation of their writing.
The SF model also provides the means for planning the classroom pre-writing situation so that genre, register and language are dealt with according to the stage students have reached in their writing development. It should not be thought that some kind of formula will result from this approach, whereby teachers routinely deal with generic structure and register and language choices in the same way as part of the preparation for every piece of writing undertaken by the students. The pre-writing situation will be planned to deal with genre, register and language according to the stage the students have reached in their writing development. The teacher's plan will be influenced by previous assessment and evaluation of the students' writing of the kind undertaken in this chapter.

However, there will be many occasions when students are introduced to particular genres and registers. In these instances there needs to be very careful consideration of how this introduction will proceed. How will the genre be introduced and explained and so on? The Conclusion of this thesis gives an overview of a genre for teaching writing. (For relevant materials see Christie, Gray, B., Gray, P., Macken, Martin & Rothery in press.)

The current writing curriculum document in New South Wales states that teachers must deal with the matters outlined in the previous paragraphs. But it gives them no tools for teaching or assessing writing. These important activities can therefore only proceed on impressionistic grounds.

5.9 The Construction of Narrative Type Genres

At this stage the narrative type genres of narrative, recount and observation have been distinguished on the basis of generic structure identified in Chapter 4. To present a stronger case for distinguishing these genres it is essential to provide linguistic evidence which shows how distinctive patterns of choice in various linguistic systems interact to construct the stages of the genres. In no sense is this an exhaustive analysis as only choices in the systems of transitivity (including some work on lexis); reference; theme and conjunction will be referred to. These will be described and their patterns of interaction mapped. (When a system is first named in the following chapters dealing with analysis, the name is printed in upper case. After the first naming, subsequent references are in lower case.)
This knowledge is also critical for teachers, not in the sense that they need to undertake extensive analyses of all their students' work, but so that they have some understanding of the linguistic construction of genres which they can use in working with students to improve their writing. The genre and register categories are important tools for planning and analysis but working with students to develop their writing abilities involves knowledge of the language system and how choices in that system construct the meanings of genres and registers.
Chapter 6: The Analysis of the Development of the Text: Choices for Theme

This chapter is concerned with the analysis of Theme. THEME is a grammatical system enabling choices to be made for ordering the elements of the clause as message. In English Theme is realized by the first element, or sometimes elements of structure in the clause. It is the point of departure for the message of the clause (Halliday 1985b: 36). The remainder of the clause is Rheme. But first position is not a necessary placement for Theme which is realized differently in other languages.

The focus in this study will be on how the selection of Theme in the grammar of the clause serves as the method of development of the text (Fries 1983). One aspect of this focus will be the content of the Theme; but other choices for Theme, particularly textual Themes, will be taken into account to gain as comprehensive a picture as possible of the role of Theme in a text's development.

The chapter will deal first with the theme system. The aims of the Theme analysis are then given, followed by the results of the analysis. Texts 1 and 2 are analysed separately. The results of the analyses are then compared. The analysis of Theme in Texts 3, 4 and 5 is compared followed by a comparison of the analysis of Theme in Texts 6 and 7. The figures showing the analysis of Theme are included at the end of the chapter.

6.1 The Theme System

Theme is concerned with the information structure of the clause; with the status of the elements not as participants in extra-linguistic processes but as components of a message; with the relation of what is being said to what has gone before in the discourse and its internal organization into an act of communication.

(Halliday 1967b: 199)

The theme system encodes the meaning potential for the message of the clause in English. Figure 6-1 presents the system for Theme in English at primary delicacy.
The following section gives examples of realizations of choices in the theme system. (For a comprehensive discussion of Theme in English see Halliday 1985b.) The system network shows that topical Themes are the only obligatory Themes. The choice of textual and/or interpersonal Themes is optional.

System 1 presents the choice [textual]. This choice is exemplified in the following clauses from Text 1:

1a When Matthew saw this
1b he took off.
1c So it was me and David Kelly to battle it out.

So is a textual Theme relating the message of clause c to that of clause b.
The choice of [textual] leads to further choices in systems 2, 3 and 4 of [continuative] [structure] or [conjunctive]. Continuative Themes are common in speech or written dialogue. Examples of continuity Themes are: well, now, anyway.

They signal that a new move is beginning which may be a response, in dialogue, or a move to the next point if the same speaker is continuing.

(Halliday 1985b: 54)

Consider the following section of dialogue from a narrative (not in the sample) by the writer of Text 1:

2 a  "Can you fix it?", I asked hopefully.
   b  "Well, I can try", Arthur remarked in a mocking voice.

Here the textual continuative Theme, well, signals that a response to the previous speaker's question is about to be made.

The choice of [structure] is realized by conjunctions and relatives. Examples of structural Themes are: when, as, because, until, etc. The following messages from Text 1 are linked by a structural Theme:

3 a  It all happened
   b  when I was walking home from school.

Structural Themes are obligatory Themes in that their position in English is now fixed so that they come first in the clause. In Example 3b, when, is an obligatory Theme. What is thematized here is the meaning of temporality. Part of the Theme of any such clause is its temporal relationship to another. As Halliday states:

The Theme has to be interpreted as a meaning, rather than as this or that particular item that realizes the meaning. So, for example, the Theme of a clause beginning with 'but' is not so much the word 'but' as the meaning 'contrary to the expectation just set up'.

(Halliday 1985b: 52)

The choice of [conjunctive] is realized by conjunctive adjuncts such as: on the other hand, however, therefore. Such Themes are particularly prevalent in factual genres like exposition and discussion where arguments are developed. In the following example, however, is the conjunctive adjunct linking the messages:
4 a Europe is a favourite destination for many Australian travellers.
   b However, that has changed somewhat since the fall in the value of
      the Australian dollar.

Conjunctive adjuncts are not obligatory Themes. They can occur in other positions
in the clause. Consider the following:

5 I recommend, therefore, that the report be adopted.

As the system network shows it is possible for a clause to have continuative,
structural and conjunctive Themes. The following clause has all three:

6 Well, on the other hand, if the problems continue, a decision will
   have to be made soon.

The choice of [interpersonal] in system 5 leads to choices for Theme which
are to do with the function of the clause as an interactional element. Systems
6, 7, 8 lead to choices of [vocative], [modal adjunct], [wh] or [finite]. The choice [vocative] is
realized by names as in the following clause:

7 Arthur, what's the matter?

Vocatives are not obligatorily thematic: the example above could be rewritten as:

8 What's the matter Arthur?

The choice of [modal adjunct] is realized by items such as the following:
frankly, in my opinion, from my point of view, hopefully, etc. Modal Adjuncts can
be subclassified according to function (see Halliday 1985b: 50) and more than one
may occur in a clause as in the following example:

9 Frankly, in my opinion, the project is not worth considering.

Modal Adjuncts are not obligatorily thematic and can occur in other positions in
the clause.

The choice of [finite] or [wh] as Theme relates to the structure of the clause
as a question. Finite is an element of structure in Mood and is realized by verbs and
modals such as have, is, could, might, etc. Finite is usually Theme in a yes/no
interrogative and carries the general meaning, 'I want to know', as illustrated in the following example:

10 Are you coming tonight?

The choice of [wh] is realized by relatives and adverbs, for example: who, which, when, why, etc. Wh Themes are both interpersonal and topical. The Wh element is a function in the transitivity structure but, like the Finite in the yes/no interrogative, carries the meaning, 'I want to know'. The following clause illustrates a Wh Theme:

11 Who is coming to the party tonight?

The example illustrates the conflation of topical and interpersonal Themes. Who is Actor in the transitivity structure so the initial element in this structure is topical Theme. At the same time it carries an interrogative meaning of 'wanting to know'.

System 9 presents choices for topical Theme. The choice of [adjunct] is exemplified in the following declarative, interrogative and imperative clauses:

12 a After a week he was in a satisfactory condition.
b Tomorrow, are you coming to the conference?
c Quickly, put the flame out!

If the feature [adjunct] is not chosen subsequent choices for topical Theme depend on the mood of the clause, that is whether it is declarative, interrogative or imperative.

The choice of [declarative] in system 11 leads to choices of [subject], [complement] or [process]. The following choices from Text 3 exemplify the element Subject as Theme:

13 a The thing seemed to slow down.
b The ship was hit by phaser fire.

The Complement as Theme is illustrated in the following clause:

14 Absolutely beautiful she looked.
The choice of Process as Theme is probably a less common occurrence in a declarative clause but it can occur as the following clause illustrates:

15 Chasing him everywhere I was.

Written thus the above example seems awkward but one can easily construct a text where such a message might occur:

16 The burglar jumped out the window and I took off after him. He was in and out behind cars and up lanes. Chasing him everywhere I was.

The choice of [imperative] in system 13 leads to a choice of Subject or Process as Theme. (This system has been simplified with some choices omitted.) In the following clause the choice of Subject as Theme is exemplified:

17 You, stand up!

The choice of Process for Theme is common in imperatives:

18 a Stand up!
  b Sit down!

(For a discussion of Process as Theme in imperative clauses see Halliday 1985b.)

6.2 Theme Rheme Structure

Theme is 'what the clause is going to be about' (Halliday 1985b); it is the point of departure for the message of the clause. In English Theme is realized by the initial element, or elements of structure in the clause. It is at least, the initial element of transitivity structure, but may include textual and interpersonal elements as well. The remainder of the message is designated Rheme so the configuration of grammatical functions for the structure of the clause as message is Theme and Rheme. Consider the following clause from Text 3:
Then, as if from nowhere an orange thing blurred into the sky with tremendous speed.

<table>
<thead>
<tr>
<th>Then,</th>
<th>as if from nowhere</th>
<th>an orange thing blurred into the sky with tremendous speed.</th>
</tr>
</thead>
<tbody>
<tr>
<td>textual Theme</td>
<td>topical Theme</td>
<td>Rheme</td>
</tr>
</tbody>
</table>

Then, a textual element, comprises part of Theme together with a topical element, as if from nowhere. So what is thematic in this clause is a temporal sequence, realized by then and a circumstance of Location: place realized by as if from nowhere. The other part of the message, an orange thing blurred into the sky with tremendous speed is Rheme.

6.3 Textual, Interpersonal and Topical Themes

Every clause has a topical Theme but interpersonal and textual Themes are optional. When a clause has multiple Themes the typical order is textual ^ interpersonal ^ topical. The following clause exemplifies the typical order of Themes:

<table>
<thead>
<tr>
<th>However,</th>
<th>in my opinion,</th>
<th>that argument</th>
<th>is wrong</th>
</tr>
</thead>
<tbody>
<tr>
<td>textual Theme</td>
<td>interpersonal Theme</td>
<td>topical Theme</td>
<td>Rheme</td>
</tr>
</tbody>
</table>

That the textual Theme is likely to be first is predictable given that its function is a cohesive one, stamping logico semantic ties between messages in the text.

Topical Themes are obligatory in the sense that there is always a topical Theme in a major clause. It is therefore important to consider the choices for this Theme in terms of functions in the transitivity structure, the structure which constructs experiential meanings in the clause. These will be examined in indicative: declarative clauses which predominate in the texts of the sample. The topical Theme in an indicative: declarative clause may be a participant role, process or circumstantial role. Consider the Theme Rheme structure in relation to the transitivity structure in the following clause from Text 1:
In this clause I, which is Actor in the transitivity structure, is topical Theme. But the elements of the clause could be ordered differently so that it reads:

<table>
<thead>
<tr>
<th>22</th>
<th>He</th>
<th>was chased</th>
<th>by me</th>
<th>around and around the street</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goal</td>
<td>material Process</td>
<td>Actor</td>
<td>circumstance Location: place</td>
<td></td>
</tr>
<tr>
<td>topical Theme</td>
<td>Rheme</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

By reordering the elements of the clause He, which now has the function Goal, becomes Theme. Another ordering of the elements of the transitivity structure produces a different Theme, a circumstantial role.

Finally, it is possible for the function Process to be Theme in a declarative clause:

<table>
<thead>
<tr>
<th>24</th>
<th>Chasing</th>
<th>him</th>
<th>around and around the street</th>
<th>I</th>
<th>was</th>
</tr>
</thead>
<tbody>
<tr>
<td>material Process</td>
<td>Goal</td>
<td>circumstance Location: place</td>
<td>Actor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>topical Theme</td>
<td>Rheme</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

It was illustrated in Example 15 that such a clause could well occur as part of a text. The transitivity structure choices exemplified above illustrate the range of choices for topical Theme, or, for what the message is about experientially. In Example 21, the message is about I, who is Actor in the transitivity structure. In Example 22 it is
about He who is Goal; in Example 23 it is about Around and around the street which is a circumstance of Location: place and in Example 24 it is about Chasing, a material Process.

6.4 Marked and Unmarked Themes

Typically topical Theme, in a declarative clause, conflates with Subject, an element of structure in Mood, a system within the interpersonal metafunction. The conflation of Subject with Theme is the unmarked choice for topical Theme in the declarative clause. In the following examples from Text 1 topical Theme is unmarked:

25 a Two twits from my class started to pick on me.  
   Unmarked Theme
b Most of them missed.  
   Unmarked Theme
c I threw punches galore.  
   Unmarked Theme

In each of these clauses Theme conflates with Subject. When this is not the case the choice for Theme is marked. Choice of marked Theme is a foregrounding of the speaker's or writer's point of departure for the message. In the following clauses from Text 3 topical Theme is marked:

26 a After a week he was in a satisfactory condition.  
   unmarked Theme
b Then, as if from nowhere, an orange thing blurred into the sky.

In the first clause a circumstance of Location: time is foregrounded as Theme. In the second, a circumstance of Location: place is Theme. The choice of marked Themes will be noted in this study, particularly in relation to generic structure and generic structure boundaries where they may 'mark' the transition from one stage of the generic structure to another.
Chapter 6: The Analysis of the Development of the Text

6.5 Theme Beyond the Clause

Theme Rheme structure can be analysed within the clause and/or the clause complex. Just as there is a choice for ordering the elements of structure in the clause so there is a similar one for ordering clauses that are hypotactically related in the clause complex. The following example from Text 1 exemplifies such a choice:

27 a It all happened when I was walking home from school.
    b When I was walking home from school it all happened.

A marked and unmarked choice for Theme can also be distinguished in the ordering of hypotactically related clauses (Fries 1983: 121). The typical or unmarked sequence is that the Head clause precedes the Modifying clause or clauses. This order is exemplified in Example 27a where It all happened is the Head clause. Where the Head clause precedes the Modifying clause(s) Theme is identified as in a single clause: all the elements of structure up to and including the initial element of transitivity structure are Theme. So in Example 27a the Theme is as follows:

<table>
<thead>
<tr>
<th>Theme</th>
<th>Rheme</th>
</tr>
</thead>
<tbody>
<tr>
<td>It all happened when I was walking home from school.</td>
<td></td>
</tr>
</tbody>
</table>

As exemplified in 27b these clauses could be ordered differently with the Modifying clause preceding the Head. In this case the choice for ordering the clauses is marked and, as a consequence, the Modifying clause is identified as Theme:

<table>
<thead>
<tr>
<th>Theme</th>
<th>Rheme</th>
</tr>
</thead>
<tbody>
<tr>
<td>When I was walking home from school it all happened.</td>
<td></td>
</tr>
</tbody>
</table>

Of course Theme could still be analysed within each of these clauses. Another example of a marked Theme in a clause complex comes from Text 3:

<table>
<thead>
<tr>
<th>Theme</th>
<th>Rheme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Then, when the two weeks were over a rain of terror hit the earth.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Theme</th>
<th>Rheme</th>
</tr>
</thead>
<tbody>
<tr>
<td>textual topical Theme</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Theme</th>
<th>Rheme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rheme</td>
<td></td>
</tr>
</tbody>
</table>

The situation is different in a clause complex where the clauses are paratactically related. As one cannot change the order of the clauses with this logico-semantic relationship there is no choice of Theme at the rank of clause complex. Theme is identified in each clause as if it were a single clause sentence. The following clause complex from Text 3 exemplifies a paratactic relationship between clauses:

<table>
<thead>
<tr>
<th>31</th>
<th>We</th>
<th>told the police</th>
<th>but</th>
<th>they</th>
<th>said, 'You're nuts!'</th>
</tr>
</thead>
<tbody>
<tr>
<td>topical Theme</td>
<td>Rheme</td>
<td>textual Theme</td>
<td>topical Theme</td>
<td>Rheme</td>
<td></td>
</tr>
</tbody>
</table>

In this study the analysis of Theme will focus on the choice of Theme in the clause complex in order to investigate what role marked Themes that are clauses may play in the development of the text. (Note that for the purpose of this analysis clauses in branched paratactic structures involving subject ellipsis are not treated as separate units. The following clause complex from Text 6 illustrates this structure: We flew to Alice Springs and saw all the places of interest. The theme in the clause complex is We.)

6.6 The Role of Theme in the Development of the Text

For linguists the choice of Theme has implications which go beyond the ordering of the message in the clause or complex. Because the system is a grammatical one, the choice of Theme plays a role in constructing the semantic unity of the text through providing a method of development for the 'unfolding' of the text.

The pioneering work on the part played by the choice of Theme in text cohesion has been carried out by Fries (1983).

These choices (choices for Theme) are essentially semantic choices. That is, they are choices of meanings 'what notion will I use as point of departure of the information in this unit?' The answer to that question is textually determined. That is, the answer depends on the role of that particular unit in the total text.

(Fries 1983: 118)

According to Fries, the reasons for choosing different Themes for the point of departure for the message of the clause lies in the role of Theme in the development of text. In other words, while Theme Rheme structures the message
of the clause in its own right, Theme is also a means for relating the message to the preceding or following text or to the context of situation. This point is nicely illustrated in the following passage composed by Halliday.

Now comes the President. It's the window he's stepping through to wave to the crowd. On his victory his opponents congratulate him. What they are shaking now is hands.

(Halliday 1977b: 193)

Each of the clauses in the passage is grammatical but the passage reads badly, almost incoherently. This is because the Theme of each clause does not relate the message of the clause satisfactorily to what has gone before. If the text is rewritten with different clause Themes it reads as follows:

32 The President is coming now. He's stepping through the window to wave to the crowd. His opponents congratulate him on his victory. Now they are shaking hands.

The above text, which can be identified as a kind of commentary of the sort likely to accompany a television news item, now reads very differently. The participants, the President and his opponents, are Theme and they provide the method of development of the text.

Fries' work on Theme, as the method of development in text, has focussed on the content aspect of Theme. His analysis of Theme and Rheme in a number of passages has demonstrated how this aspect of Theme constitutes their method of development. Consider, for example, the analysis of Theme by Fries in the following text:

Brush-Tail Rock Wallaby

1 This is a dark grey-brown wallaby, solidly built, with a long, untapered black bushy tail.
2 Its armpits are black with a pale stripe behind.
3 The face is very dark with a vivid white cheek stripe.
4 The animal frequents caves and rocky ledges separated by grassy terraces.
5 Colonies exist in the Jenolan area and at isolated places along the coast and in the eastern highlands.

National Parks and Wildlife Service, N.S.W., wall poster. no date.

(Fries 1983: 127)
The Themes, which are underlined, indicate that the method of development for this text is the animal, parts of the animal and groups of the animal. These meanings provide the method of development from one message of the text to the next.

Fries does not classify The Brush-Tail Wallaby text generically. It is an instance of a factual genre, report (Martin & Rothery 1981; Christie & Rothery 1989; Callaghan & Rothery 1988; Knapp, D.S.P. & N.S.W. Department of Education 1989). The participant, the brush-tail wallaby which is Theme, is generic. Such a choice for Theme in scientific reports is to be expected as the genre deals with classes of things or living creatures according to the taxonomies of scientific knowledge in Western societies. What is of interest to the systemic linguist, as far as the narrative type genres are concerned, is to identify the method of development in respect of the meanings that are topical Theme; and also to consider whether other types of Theme play a part in the method of development.

6.7 Theme and the Written Mode

Fries' work mainly examines one kind of Theme, the topical or experiential Theme in a written text, in regard to its method of development. But this is only one type of Theme: there are also, as is to be expected, Themes whose meanings correspond to the other two metafunctional components of language, the interpersonal and textual. The role of these Themes in the method of development of a text has yet to be explored. In spoken texts, textual Themes such as conjunctions are commonplace, and serve an important function in assisting the listener to follow the text's logico-semantic development. Consider, for example, part of a spoken narrative introduced in Chapter 4.

33 And there was a fellow in the middle of the street whacking his little boy. The boy was about five years old and he was whacking the daylights out of him. And I thought to myself 'poor little bugger' you know.

In this part of the Orientation there are three textual Themes (underlined) signalling the 'adding on' of information. Such a succession of additive Themes would be considered inappropriate in a written text. Nevertheless, textual Themes do occur in written texts. What is of interest to the linguist is to ascertain where
these and interpersonal Themes occur, and if so, what their role is in the development of texts in the written mode.

6.8 The Aims of the Analysis

The analysis addressed a number of questions regarding choices for Theme which aimed to throw light on how messages are structured to develop the text in narrative type genres. The questions are as follows:

1. What are the patterns for structuring the messages in the narrative type genres investigated in this study in respect of:
   a. topical Themes?
   b. interpersonal Themes?
   c. textual Themes?

2. Are there differences in the 'good' and 'poor' texts of the sample for choices of the different types of Theme?

3. What is the method of development in the texts as far as type of Theme and the content of topical Themes are concerned?

4. Is the method of development related to differences in the generic structure of the texts?

5. Do the choices for Theme reveal differences in the way mode is handled in the 'good' and 'poor' texts of the sample?

6.9 The Analysis

The text was divided into clause complexes for the purpose of Theme analysis. Within each clause complex textual, interpersonal and topical Themes were identified as well as marked and unmarked Themes. The content of topical Themes was also identified.

Two approaches have been taken for the results of the analysis: one presents the number of types of Theme that occur in each text and also the number
of times the same content for topical Theme is chosen. The other looks at the sequential occurrence of types and content of Theme as the text unfolds. The results dealing with the number of types of Theme and occurrence of the same content are presented in tables; the results of the sequential patterns are presented in figures.

6.10 The Results of Theme Analysis: Text 1, The Fight

Figure 6-2 shows the Themes in Text 1 while Table 6-1 shows the number and type of Themes.

TABLE 6-1: Types of Theme in Text 1

<table>
<thead>
<tr>
<th>clause complexes</th>
<th>textual</th>
<th>interpersonal</th>
<th>topical</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>6</td>
<td>1</td>
<td>18</td>
</tr>
<tr>
<td>but (2)</td>
<td></td>
<td>1 I think</td>
<td></td>
</tr>
<tr>
<td>when (2)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>so, if</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
6.10.1 Textual Themes

There are six textual Themes, all of which are structural. Five of these occur in, or in conjunction with, marked Themes. They are as follows:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>But,</td>
<td>still riding,</td>
</tr>
<tr>
<td></td>
<td>textual Theme</td>
<td>topical Theme marked</td>
</tr>
<tr>
<td></td>
<td>he kicked off my bag and jumped off the bike leaving it to fall.</td>
<td></td>
</tr>
</tbody>
</table>

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>b</td>
<td>When Matthew saw this</td>
<td>he took off.</td>
</tr>
<tr>
<td></td>
<td>topical Theme marked</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rheme</td>
<td></td>
</tr>
</tbody>
</table>

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>c</td>
<td>So</td>
<td>it was me and David Kelly to battle it out.</td>
</tr>
<tr>
<td></td>
<td>textual Theme</td>
<td>topical Theme predicated</td>
</tr>
<tr>
<td></td>
<td>Rheme</td>
<td></td>
</tr>
</tbody>
</table>

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>d</td>
<td>When I finally caught up to him</td>
<td>I threw punches galore.</td>
</tr>
<tr>
<td></td>
<td>topical Theme marked</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rheme</td>
<td></td>
</tr>
</tbody>
</table>

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>e</td>
<td>But,</td>
<td>if I was,</td>
</tr>
<tr>
<td></td>
<td>textual Theme</td>
<td>topical Theme marked</td>
</tr>
<tr>
<td></td>
<td>Rheme</td>
<td></td>
</tr>
</tbody>
</table>

The choice of textual Themes foregrounds the logico-semantic meanings which link the messages of the text. Two of the Themes, when, foreground temporal succession; three, but, if and so, in 34c and e foreground consequence and one, but, in 34a foregrounds contrast. The pattern of temporality, consequence and contrast in textual Themes as the point of departure for the messages points to a narrative genre where the usual activity sequence in the field is subverted in some way. The choice of these textual meanings in Theme foregrounds the 'unusual' in the pattern of events depicted in Text 1 and what is unusual is at the heart of narrative
structure. The significance of these Themes will become clearer when the sequence of Themes in Text 1 is examined.

6.10.2 Interpersonal Themes
There is one interpersonal Theme in Text 1, I think, which is Theme in the clause I think I was the victor.

<table>
<thead>
<tr>
<th>interpersonal Theme</th>
<th>topical Theme</th>
<th>Rheme</th>
</tr>
</thead>
<tbody>
<tr>
<td>I think</td>
<td>I</td>
<td>was the victor.</td>
</tr>
</tbody>
</table>

The configuration of transitivity functions, Senser and mental cognition Process, is a grammatical metaphor for an interpersonal structure which would be realized congruently as a modal adjunct such as, in my opinion. (The metaphorical and congruent analyses are dealt with in the transitivity analysis in Chapter 9.)

6.10.3 Topical Themes: Marked and Unmarked
There are eighteen topical Themes in Text 1. Table 6-2 presents these according to whether they are marked or unmarked. Four topical Themes are marked and fourteen are unmarked.

<table>
<thead>
<tr>
<th>TABLE 6-2: Topical Themes in Text 1: Marked and Unmarked</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Marked</strong></td>
</tr>
<tr>
<td>4 (clauses) still riding when Matthew saw this</td>
</tr>
<tr>
<td>When I finally caught up to him if I was</td>
</tr>
</tbody>
</table>

All the marked Themes are clauses which are hypotactically related to the Head clause. These clauses have already been considered in the discussion of textual Themes. Clearly, making a hypotactically related clause Theme is a means for making the logico-semantic relation the point of departure for the message. But as the whole clause is topical Theme it also foregrounds the configuration of functions that constitute the transitivity structure in the clause. In two clauses material Processes are foregrounded, riding, caught up to, in one a mental Process, saw, and
in the fourth a relational Process, was, together with, in three clauses, a participant involved in the Process.

6.10.4 Topical Themes: Clauses as Theme

There are two other topical Themes which merit comment because the structure of the clause, in each instance, contributes to the meaning of Theme. The first is a nominalization which functions as Token in a thematic equative clause:

<table>
<thead>
<tr>
<th>36</th>
<th>What I did mind</th>
<th>was that Kelly kept me occupied while Matthew (better known as Roberts) rode my bike around the cul de sac of the street.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>topical Theme</td>
<td>Rheme</td>
</tr>
</tbody>
</table>

Through this structure the configuration of transitivity functions is made Theme:

<table>
<thead>
<tr>
<th>37</th>
<th>What</th>
<th>I</th>
<th>did mind</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Phenomenon</td>
<td>Sensor</td>
<td>mental: affection Process</td>
</tr>
</tbody>
</table>

What these foreground as the point of departure for the message is the narrator's evaluation, What I did mind, of the events going on around him. In the generic structure analysis this clause has been identified as part of the Evaluation stage of the genre. By foregrounding the narrator's evaluative response as the point of departure for the message of the clause it gives the evaluative meaning prominence in the text.

There is more to be noted about nominalization as far as thematic prominence is concerned: Halliday claims that by equating Theme with Rheme in the relational identifying transitivity structure a semantic component of exclusiveness is added. Halliday states:

... the meaning is 'this and this alone'. So the meaning of what the duke gave my aunt was that teapot is something like 'I am going to tell you about the duke's gift to my aunt: it was that teapot and nothing else'.

(Halliday 1985b: 43)

If we return to the clause What I did mind was that Kelly kept me occupied while Matthew (better known as Roberts) rode my bike around the cul de sac of the street...
it is apparent that the events depicted in Rheme are the only events the narrator did mind. So a meaning of exclusiveness is foregrounded in Theme through the grammatical structure of nominalization in the thematic equative clause.

There is another aspect of the grammatical structure of What I did mind which is significant in respect of the meaning of the Theme. The verbal group, did mind, foregrounds a contrastive meaning in the clause through the auxiliary did. The emphatic did denotes a contrast with previous events which did not annoy the narrator. So a multiplicity of meanings are thematized in the nominalization: the narrator's reaction is foregrounded, as is a meaning of exclusiveness in regard to the reaction to the events depicted in the Rheme and the verbal group structure introduces a contrastive meaning as far as the narrator's reaction to previous events is concerned.

The other Theme where the grammatical structure contributes additional semantic features is a predicated one:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>So</td>
<td>it was me and David Kelly</td>
</tr>
<tr>
<td></td>
<td>to battle it out.</td>
</tr>
<tr>
<td></td>
<td>topical Theme predicated</td>
</tr>
</tbody>
</table>

Internal predication of the form it and be as in it was me and David Kelly to battle it out enables me and David Kelly to be marked unambiguously in written language as 'new' information. (See Halliday 1985b: 59 for a discussion of predicated Themes in English.) There is a meaning of exclusiveness conveyed by the structure: it was me and David Kelly and only me and David Kelly to battle it out. There is also a meaning of contrast:

The predicated Theme structure is frequently associated with an explicit formulation of contrast: it was not ..., it was ... who ...

(Halliday 1985b: 60)

A contrastive meaning is involved in the predicated Theme from Text 1. This can be seen if we consider the previous clause complex, When Matthew saw this he took off. Up until this point the narrator had to deal with two opponents but one 'took off', so rather than facing two opponents he was left to confront one. So a contrastive meaning is again constructed in the text, this time through a predicated Theme.
The analysis of topical Themes in Text 1 in respect of marked and unmarked Themes and clauses as Theme shows how both types of choice construct meanings in the text which are more than the content of Theme. These meanings are created through exploiting the potential of clause complex and lexicogrammatical resources for Theme. The meanings of contrast and exclusivity created through the choice of clause and predicated Themes highlight the fact that contrast is not the exclusive domain of textual Themes.

6.11 The Content of Theme in Text 1

Table 6-3 shows the content of Theme in Text 1.

<table>
<thead>
<tr>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>It all</td>
</tr>
<tr>
<td>Two twits from my class</td>
</tr>
<tr>
<td>↑</td>
</tr>
<tr>
<td>They</td>
</tr>
<tr>
<td>I (5)</td>
</tr>
<tr>
<td>This (2)</td>
</tr>
<tr>
<td>What I did mind</td>
</tr>
<tr>
<td>But still riding</td>
</tr>
<tr>
<td>When Matthew saw this</td>
</tr>
<tr>
<td>So it was me and David Kelly</td>
</tr>
<tr>
<td>When I finally caught up to him</td>
</tr>
<tr>
<td>Most of them</td>
</tr>
<tr>
<td>But if I was</td>
</tr>
<tr>
<td>I think I</td>
</tr>
<tr>
<td>Most of them (punches)</td>
</tr>
<tr>
<td>Kelly</td>
</tr>
</tbody>
</table>

In the five marked Themes, all of which are clauses, the content comprises participants and the events in which they were involved. In three of these the narrator, I, is participant: first in a mental affection Process, mind, then in a material Process, caught up to, and in a relational identifying Process, was. In one, one of the opponents, Matthew, is participant in a mental perception Process and in the fifth there is no participant but the material Process, riding, is foregrounded. In the interpersonal Theme the narrator, I, is participant in a mental cognition Process. So within these Themes which are clauses the narrator is the participant who is most commonly part of Theme.
In the remaining topical Themes participants are Theme: Two twits; they (referring to the twits); and Kelly are each topical Theme once; most of them, referring to punches, is Theme once and I, the narrator is topical Theme five times. Clearly the participants are the principal means for developing the text, primarily the narrator, but also his opponents as well. In some parts, however, the method of development is the configuration of transitivity functions in the clause. Their significance will become apparent in examining the sequence of Themes in Text 1.

The reference item, This, is the content of two Themes and also occurs in a clause which is Theme, When Matthew saw this. This has as its referent preceding clauses in the text so that it is a means for bringing into Theme clauses and clause complexes with their configurations of transitivity functions. Consider the first occurrence of This as Theme and its referent:

39a What I did mind was that Kelly kept me occupied while Matthew (better known as Roberts) rode my bike around the cul de sac of the street.
   ↑ direct anaphoric reference
b This was harmless.

By making the reference item, This, the content of Theme the events of the preceding clause are indirectly brought into Theme in the clause, This was harmless. In the clause, This made me sore, this again has text reference which is illustrated below:

40a But, still riding,
   he kicked off my bag
   and jumped off the bike
   leaving it to fall
   ↑ direct anaphoric reference
b This made me sore.

In this instance a sequence of events, which is critical to the development of a crisis or turning point in the events of the text, is again indirectly brought into Theme.
The final occurrence of this in Theme is as part of a clause Theme. It is illustrated below:

41 a I gave in to my temper
        ↑ direct anaphoric reference
        b When Matthew saw this

Again the reference is text reference and it serves to foreground events depicted in the preceding clause in the following Theme. What all these Themes show is that the method of development of Text 1 is more complex than first appeared. Although it remains true that the narrator, L, is the principal method of development, the clauses that are Theme and the parts of the text that are brought indirectly into Theme through text reference mean that the events depicted and their participants play a part in the method of development of the text.

6.12 The Method of Development: The Sequence of Themes in Text 1

To get a clearer picture of the method of development of Text 1 and the role of Theme in creating the generic structure it is necessary to examine the sequence of Themes in the text. This will be done from three different perspectives: the sequence of textual Themes, marked and unmarked Themes and the sequence and content of topical Themes.

6.12.1 The Sequence of Textual Themes in Text 1

Figure 6-3 shows the sequence of textual Themes as well as the content of Theme in Text 1.
The meanings of the textual Themes have been dealt with in 6.10.1. But these take on greater significance when their place of occurrence in the text is considered. Clause complex 8, towards the end of the Complication/Evaluation, begins with But, a textual Theme which makes the point of departure for the clause complex a contrastive relationship between messages of the text. Up until this point the narrator was at some pains to make clear that his class mates' actions did not provoke him. The textual Theme foregrounds the contrast between the events that have gone before and those following which do provoke the narrator to retaliate physically. The contrastive textual Theme signals a change in direction as far as the narrator's response to surrounding events is concerned: it is predictive in that it points towards the crisis point which comes in the final events of the clause complex: But, still riding, he kicked off my bag and jumped off the bike, leaving it to fall.

The textual Theme, So, marking a consequential relation between messages, also marks a significant point in the Resolution where there is an air of finality about the physical fight soon to begin, So it was me and David Kelly to battle it out.

Two textual Themes But and if co-occur in the Coda of Text 1: But, if I was, I don't think it was worth it. The concessive and conditional meanings
foregrounded at this point are unexpected and put the significance of the fight in a very different light from what one might expect from a winner. Even in the Coda the unusual is highlighted.

6.12.2 The Sequence of Marked and Unmarked Themes

Figure 6-4 shows the sequence of marked and unmarked Themes in Text 1.

FIGURE 6-4: The Sequence of Marked and Unmarked Themes in Text 1

<table>
<thead>
<tr>
<th>generic structure</th>
<th>clause complex</th>
<th>Orientation</th>
<th>1 a U</th>
<th>It all happened</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>2 U</td>
<td>Two twits from my class</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 U</td>
<td>They</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>4 U</td>
<td>I</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>5 U</td>
<td>I</td>
<td></td>
</tr>
<tr>
<td>Complication/</td>
<td></td>
<td>6 U</td>
<td>What I did mind</td>
<td></td>
</tr>
<tr>
<td>Evaluation</td>
<td></td>
<td>7 U</td>
<td>This</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>8 a M</td>
<td>circ. Location: time (cl.) still riding</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>9 U</td>
<td>This</td>
<td></td>
</tr>
<tr>
<td>Resolution</td>
<td></td>
<td>10 U</td>
<td>I</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>11 a M</td>
<td>circ. Location: time (cl.) When Matthew saw this</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>12 U</td>
<td>it was me and David Kelly</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>13 U</td>
<td>I</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>14 a M</td>
<td>circ. Location: time (cl.) When I finally caught up to him</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>15 U</td>
<td>Most of them</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>16 a U</td>
<td>Kelly managed to escape</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>17 U</td>
<td>I</td>
<td></td>
</tr>
<tr>
<td>Coda</td>
<td></td>
<td>18 a M</td>
<td>circ. Cause (cl.) if I was</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>18 b</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The marked themes occur in the Complication/Evaluation and Resolution stages of Text 1. Only one Theme, When Matthew saw this, marks the beginning of a new stage of the generic structure, the Resolution. These clauses have been identified in Figure 6-3 in terms of circumstantial roles as these indicate the experiential meaning of the Modifying clause in relation to the Head clause. A closer examination of the place of the other Themes reveals their contribution to the text's generic structure. Martin and Peters (1983) suggest that such Themes be designated as GLOBAL to indicate their function in generic structure development.
An important aspect of the marked Themes in Text 1, as noted in 6.12.1, is their foregrounding of logico-semantic meanings of temporality and consequence which link the messages of the text. But they contribute to the narrative structure in another way: the choice of hypotactically related clauses as Theme creates a delaying effect on the narration of the events through foregrounding what is a circumstantial meaning in relation to the Process of the Head clause. This effect contributes some sense of anticipation in regard to the unfolding of events in the narrative. As narrative is a genre which deals with the unusual and/or the unexpected in a sequence of events, the delaying tactic created through choice of Theme does create a sense of anticipation about 'what will happen next'. Perhaps the clause that illustrates this point most clearly is the one that opens the Resolution stage, *When Matthew saw this*. The hypotactic clause as Theme serves to delay the reader's knowledge of just what Matthew will do when he realises the narrator has lost his temper. In fact it is followed by a quite unexpected event in that Matthew flees from the fight.

The effect of foregrounding hypotactic clauses as Theme can be demonstrated by changing the order of the clauses so the Head clause precedes the Modifying. In column 1 the clauses are written as they occur in the text. In column 2, their order is reversed.

<table>
<thead>
<tr>
<th>Column 1</th>
<th>Column 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>cl. complex 8</strong>&lt;br&gt;But, still riding,&lt;br&gt;he kicked off my bag&lt;br&gt;and jumped off the bike&lt;br&gt;leaving it to fall</td>
<td><strong>cl. complex 11</strong>&lt;br&gt;When Matthew saw this&lt;br&gt;he took off</td>
</tr>
<tr>
<td><strong>cl. complex 11</strong>&lt;br&gt;Matthew took off&lt;br&gt;when he saw this</td>
<td><strong>cl. complex 14</strong>&lt;br&gt;When I finally caught up to him&lt;br&gt;I threw punches galore&lt;br&gt;when I finally caught up to him</td>
</tr>
<tr>
<td><strong>cl. 17</strong>&lt;br&gt;I think I was the victor</td>
<td><strong>cl. 17</strong>&lt;br&gt;I think I was the victor</td>
</tr>
<tr>
<td><strong>cl. 18</strong>&lt;br&gt;But, if I was,&lt;br&gt;I don't think it was worth it</td>
<td><strong>cl. 18</strong>&lt;br&gt;But, I don't think it was worth it&lt;br&gt;if I was</td>
</tr>
</tbody>
</table>
Reordering the clauses makes it apparent that this has an effect on the development of the narrative. When the hypotactic clause follows the Head, as in column 2, the effect is anticlimactic. This ordering eliminates any sense of anticipation or suspense that is a critical feature of the narrative genre. This analysis indicates that 'markedness' can play a part in a text's development in addition to foregrounding a content for the point of departure for information in the clause. In a sense these Themes 'drive the text forward' in a manner that makes the unfolding of the narrative's events problematic. They thus contribute to its generic structure.

6.12.3 The Sequence and Content of Topical Themes in Text 1

Examining the content of topical Themes in Text 1 as it unfolds reveals a pattern in content which parallels the generic structure of Text 1, thus supporting its classification as a narrative. In the Complication/Evaluation stage the narrator's opponents are the first Themes, Two twits from my class and They. The content of the two following Themes is I, the narrator. Although these Themes show the method of development at this point as being the principal participants these Themes can be classified as local in contrast to global Themes which play a different part in constructing the genre.

The following clause Theme What I did mind, is a global Theme as it serves to foreground a stage of the genre and marks an important contrast constructed in the Complication/Evaluation stage. It is part of the Evaluation stage of the genre, and as Theme it foregrounds the narrator's reaction to the events around him, thus giving them a significance which is critical to the construction of all the narrative type genres. The effect of making the hypotactic clause Theme has already been commented on, as has the reference item This which has for its referent part of the preceding text. This, through its anaphoric reference, is also a global Theme, bringing together parts of the text through the content of Theme. In both instances its cohesive ties are to quite extensive sections of the preceding text thus bringing them indirectly into Theme. It could be said that the content of Theme in these cases foregrounds cohesive ties or cohesion as the point of departure of the messages concerned.

In the Resolution stage the first Theme is about one of the narrator's opponents and his perception of what was happening, When Matthew saw this, followed by a Theme which identifies the two opponents to fight it out, So it was me and David Kelly. Next the narrator is Theme, and there is another clause
Theme about the narrator's actions which points to a culmination of the fight, *When I finally caught up to him*. Then comes a Theme about the narrator's punches, *Most of them*, and finally in the Resolution the narrator's opponent, *Kelly*, is Theme.

In the Coda I is topical Theme (and is also the participant in the interpersonal Theme) with the final Theme of the Text being a relational identifying one in which the narrator is the participant.

The content of Themes in the Complication/Evaluation and Resolution shows a progression of activities that indicates a movement towards a point of resolution. Although the narrator is the participant who is Theme most frequently there is a fairly even alternation of participants as Theme throughout Complication/Evaluation and Resolution, reflecting the fact that there was no clear winner, as the narrator makes apparent in the Coda.

To sum up: to say that the method of development of a text is constructed through the content or information in Theme (Fries 1983: 135) would seem from the analysis of Text 1 too narrow a view to take of method of development. The content of Theme is one aspect, and it ranges in Text 1 from participants to transitivity structures in which the main characters have participant roles. But part of the method of development too, is the choice of marked clause Themes which serve to create some sense of expectancy regarding the events to follow. These Themes, like the clause Theme which foregrounds the narrator's reaction to the events around him, may be designated as global through their contribution to the generic structure of the text. There are also clauses as Theme which foreground meanings of contrast, as does one textual Theme, and exclusiveness, so that contrast could be considered one aspect of the method of development of the text.

The textual Themes constitute a method of development in their own right which must be taken into account in considering the role of Theme in the construction of the text. The logico-semantic links of temporality, contrast and consequence are part of the method of development of Text 1. But there are other Themes, the reference item *this* which occurs in three Themes, which although topical, function cohesively in the text through their anaphoric reference. This analysis indicates that the method of development in Text 1 does not reside in experiential meanings alone but comprises an interaction of meanings in Theme constructed through various linguistic resources. While interpersonal Themes are
not part of the method of development in this text such Themes could well develop texts in other genres, for example, casual conversation.

It is apparent from the analysis of Theme in Text 1 that studying Themes apart from their sequence in the text provides limited information about the role of Theme in the text's method of development and in creating generic structure. A more complete picture is gained from a perspective where studying the sequence of Themes as the text unfolds enables patterns of choice to emerge that are critical for understanding the text's method of development and the role of Theme in generic structure.

6.13 The Results of Theme Analysis: Text 2, The Fight

Figure 6-5 shows the Themes in Text 2 while Table 6-4 presents the results of the analysis of the types of Theme.

<table>
<thead>
<tr>
<th>clause complexes</th>
<th>textual</th>
<th>interpersonal</th>
<th>topical</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>10</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td></td>
<td>structural</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5 temporal successive (then)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5 additive (and)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

6.13.1 Textual Themes

There are ten textual Themes in Text 2. All are conjunctions but only two types of logico-semantic meanings are foregrounded: addition and temporal succession. The five additive Themes are and and the five temporal successive Themes are then. Given the length of the text, in which there are only seven clause complexes, this seems an unusually high occurrence of structural Themes in a written text and would indicate that the writer has developed his text in a manner that is closer to the spoken than the written mode. (A comparison of Text 2 with the oral texts in Chapter 4 reveals similarities in patterns of development.)
6.13.2 Topical Themes: Marked and Unmarked

Table 6-5 presents the number of topical Themes in terms of marked and unmarked Themes.

<table>
<thead>
<tr>
<th>Marked</th>
<th>Unmarked</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>11</td>
</tr>
</tbody>
</table>

Of the twelve topical Themes only one is marked, a circumstance of Location: time, one day. This is a formulaic Theme in the narrative type genres, particularly recount and narrative, similar to once upon a time, although the latter is almost certainly indexical of a fairy tale narrative.

6.14 The Content of Theme in Text 2

Table 6-6 shows the content of Theme in Text 2.

<table>
<thead>
<tr>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>One day</td>
</tr>
<tr>
<td>I (8)</td>
</tr>
<tr>
<td>a kid, he (3)</td>
</tr>
</tbody>
</table>

The narrator, I, is Theme eight times and his opponent, a kid, is Theme on three occasions. The method of development, as far as the content of topical Themes is concerned, is clearly the principal characters, the narrator and his opponent in the fight.
6.15 The Method of Development: The Sequence of Themes in Text 2

Figure 6-6 shows the sequence of textual and topical Themes and the content of topical Themes in Text 2.

<table>
<thead>
<tr>
<th>generic structure</th>
<th>clause complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orientation</td>
<td>1 a One day</td>
</tr>
<tr>
<td></td>
<td>2 Then I</td>
</tr>
<tr>
<td></td>
<td>3 Then he</td>
</tr>
<tr>
<td></td>
<td>4 a Then I</td>
</tr>
<tr>
<td>Record</td>
<td>5 a Then I</td>
</tr>
<tr>
<td></td>
<td>6 Then I</td>
</tr>
<tr>
<td></td>
<td>7 a Then I</td>
</tr>
</tbody>
</table>

In Text 2 the examination of the sequence of Themes does not provide us with much more information about the method of development of the text because the Themes remain the same throughout. It has already been noted that the main characters are the method of development as far as topical Themes are concerned. However, the textual Themes constitute another aspect of the method of development of the text. Structural textual Themes occur in every clause of the text bar one thus constituting, when one takes into account their first position as Theme, the principal method of development of Text 2. In other words the logico-semantic relations between the messages is the means for developing the text. The method of development is that of the spoken mode rather than the written. (See Plum 1988 Vol. 2 for a corpus of spoken texts many of which illustrate textual Themes as a method of development.)

As far as the generic structure is concerned it has already been noted that, One day, the opening Theme of the text, marks the genre as a narrative type. The stage Record begins with the textual Theme, then, but this occurs regularly throughout the text. The temporal conjunctions foreground the successive relation between messages, a typical pattern for recount, but also for a genre such as procedure. However, there is no evidence from choice of Theme that the text is a
narrative. There is no variation in Themes in different stages and nothing in the choice of textual or topical Themes that foregrounds unusualness in the course of events depicted in the text. In this respect the choice of Themes points to recount within the narrative type genres.

6.16 The Results of the Theme Analysis: Comparing Texts 1 and 2

6.16.1 Types of Theme

Table 6-7 shows the types of Theme in Texts 1 and 2.

<table>
<thead>
<tr>
<th></th>
<th>textual</th>
<th>interpersonal</th>
<th>topical</th>
</tr>
</thead>
<tbody>
<tr>
<td>T1</td>
<td>6</td>
<td>1</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>structural</td>
<td>I think</td>
<td></td>
</tr>
<tr>
<td></td>
<td>but 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>when 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>so, if</td>
<td></td>
<td></td>
</tr>
<tr>
<td>T2</td>
<td>10</td>
<td>-</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>structural</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5 then</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5 and</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The two texts are very different as far as type of Theme is concerned. Text 1 exploits the resources for Theme in respect of type to a greater extent than Text 2. Although textual Themes are fewer in Text 1 than 2 there is a wider choice of logico-semantic meanings foregrounded as Theme. There is an interpersonal Theme in Text 1 and topical Themes include a range of transitivity functions as Theme while in Text 2 only participant roles are topical Themes. What Table 6-7 does not show is the range of meanings foregrounded in Text 1 through a range of linguistic choices, for example, contrast, exclusivity and clause Themes which foreground both anticipation and delay regarding the events of the narrative. These Themes are global in that they help construct the events of the text as both unusual and significant, the hallmark of narrative.

Throughout Text 2 only the main characters appear as topical Theme; whereas in Text 1 the choice of topical Theme is more varied, with some instances of extended reference to the whole of a preceding clause. The method of development in Text 1 is achieved through an interaction of meanings in topical and textual Themes. In Text 2, the method of development is through textual Themes, those of temporal succession and addition.
Chapter 6: The Analysis of the Development of the Text

6.17 The Method of Development: A Comparison of the Sequence of Themes in Texts 1 and 2

Texts 1 and 2 show differences in their method of development which point to differences in their generic structure. It has already been noted that the method of development of Text 1 involves a complex interaction of meanings in Theme. Some of these contribute to the structure of narrative: the choice of marked Themes in different stages of the text points to a changing pattern of events moving to a crisis point. In other words, the method of development in Text 1 indicates the development of narrative structure while in Text 2 it indicates a recount.

6.18 Theme and Mode in Texts 1 and 2

The choice of structural textual Themes throughout Text 2 is a pattern typical of the spoken mode. Listeners responding to a text as it unfolds in time rely heavily on textual Themes to follow the logico-semantic links between messages and hence to understand the text's structure in this respect. There is little or no opportunity to 'backtrack' in the spoken mode to clarify these relations if they are not explicit; and even if the speaker does backtrack, listeners have often lost the drift of the logico-semantic development and it becomes difficult for them to pursue the exact source of their problem.

In written texts, however, the text is there in its totality, fixed in print, to be reread as many times as the reader needs or desires. Textual Themes are not needed to guide the reader through the text's logico-semantic development but rather are used, as in Text 1, to foreground textual meanings which play a key role in the text's generic structure. The writer of Text 1 is learning to handle the demands of the written mode successfully as far as textual Themes are concerned while the writer of Text 2 is writing very much in the way he speaks.

6.19 Results of the Theme Analysis: Comparing Texts 3, 4 and 5

Figures 6-7, 6-8 and 6-9 show the Themes in Texts 3, 4 and 5 while Table 6.8 shows the types of Theme in the texts.
TABLE 6.8: Types of Theme in Texts 3, 4 and 5

<table>
<thead>
<tr>
<th></th>
<th>clause complexes</th>
<th>textual</th>
<th>interpersonal</th>
<th>topical</th>
</tr>
</thead>
<tbody>
<tr>
<td>T3</td>
<td>35</td>
<td>4 structural:</td>
<td>-</td>
<td>36</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 temp. succ.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 conc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>T4</td>
<td>4</td>
<td>1 structural: additive</td>
<td>-</td>
<td>5</td>
</tr>
<tr>
<td>T5</td>
<td>13</td>
<td>2 structural: additive</td>
<td></td>
<td>15</td>
</tr>
</tbody>
</table>

6.19.1 Textual Themes
Text 3, almost three times the length of Text 5, has four textual Themes while Text 5 has two. In Text 3 there are three Themes of temporal succession, then (2) and when, and one of concession, but. In Text 5 there are two Themes of addition. In Text 4, a very short text with only four clause complexes, there is one additive Theme. There is very little difference between the texts in the number of textual Themes despite the differences in length. Text 3 is the only one, however, with more than one type of textual Theme. It is also interesting to note that the choices of temporal succession and concession for textual Themes in Text 3 are the same as in Text 1 by the same writer, although there is also a contrastive Theme in Text 1. There are no interpersonal Themes in any of the texts.

6.19.2 Topical Themes: Marked and Unmarked
Table 6-9 shows the marked and unmarked Themes in Texts 3, 4 and 5.

TABLE 6-9: Marked and Unmarked Themes in Texts 3, 4 and 5

<table>
<thead>
<tr>
<th></th>
<th>Marked</th>
<th>Unmarked</th>
</tr>
</thead>
<tbody>
<tr>
<td>T3</td>
<td>7</td>
<td>29</td>
</tr>
<tr>
<td></td>
<td>2 cls.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 Location: place</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 Location: time</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5 circ. roles</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 circ. Loc.: place</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4 circ. Loc.: time</td>
<td></td>
</tr>
<tr>
<td>T4</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>T5</td>
<td>1 circ. role</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>Location: time</td>
<td></td>
</tr>
</tbody>
</table>

There are seven marked Themes in Text 3. Two are clauses which function as circumstances of Location, one of place and one of time: Looking up at the sky and
when the two weeks were over. The other five marked Themes are circumstantial roles within the clause: as if from nowhere, After a week, Every time I visited him, In the first visit and During the two weeks. The first is a circumstance of Location: place and the following four are circumstances of Location: time. Foregrounding place and time as the point of departure for the message of the clause is likely to occur in all the narrative type genres. Events in this group of genres, and the participants involved in them, are likely to be contextualized in terms of settings of time and place. Why these are foregrounded at particular points in the text will become clearer in the discussion of the sequence of Themes in Text 3. There are no marked Themes in Text 4 and only one, At night, in Text 5. So once again it emerges that the successful text, Text 3, reveals a pattern of exploiting the choice for marked Themes more so than the texts judged unsuccessful.

6.20 The Content of Theme in Texts 3, 4 and 5

Table 6-10 shows the content of Theme in the three texts.

<table>
<thead>
<tr>
<th>TABLE 6-10: The Content of Theme in Texts 3, 4 and 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text 3</strong></td>
</tr>
<tr>
<td>It (the night)</td>
</tr>
<tr>
<td>looking up at the sky</td>
</tr>
<tr>
<td>as if from nowhere</td>
</tr>
<tr>
<td>it (an orange thing) 6</td>
</tr>
<tr>
<td>The back of the capsule</td>
</tr>
<tr>
<td>(part of the orange thing)</td>
</tr>
<tr>
<td>I (the narrator) 6</td>
</tr>
<tr>
<td>The heat</td>
</tr>
<tr>
<td>he, John (the space ship pilot) 3</td>
</tr>
<tr>
<td>They (no text referent)</td>
</tr>
<tr>
<td>After a week</td>
</tr>
<tr>
<td>Every time I visited him</td>
</tr>
<tr>
<td>In the first visit</td>
</tr>
<tr>
<td>A fleet of 12 vessels</td>
</tr>
<tr>
<td>there</td>
</tr>
<tr>
<td>they (the police)</td>
</tr>
<tr>
<td>During the two weeks</td>
</tr>
<tr>
<td>when the two weeks were over</td>
</tr>
<tr>
<td>Ships</td>
</tr>
<tr>
<td>One of them (ships)</td>
</tr>
<tr>
<td>His plan (John's plan)</td>
</tr>
<tr>
<td>we, John and I 4</td>
</tr>
<tr>
<td><strong>Text 4</strong></td>
</tr>
<tr>
<td>I (4)</td>
</tr>
<tr>
<td>there</td>
</tr>
<tr>
<td>my mother, she (3)</td>
</tr>
<tr>
<td>Two weeks</td>
</tr>
<tr>
<td>they</td>
</tr>
<tr>
<td>you</td>
</tr>
<tr>
<td>we (narrator + girlfriend?)</td>
</tr>
<tr>
<td>the house</td>
</tr>
<tr>
<td>At night</td>
</tr>
<tr>
<td>my girlfriend (2)</td>
</tr>
<tr>
<td>we (narrator + girlfriend) 2</td>
</tr>
<tr>
<td><strong>Text 5</strong></td>
</tr>
<tr>
<td>I (4)</td>
</tr>
<tr>
<td>there</td>
</tr>
<tr>
<td>my mother, she (3)</td>
</tr>
<tr>
<td>Two weeks</td>
</tr>
<tr>
<td>they</td>
</tr>
<tr>
<td>you</td>
</tr>
<tr>
<td>we (narrator + girlfriend?)</td>
</tr>
<tr>
<td>the house</td>
</tr>
<tr>
<td>At night</td>
</tr>
<tr>
<td>my girlfriend (2)</td>
</tr>
<tr>
<td>we (narrator + girlfriend) 2</td>
</tr>
</tbody>
</table>
It is immediately apparent there is more variety in the content of Theme in Text 3 than in Texts 4 and 5. There are two clause Themes which foreground transitivity structures as the point of departure of the message:

<table>
<thead>
<tr>
<th>43 a</th>
<th>Looking up at the sky.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>behavioural Process</td>
</tr>
<tr>
<td></td>
<td>circumstance Location: place</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>b</th>
<th>when the two weeks were over</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carrier</td>
<td>attributive: circumstantial</td>
</tr>
<tr>
<td></td>
<td>circumstance Location: time</td>
</tr>
</tbody>
</table>

In relation to the Head clause, Looking up at the sky, can be considered as having a circumstantial role of Location: place while when the two weeks were over has a role of Location: time. As noted in 6.18.2 there are five circumstantial roles as if from nowhere, After a week, Every time I visited him, In the first visit and During the two weeks which foreground settings of place and time respectively. It is apparent from these Themes that settings in time and place play a part in the development of Text 3.

However, in Text 3, as in Text 5, the main characters are usually Theme. In Text 3 the narrator and the space ship occur as Theme six times while John, the space ship pilot, is Theme on three occasions and the narrator and John are Theme four times. There are also Themes to do with the invading space ships: A fleet of 12 vessels, Ships and One of them. So overall a pattern emerges for the method of development in Text 3: settings in time and place and the main characters in the narrative.

In Text 5 three main characters are Theme: the narrator, four times, the narrator’s mother, three times, the narrator’s girlfriend and the narrator and her girlfriend, each twice. There is also one circumstantial role of Location: time, At night. So there is some similarity between Texts 3 and 5 in the content of Theme and the method of development.

In Text 4, no pattern of content in Theme emerges and hence no consistent method of development. Each clause has a different Theme: I, There, they, You and The house.
While counting types of Theme, marked and unmarked Themes, and analysing the content of Theme gives a picture of the method of the development of the texts, it does not provide information about the contribution of the method of development to the generic structure of the texts. This information comes only from taking a different perspective and examining the sequence of Themes in Texts 3, 4 and 5.

6.21 The Method of Development: The Sequence of Themes in Texts 3, 4 and 5

6.21.1 The Sequence of Textual Themes
Figures 6-10, 6-11 and 6-12 show the sequence of textual Themes as well as the content of Theme in Texts 3, 4 and 5.

FIGURE 6-10: The Sequence of Textual and Topical Themes and the Content of Topical Themes in Text 3

<table>
<thead>
<tr>
<th>generic structure</th>
<th>clause complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orientation 1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>2 a Looking up at the sky</td>
</tr>
<tr>
<td></td>
<td>b</td>
</tr>
<tr>
<td></td>
<td>3 Then, as if from nowhere</td>
</tr>
<tr>
<td></td>
<td>4 b</td>
</tr>
<tr>
<td></td>
<td>5</td>
</tr>
<tr>
<td>Complication 1</td>
<td>6 b</td>
</tr>
<tr>
<td></td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>8 the thing</td>
</tr>
<tr>
<td></td>
<td>9 b</td>
</tr>
<tr>
<td></td>
<td>10 a</td>
</tr>
<tr>
<td></td>
<td>b</td>
</tr>
<tr>
<td></td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>12 b The back of the capsule</td>
</tr>
<tr>
<td>Evaluation 1</td>
<td>13 The heat</td>
</tr>
<tr>
<td></td>
<td>14 a</td>
</tr>
<tr>
<td></td>
<td>b</td>
</tr>
<tr>
<td></td>
<td>c</td>
</tr>
<tr>
<td></td>
<td>15 he</td>
</tr>
<tr>
<td></td>
<td>16 a</td>
</tr>
<tr>
<td></td>
<td>b</td>
</tr>
<tr>
<td>Resolution 1</td>
<td>17 the entire ship</td>
</tr>
<tr>
<td></td>
<td>18 a</td>
</tr>
<tr>
<td></td>
<td>b</td>
</tr>
<tr>
<td></td>
<td>19 They</td>
</tr>
</tbody>
</table>
In Text 3, three of the four textual Themes play a crucial role in marking key points in the genre. The textual Theme, Then, introduces two stages of the generic structure, both Complication. They occur in the text thus:

44 a Looking up at the sky
   it was like hundreds of a Christmas tree's branches,
   each one with a thousand lights.
   b Then, as if from nowhere, an orange thing
   blurred into the sky with tremendous speed.

The textual Theme, Then, marks a change from the 'poetic' description of the appearance of the night sky in the Orientation to a stage when a new participant, an orange thing, appears as a participant in a material Process, blurred. The textual Theme signals to the reader that a new stage of the text has begun and it does so in terms of 'what happens next', a typical strategy in narrative. Then occurs again at the beginning of the very brief Complication 2.

45 a During the two weeks there were a lot of U.F.O. sighting
   b Then when the two weeks were over
   a rain of terror hit the earth.
Once again Then marks the change from Orientation to Complication in terms of 'what happens next' and signals to the reader that this change has occurred.

There is another textual Theme, the concessive but which plays a part in constructing the generic structure of Text 3.

46 a We told the police
   b but they said 'You’re nuts'.

This textual Theme marks a critical change in the course of events as far as the narrator and the space ship pilot are concerned. From this point on, after the rejection by the police of the heroes' warning the narrator and his friend feel compelled to take action to avert the invasion of Earth that seems likely to occur. It is this Theme which moves the text on, so to speak, to a recursion of Complication and Resolution. The concessive textual Theme but also signals a change in expectations as far as the sequence of events is concerned. The expected or hoped for response is not forthcoming from the police, and the course of events changes due to the intervention of the narrator and the pilot. In other words the textual Theme foregrounds the unusual, the unexpected. It is interesting to note that a textual Theme was used by this writer to signal a critical change in the events of Text 1 which caused the narrator to become involved in them.

FIGURE 6-11: The Sequence of Textual and Topical Themes and the Content of Topical Themes in Text 4

<table>
<thead>
<tr>
<th>generic structure</th>
<th>clause complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orientation</td>
<td>1 a I</td>
</tr>
<tr>
<td></td>
<td>1 b</td>
</tr>
<tr>
<td>Event Description/Comment</td>
<td>2 a There and they</td>
</tr>
<tr>
<td></td>
<td>2 b</td>
</tr>
<tr>
<td></td>
<td>3 You</td>
</tr>
<tr>
<td></td>
<td>4 The House</td>
</tr>
</tbody>
</table>
Neither Text 4 nor Text 5 has textual Themes that function to shape generic structure as do the Themes in Text 3. In both texts the Themes are additive. In Text 4 the only textual Theme occurs as follows:

47 a There were old people
   b and they were like witches

The textual Theme above functions to add on information. It does not serve to create or signal generic structure. In Text 5 there are two additive Themes which function similarly:

48 a I asked if my friend could come for a week
   b and she said, "Yes".

49 a My girlfriend heard a noise
   b and we ran back to the bedroom.

Neither Text 4 nor Text 5 exploit textual Themes to construct narrative structure.

6.21.2 The Sequence of Marked and Unmarked Themes in Texts 3, 4 and 5
The sequence of marked and unmarked Themes in Texts 3, 4 and 5 is illustrated in Figures 6-13, 6-14 and 6-15 respectively. As there are no marked Themes in Text 4
this discussion will focus on Texts 3 and 5. In Text 3 marked Themes help to create the narrative structure.

FIGURE 6-13: The Sequence of Marked and Unmarked Themes in Text 3

<table>
<thead>
<tr>
<th>generic structure</th>
<th>clause complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orientation</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>U</td>
</tr>
<tr>
<td>2 a M Location: place (cl.) Looking up at the sky</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3 M circumstance of Location: place as if from nowhere</td>
</tr>
<tr>
<td></td>
<td>4 U It</td>
</tr>
<tr>
<td></td>
<td>5 U I</td>
</tr>
<tr>
<td>Complication 1</td>
<td></td>
</tr>
<tr>
<td>6 U It</td>
<td></td>
</tr>
<tr>
<td>7 U I</td>
<td></td>
</tr>
<tr>
<td>8 U the thing</td>
<td></td>
</tr>
<tr>
<td>9 U It</td>
<td></td>
</tr>
<tr>
<td>10 a U I</td>
<td></td>
</tr>
<tr>
<td>11 U It</td>
<td></td>
</tr>
<tr>
<td>12 U The back of the capsule</td>
<td></td>
</tr>
<tr>
<td>Evaluation 1</td>
<td></td>
</tr>
<tr>
<td>13 U The heat</td>
<td></td>
</tr>
<tr>
<td>14 a U I</td>
<td></td>
</tr>
<tr>
<td>15 U He</td>
<td></td>
</tr>
<tr>
<td>16 a U I</td>
<td></td>
</tr>
<tr>
<td>Resolution 1</td>
<td></td>
</tr>
<tr>
<td>17 U the entire ship</td>
<td></td>
</tr>
<tr>
<td>18 a U I</td>
<td></td>
</tr>
<tr>
<td>19 U they</td>
<td></td>
</tr>
<tr>
<td>20 M circumstance of Location: time After a week</td>
<td></td>
</tr>
<tr>
<td>Orientation 2</td>
<td></td>
</tr>
<tr>
<td>21 M circumstance of Location: time Every time I visited him</td>
<td></td>
</tr>
<tr>
<td>22 M circumstance of Location: time In the first visit</td>
<td></td>
</tr>
<tr>
<td>23 U John</td>
<td></td>
</tr>
<tr>
<td>24 U A fleet of 12 vessels</td>
<td></td>
</tr>
<tr>
<td>25 M</td>
<td></td>
</tr>
<tr>
<td>26 a U we</td>
<td></td>
</tr>
<tr>
<td>26 b U they</td>
<td></td>
</tr>
<tr>
<td>27 M circumstance of Location: time During the two weeks</td>
<td></td>
</tr>
<tr>
<td>Complication 2</td>
<td></td>
</tr>
<tr>
<td>28 a M Location: time (cl.) When the two weeks were over</td>
<td></td>
</tr>
<tr>
<td>29 U Ships</td>
<td></td>
</tr>
<tr>
<td>Evaluation 2</td>
<td></td>
</tr>
<tr>
<td>30 U John</td>
<td></td>
</tr>
<tr>
<td>31 U His plan</td>
<td></td>
</tr>
<tr>
<td>32 U One of them</td>
<td></td>
</tr>
<tr>
<td>33 a U We</td>
<td></td>
</tr>
<tr>
<td>Resolution 2</td>
<td></td>
</tr>
<tr>
<td>34 a U John and I</td>
<td></td>
</tr>
<tr>
<td>35 a b U We</td>
<td></td>
</tr>
</tbody>
</table>
The first marked Theme, a hypotactically related clause, foregrounds a transitivity structure which comprises a behavioural Process, Looking, and a circumstance of Location: place, up at the sky, as the point of departure for the message. A focus on setting in the Orientation is to be expected, but the marked Theme is particularly important at this point in the text as the sky is the place where 'the action is about to begin'. There is another marked Theme as if from nowhere, which introduces, after a textual Theme, the first message of Complication 1. All the other Themes in Complication 1 are unmarked. The next occurrence of a marked Theme is as the point of departure for the last message of Resolution 1. The focus here is on time, After a week, and this Theme is followed by two more marked Themes in Orientation 2 which are circumstances of Location: time: Every time I visited him and In the first visit. Orientation 2 concludes with another marked Theme, During the two weeks, which is a circumstance of Location: time. As there are equal numbers of marked and unmarked Themes in Orientation 2 it can be seen that in this stage of the text settings in time, as well as the characters in the narrative, form part of the method of development.

The final marked Theme, when the two weeks were over, is a hypotactically related clause which functions as a circumstance of Location: time in relation to the Head clause. This clause begins Complication 2 in the narrative. In analysing marked Themes in Text 1 it was noted that such Themes can have a delaying effect creating some sense of anticipation about what will happen next. This effect is created in Text 3 in this opening message of Complication 2: Then, when the two weeks were over, a rain of terror hit the Earth.

The marked Themes occurring in Orientation 1, and the opening messages of Complication 1, Orientation 2 and Complication 2 can be identified as global. That is to say they play a part in structuring a stage of the text generically and in signalling this to the reader.

FIGURE 6-14: The Sequence of Marked and Unmarked Themes in Text 4

<table>
<thead>
<tr>
<th>generic structure</th>
<th>clause complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orientation</td>
<td>1 a U l</td>
</tr>
<tr>
<td></td>
<td>2 a U</td>
</tr>
<tr>
<td>Event/Comment</td>
<td>3 U</td>
</tr>
<tr>
<td></td>
<td>4 U</td>
</tr>
<tr>
<td></td>
<td>The house</td>
</tr>
</tbody>
</table>
It has already been noted that Text 4 has no marked Themes while Text 5 has one. The marked Theme in Text 5 is a circumstance of Location: time, *At night*. In this respect Texts 3 and 5 are similar. But the Theme in Text 5 is not global although it has the potential to be so. Examining this Theme in Text 5 in relation to what has preceded it and what follows enables the reader to see how the writer is floundering in developing her text generically. In the Orientation of Text 5 the writer has established a sense of apprehension on the part of the narrator and her friend about the old house. There is a time frame established, two weeks, when she and her mother will be living there. Then comes the message, *Two weeks were up*. This clause seems to herald a new stage of the text, about moving in and apprehensions and fears being further built up. But nothing like this happens, just the every day business of packing up and asking a friend to stay. Then comes the marked Theme which seems to herald a stage where a crisis may develop: *At night* my girlfriend and I could not get to sleep. This Theme seems to point towards a change in the sequence of events where something of significance, something unusual might happen. But events are not developed to reach the crisis point of a Complication stage in narrative. The girls hear a noise and run back to their room! As there is only one marked Theme it cannot be said that such Themes constitute an aspect of the text's method of development.
6.21.3 The Sequence of Topical Themes and their Content in Texts 3, 4 and 5

Figures 6-10, 6-11 and 6-12 show the content of Theme in Texts 3, 4 and 5 as well as textual Themes. Only in Text 3 is there a changing pattern of content of Theme, coinciding with the generic structure, in different parts of the text. This change in the method of development as far as content is concerned indicates its contribution to the creation of generic structure. As the content of marked Themes in Text 3 has already been dealt with, this discussion will focus largely on the content of unmarked Themes.

In Complication 1 there is an alternation of Themes to do with the space ship and the narrator so that both constitute the method of development in respect of the content of Theme. The final Theme, The back of the capsule, is a part of the space ship and indicates this is probably the source of the crisis. In Evaluation 1 there is a change of Theme, The heat, but one that also gives a clue about the nature of the crisis. In Resolution 1 the narrator is Theme three times, the space ship once and a new participant, he, the space ship pilot appears as Theme. (They, a topical Theme towards the end of Resolution 1, has no referent in the text.)

In the part of the text identified as Orientation 2 a succession of circumstances of Location: time are Theme. John, the space ship pilot, is also Theme; a new participant, A fleet of 12 vessels, and another new Theme, we, referring to John and the narrator. They, the final participant Theme, refers to the police whom the heroes advised about the possible invasion. In Complication 2 Ships, are the only participant as Theme but in Evaluation 2 John and His plan are Theme. In the Resolution One of them, referring to the ships is Theme in the opening message, while the heroes, the narrator and John occur as Theme in the concluding messages of the text.

Clearly as far as content of topical Theme is concerned the participants are the principal method of development. However, as the text unfolds, the participants appearing in Theme change somewhat particularly from the first Complication and Resolution to the second Orientation and ensuing Complication and Resolution. The narrator is the one participant who is Theme in each stage. The content of Theme is thus not only the method of development of Text 3 but also helps shape its generic structure from stage to stage as different participants occur as Theme in different generic stages.
In Text 4, all the Themes are participants, bar one There which signals, in this instance, an existential Process. So the participants can be said to be the method of development of Text 4. However, as a different participant is Theme in each message no pattern emerges in respect of a particular participant (or participants) as Theme.

In Text 5 the content of unmarked topical Themes is the principal participants, I, the narrator, my mother, my girlfriend and we. In the final topical Theme of the text the referent for we is the narrator and her girlfriend but the referent for we as Theme in clause 8 is unclear. In the first part of the Record the narrator and her mother are Theme. In the final part the narrator and her girlfriend are Theme. This changing pattern of Themes may provide some evidence for the writer attempting, or at least wishing, to produce a narrative but not in fact according to the generic structure analysis doing so. The other discourse semantic and lexicogrammatical analyses of Text 5 will clarify the status of the text generically.

In Text 3 the method of development does not reside solely in the content of topical Themes. Global textual Themes play a crucial role in marking transitions from one stage of the genre to the next and hence moving the text forward to its next stage. In Text 3, as in Text 1, one such Theme marks the movement towards a major turning point in the narrative affecting the heroes' involvement in the events to come. Marked Themes too occur in the opening messages of three stages of the genre, in conjunction with a textual Theme, and thus have a global function in the organization of the text.

Although the main characters are the principal method of development throughout Text 3, settings of time and place are also part of the method of development, particularly in Orientation 2 where four of the nine messages foreground a circumstantial role as the point of departure of the message.

Neither Text 4 nor 5 exploits the resources of Theme textually or in respect of markedness to develop the text and/or to help shape it generically. The method of development is the content of unmarked topical Themes. In Text 3 there is a patterning of different characters as topical Theme in different parts of the text. This occurs to a lesser degree in Text 5 and not at all in Text 4.
Chapter 6: The Analysis of the Development of the Text

The patterns of Theme in Text 3 tend to substantiate its classification as a narrative. Text 4, from Theme analysis, does not reveal a narrative structure. Text 5 has some patterning of different participants in different stages of the text but Theme analysis does not point strongly to any one of the narrative type genres.

6.22 Results of the Theme Analysis: Comparing Texts 6 and 7

Figures 6-16 and 6-17 show the Themes in Texts 6 and 7 while Table 6-11 shows the types of Theme in Texts 6 and 7.

<table>
<thead>
<tr>
<th>TABLE 6-11: Types of Theme in Texts 6 and 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text</td>
</tr>
<tr>
<td>------</td>
</tr>
<tr>
<td>T6</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>T7</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

6.22.1 Textual Themes

Texts 6 and 7 are remarkably different in the number of textual Themes in each. There are only four in Text 6: all are structural; two of temporal succession, then and when; one of addition, and; and a concessive Theme, but. In comparison Text 7 has twenty-four textual structural Themes. Of these four are addition and twenty, temporal succession. This number of textual Themes in Text 7 points to a text where the method of development is like that of a spoken text rather than a written one. There is one interpersonal Theme, unfortunately, in Text 6. In the seven texts of the sample there are only two interpersonal Themes and both have occurred in the successful texts.
6.22.2 Topical Themes: Marked and Unmarked

Table 6-12 presents the marked and unmarked Themes in Texts 6 and 7.

### TABLE 6-12: Marked and Unmarked Themes in Texts 6 and 7

<table>
<thead>
<tr>
<th></th>
<th>Marked</th>
<th>Unmarked</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>T6</strong></td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>7 circumstances</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Location: time (1 cl.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 circumstances</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Location: place</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 circumstance: Cause: reason</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>T7</strong></td>
<td>4</td>
<td>23</td>
</tr>
<tr>
<td>3 circumstances</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Location: time (2 cl.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 circumstance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Location: time</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Once again there is a strong contrast between Texts 6 and 7 in the choice of Theme. Text 6, which is shorter than Text 7, includes an equal number of marked and unmarked Themes, there are ten of each. In Text 7 there are four marked Themes and twenty-three unmarked. The marked Themes in Text 6 foreground mainly settings of time and place as the point of departure of the message together with one circumstance of Cause: reason. They are as follows: Last year; On the third day; That night; in our tent; Because of this; The next morning; When we were about at the end of the yellow line; On the way down; The next morning; After all these incidents. It is quite apparent, before examining the sequence of Themes in Text 6, that these settings in time and place, foregrounded by marked Themes, constitute a principal means for developing the text. This is a likely method of development for a recount, the generic classification given to Text 6, as the genre is one that deals with how participants get from 'point A to B'. Settings that indicate a progression in time are very clearly foregrounded in the Themes of Text 6.

In Text 7, also classified as a recount, marked Themes foreground settings in time as the point of departure of the message in three instances: One day; when it was finished; when I was finished and in two days later. (The first of these, One day, is formulaic in the narrative type genres.) The remaining three Themes, out of a total of twenty-seven topical Themes, can hardly be said to constitute a major aspect of the method of development of the text.
6.23 The Content of Theme in Texts 6 and 7

Table 6-13 shows the content of topical Themes in Text 7.

**TABLE 6-13: The Content of Topical Themes in Texts 6 and 7**

<table>
<thead>
<tr>
<th>Text 6</th>
<th>Text 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Last year</td>
<td>One day</td>
</tr>
<tr>
<td>On the third day</td>
<td>my dad</td>
</tr>
<tr>
<td>We (4)</td>
<td>I (16)</td>
</tr>
<tr>
<td>That night</td>
<td>the head (of the rooster)</td>
</tr>
<tr>
<td>in our tent</td>
<td>my mum (4)</td>
</tr>
<tr>
<td>Because of this</td>
<td>my dog</td>
</tr>
<tr>
<td>The next morning</td>
<td>when it was finished</td>
</tr>
<tr>
<td>it (the climb)</td>
<td>when I was finished</td>
</tr>
<tr>
<td>The face (of the rock)</td>
<td>in two days later</td>
</tr>
<tr>
<td>✂ direct anaphoric ref.</td>
<td></td>
</tr>
<tr>
<td>it when we were about at the end of the yellow line</td>
<td></td>
</tr>
<tr>
<td>it (a garbage tin)</td>
<td></td>
</tr>
<tr>
<td>On the way down</td>
<td></td>
</tr>
<tr>
<td>it (the temperature)</td>
<td></td>
</tr>
<tr>
<td>The next morning</td>
<td></td>
</tr>
<tr>
<td>it (2) (the time)</td>
<td></td>
</tr>
<tr>
<td>after all these incidents</td>
<td></td>
</tr>
</tbody>
</table>

In examining the marked Themes in Text 6 it has already been noted that circumstantial roles creating settings and one circumstance of Cause, account for half the topical Themes in the text. The content of the other Themes is the group of travellers, we, who occur as Theme four times, and an assortment of inanimate participants such as the climb; The face (of the rock); the temperature and the time. So the content of Theme in Text 6, identified as a recount, is very different from Texts 1 and 3, identified as narrative. In Text 6 there is only one group of people who are Theme not different participants alternating in Theme as in Texts 1 and 3, and there are inanimate participants as Theme a choice which does not occur in these texts.

In Text 7, however, as in Text 2 by the same writer, only main characters are Theme. There is a difference in that the narrator, I, occurs as Theme sixteen times while my mum is Theme three times, my dad and my dog are Theme once and the head (of the rooster) once. The predominance of the narrator as Theme, with the other characters in very few Themes, does not point to a narrative where some kind of contest or opposition between characters tends to result in a more even distribution of the main characters in Theme although 'the hero or heroes' usually dominate the overall pattern of Theme.
6.24

The Method of Development: The Sequence of Themes in Texts 6 and 7

6.24.1

The Sequence of Textual Themes

Figures 6-18 and 6-19 show both the sequence of textual Themes and the content of topical Themes in Texts 6 and 7.

FIGURE 6-18: The Sequences of Textual and Topical Themes and the Content of Topical Themes in Text 6

<table>
<thead>
<tr>
<th>generic structure</th>
<th>clause complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orientation/Synthesis</td>
<td>1 Last year</td>
</tr>
<tr>
<td>Record</td>
<td>2 a we</td>
</tr>
<tr>
<td>b</td>
<td>3 On the third day</td>
</tr>
<tr>
<td>4 a We</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>5 That night</td>
</tr>
<tr>
<td>6 Unfortunately in our tent</td>
<td></td>
</tr>
<tr>
<td>7 Because of this</td>
<td></td>
</tr>
<tr>
<td>8 The next morning</td>
<td></td>
</tr>
<tr>
<td>9 we</td>
<td></td>
</tr>
<tr>
<td>10 it</td>
<td></td>
</tr>
<tr>
<td>11 The face</td>
<td></td>
</tr>
<tr>
<td>12 then it</td>
<td></td>
</tr>
<tr>
<td>13 a When we were about at the end of the yellow line</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>14 it</td>
</tr>
<tr>
<td>15 On the way down</td>
<td></td>
</tr>
<tr>
<td>16 a it</td>
<td></td>
</tr>
<tr>
<td>b and it</td>
<td></td>
</tr>
<tr>
<td>17 a The next morning</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>18 it</td>
</tr>
<tr>
<td>19 we</td>
<td></td>
</tr>
<tr>
<td>Coda</td>
<td>20 But after all these incidents</td>
</tr>
</tbody>
</table>

The two texts are remarkably different in their sequence of textual Themes. The two temporal successive Themes in Text 6, one introducing a hypotactic clause, occur in successive clauses about midway through the text.

50 a The face was about 45° at the start
b then it went up to about 50°

51 a When we were about at the end of the line
b we could see what looked like a garbage tin.

It is apparent that these Themes do not herald a new stage as do such Themes in some instances in Texts 1 and 3; nor do they mark a crisis point in the events depicted. Such few Themes cannot be said to constitute an important aspect of the
method of development of the text. The concessive textual Theme in the final message has a different role in that it marks the beginning of the Coda where the narrator sums up the overall significance for him of the events he and his companions have been involved in. The textual Theme, as in the Coda of Text 1, foregrounds an unexpected summation that contrasts the narrator's favourable reaction to the trip with his somewhat negative reactions to mishaps and other events.
In Text 7 there is a sequence of textual Themes from beginning to end.

FIGURE 6-19: The Sequence of Textual and Topical Themes and the Content of Topical Themes In Text 7

<table>
<thead>
<tr>
<th>generic structure</th>
<th>clause complex</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Orientation</strong></td>
<td></td>
</tr>
<tr>
<td>1 a One day</td>
<td></td>
</tr>
<tr>
<td>b and my dad</td>
<td></td>
</tr>
<tr>
<td>2 a Then I</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td></td>
</tr>
<tr>
<td>3 Then I</td>
<td></td>
</tr>
<tr>
<td>4 a Then I</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td></td>
</tr>
<tr>
<td>5 a Then I</td>
<td></td>
</tr>
<tr>
<td>b and the head</td>
<td></td>
</tr>
<tr>
<td>6 a Then I</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td></td>
</tr>
<tr>
<td><strong>Record</strong></td>
<td></td>
</tr>
<tr>
<td>7 a Then I</td>
<td></td>
</tr>
<tr>
<td>b and I</td>
<td></td>
</tr>
<tr>
<td>8 a Then I</td>
<td></td>
</tr>
<tr>
<td>9 Then I</td>
<td></td>
</tr>
<tr>
<td>10 Then I</td>
<td></td>
</tr>
<tr>
<td>11 a then when it was finished</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td></td>
</tr>
<tr>
<td>12 Then my mum</td>
<td></td>
</tr>
<tr>
<td>13 I</td>
<td></td>
</tr>
<tr>
<td>14 Then I</td>
<td></td>
</tr>
<tr>
<td>15 a Then I</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td></td>
</tr>
<tr>
<td>16 Then I</td>
<td></td>
</tr>
<tr>
<td>17 Then my dog</td>
<td></td>
</tr>
<tr>
<td>18 Then I</td>
<td></td>
</tr>
<tr>
<td>19 a Then when I was finished</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td></td>
</tr>
<tr>
<td>20 Then my mum</td>
<td></td>
</tr>
<tr>
<td>21 I</td>
<td></td>
</tr>
<tr>
<td>22 Then my mum</td>
<td></td>
</tr>
<tr>
<td><strong>Coda</strong></td>
<td></td>
</tr>
<tr>
<td>23 a Then in two days later</td>
<td></td>
</tr>
<tr>
<td>b and my mum</td>
<td></td>
</tr>
</tbody>
</table>

The principal method of development is textual through the temporal successive, Then. As noted previously the method of development is like that of a spoken text where textual Themes are critical for the listener to follow the logico-semantic development of the text as it unfolds in time. Occurring as they do in virtually an unbroken sequence throughout the text the temporal textual Themes point towards an instance of recount which deals with a succession of events.
6.24.2 The Sequence of Marked and Unmarked Themes in Texts 6 and 7

Figures 6-20 and 6-21 show the sequence of marked and unmarked Themes in Texts 6 and 7. Once again Texts 6 and 7 are very different in choices for Theme, this time in respect of marked and unmarked Themes.

FIGURE 6-20: The Sequence of Marked and Unmarked Themes in Text 6

<table>
<thead>
<tr>
<th>generic structure</th>
<th>clause complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orientation/</td>
<td></td>
</tr>
<tr>
<td>Synopsis</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>circumstance of Location: time M Last year</td>
</tr>
<tr>
<td>2 a</td>
<td>we</td>
</tr>
<tr>
<td>b</td>
<td></td>
</tr>
<tr>
<td>3 M</td>
<td>circumstance of Location: time On the third day</td>
</tr>
<tr>
<td>4 a</td>
<td>We</td>
</tr>
<tr>
<td>b</td>
<td></td>
</tr>
<tr>
<td>5 M</td>
<td>circumstance of Location: time That night</td>
</tr>
<tr>
<td>6 M</td>
<td>circumstance of Location: place in our tent</td>
</tr>
<tr>
<td>7 M</td>
<td>circumstance of Cause: reason Because of this</td>
</tr>
<tr>
<td>8 M</td>
<td>circumstance of Location: time The next morning</td>
</tr>
<tr>
<td>9 U</td>
<td>We</td>
</tr>
<tr>
<td>10 U</td>
<td>it</td>
</tr>
<tr>
<td>11 U</td>
<td>The face</td>
</tr>
<tr>
<td>12 U</td>
<td>it</td>
</tr>
<tr>
<td>13 a M</td>
<td>Location: place (cl.) when we were about at the end of the yellow line</td>
</tr>
<tr>
<td>b</td>
<td></td>
</tr>
<tr>
<td>14 U</td>
<td>it</td>
</tr>
<tr>
<td>15 M</td>
<td>circumstance of Location: place On the way down</td>
</tr>
<tr>
<td>16 a U</td>
<td>it</td>
</tr>
<tr>
<td>b U</td>
<td>it</td>
</tr>
<tr>
<td>17 a M</td>
<td>circumstance of Location: time The next morning</td>
</tr>
<tr>
<td>b</td>
<td></td>
</tr>
<tr>
<td>18 U</td>
<td>it</td>
</tr>
<tr>
<td>19 U</td>
<td>We</td>
</tr>
<tr>
<td>20 M</td>
<td>circumstance of Location: time after all these incidents</td>
</tr>
</tbody>
</table>

In Text 6 the marked Themes are fairly evenly distributed throughout the text so that they constitute a major resource for the text's method of development. The fact that they are so evenly distributed rather than occurring at particular points in the text, and that they are half the Themes, indicates a recount rather than narrative where main characters predominate in Theme. If we examine these Themes in sequence it can be seen that many serve to mark episodes of events in a diary like fashion that is typical of some recounts: On the third day; That night; The next morning; After all these incidents. In sequence these Themes can be more clearly seen to be global in the manner in which they structure episodes in Text 6 as a recount.
**FIGURE 6-21: The Sequence of Marked and Unmarked Themes in Text 7**

<table>
<thead>
<tr>
<th>generic structure</th>
<th>clause complex</th>
<th>Orientation</th>
<th>Record</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 a M</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 b U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 c U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 a U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 b U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>4 a U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>4 b U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>5 a U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>5 b U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>5 c U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>6 a U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>6 b U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>6 c U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>7 a U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>7 b U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>8 U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>9 U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>10 U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>11 a M</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>11 b U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>12 U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>13 U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>14 U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>15 a U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>15 b U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>16 U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>17 U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>18 U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>19 a M</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>19 b U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>20 U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>21 U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>22 U</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>23 a M</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>23 b U</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In Text 7 the marked Themes, although less numerous, also serve to structure episodes in a sequence of events: *when it was finished*, *when I was finished* and *in two days later*. The last Theme introduces the Coda of the text. Again these Themes are global in that they play a part in structuring the recount.

### 6.24.3 The Sequence of Topical Themes and their Content in Texts 6 and 7

Figures 6-18 and 6-19 show the content of topical Themes in Texts 6 and 7 as well as the textual Themes. The content of marked Themes has been dealt with in 6.22.2 so this section will concentrate on the content of unmarked Themes in sequence. In Text 6 the first three unmarked Themes are *we*. They occur in the first half of the text. The following Themes are inanimate participants with *we* occurring again as
Theme in the second last message. The kinds of inanimate participants are unusual ones for a narrative: time, temperature, the face of the rock. They are more compatible with a recount that could be subclassified as a travelogue. Moreover, the sequence of participants as Theme is very different from that in Texts 1 and 3 where there is an alternation of characters in Theme as different persons or groups oppose each other to gain the upper hand. This tends to result in a 'see-sawing' effect, first one character then another, as they attempt to resolve the problem or conflict they are engaged in. In Text 7 this is even more so the case where the narrator is Theme almost throughout the entire text so that no pattern is established of different characters alternating as Theme. Once again the pattern of content of Theme points to a recount rather than a narrative.

6.25 Theme and Mode in Texts 6 and 7

The principal method of development of Text 7 through textual Themes is a hallmark of the spoken mode. It supports the evidence from Text 2 by the same writer that he has made little progress in mastering the written mode during his years of primary schooling. The writer of Text 6 also developed his text mainly through settings in time but these are established through circumstantial roles which enable a more delicate time setting such as the next morning rather than then. Contextualizing events through choices in the transitivity system builds up the field in a way that the written mode demands but at the same time such circumstantial roles create a time sequence for the events of the recount.

6.26 Conclusions

(1) Topical Themes are obligatory Themes so are found in all the messages of the texts of the sample. But a somewhat surprising finding was the occurrence of only two interpersonal Themes, one in Text 1 and one in Text 6. This finding seems unusual given that interpersonal meanings are foregrounded in one of the middle stages of the generic structure of the narrative type genres. One would expect that interpersonal Themes could contribute to the construction of the stage which foregrounds interpersonal meanings in the narrative type genres. This is one aspect of Theme analysis that requires further investigation in a larger sample of student texts and in narrative type genres by adult writers. Textual Themes occur in both the narrative and recount texts in the sample. Textual Themes foregrounding
logico-semantic relations of temporal succession are the most common in both genres but there are also some Themes foregrounding cause and contrast.

(2) There are considerable differences between the 'good' and 'poor' texts as far as type of Theme is concerned. The two interpersonal Themes were in Texts 1 and 6, both judged successful texts. There are relatively few textual Themes in the successful texts of the sample but where they do occur these Themes, particularly in the narrative texts, Texts 1 and 3, foreground the transition from one stage of the genre to another. They move the text forward to another stage and are thus global Themes in their organization of generic structure. At other times in the narratives, textual Themes serve to foreground crises or 'turning points' in the course of events which also serve to influence the main characters and how they become involved in subsequent happenings. The textual Themes do not contribute to generic structure in Texts 2 (recount), 4 (observation), 5 (recount) or 7 (recount) but there are many more textual Themes in Texts 2 and 7 than in the texts judged successful.

(3) The method of development of the texts varies considerably. In Texts 2 and 7, both classified as recounts, and less successful, the method of development is primarily through textual Themes. In all the texts however, main characters or participants occur in the majority, or at least, as in Text 6, half of topical Themes and thus constitute part of the method of development. In Texts 1 and 3, the narratives, there is an alternation of main characters as Theme and different characters appear as Theme in different parts of the text that correspond to the stages of the generic structure. This happens to a lesser extent in Texts 2 and 5, classified as recounts. But a different pattern for the main characters as topical Theme emerges in Texts 6 and 7. In Text 6 the group of travellers is Theme as well as inanimate participants and in Text 7 the narrator is mainly Theme throughout the text. These patterns of content in Theme are more like those of recount which focuses mainly on the activities of one person or group rather than the activities of one or more persons or groups in an adversarial situation.

In the successful Texts 1, 3 and 6, topical Theme is often (1) a circumstantial role or (2) a transitivity structure or (3) a hypotactic clause. In these instances the clause or circumstantial role frequently foregrounds settings of time or place, more often time, which contextualize the events of the text. In some texts, again the the successful ones, 1, 3 and 6, this content can be said to constitute an aspect of the method of development. The use of settings realized through transitivity
structures, in the method of development, is a feature that distinguishes the 'good' and 'poor' texts in the sample. In Texts 4 and 5 such Themes are either not used or only minimally so, whereas in Texts 2 and 7, there is a reliance on textual Themes to establish a time sequence.

(4) The method of development in respect of the content of topical Themes and the choice of marked Themes differs in narrative and recount. It is difficult to tell about the observation genre from an example such as Text 4. It has already been noted that textual Themes in narrative mark the transition from one stage of the generic structure to another. They often occur in conjunction with marked Themes which foreground settings of time and place. In Text 1, global marked Themes build up a sense of delay and anticipation about the events to follow which is an important aspect of narrative structure, and global textual Themes (together with clause Themes in Text 1) foreground meanings of cause and contrast which are critical to narrative. That these do not occur in recounts is because the function of the genres, and hence the function of the stages, as discussed in Chapter 4 is different. The textual, marked and clause Themes in narrative are employed to help construct the problematic and unusual in the course of events; the change from the usual to the unusual and the movement from a stage that deals with problems to one that deals with resolution.

In recounts, although unusual, out of the ordinary events may be dealt with, the function of the genre is to record how one or more participants engage in a sequence of activities, perhaps across several fields, to reach a given end point. The structure of the Record stage is thus episodic; it is not marked by changes from one stage to another with markedly different functions as in Complication and Resolution in narrative. Marked Themes, in particular those realizing settings in time and place, are likely to play an important part in structuring the Record stage of recount; but their occurrence is prosodic rather than occurring at key points in the text. Where textual and marked Themes in recount are likely to play a similar role to those in narrative is in the Coda of the text. It has already been noted in Chapter 4 that the 'beginnings' and 'endings' of the narrative type genres are similar so this is to be expected.

It would be wrong, however, to assume from the broad differences distinguished here on the basis of a small number of texts, that the linguistic construction of narratives and recounts will always proceed in the same manner. One of the interesting things to emerge from the Theme analysis of the texts is that
Texts 1 and 3, both narratives, are constructed somewhat differently in respect of Theme. In Text 1 meanings of contrast, already noted as likely to be important in narrative, are created through clause Themes, one a thematic equative and the other a predicated Theme, as well as through a textual Theme. Meanings of contrast can be said to constitute one element of the method of development of the text. In this text too, the choice of hypotactic clauses as marked Themes is a strategy which builds up a sense of anticipation and delay as far as the events of the Head clause are concerned.

Text 3, on the other hand, also classified as a narrative, and by the same writer, does not employ Themes in this fashion to construct the narrative. There is no meaning of contrast or any other textual meaning consistently foregrounded through such Themes. The strategy for deploying Theme to construct the genre in Text 3 is to foreground settings of time and place in conjunction with textual Themes at transition points from one stage to another and to use marked Themes as a method of development. But marked Themes are not used to create a sense of anticipation regarding the course of events as in Text 1.

It is important to highlight these differences in the linguistic construction of the two narratives because they bring out what educators often have difficulty in appreciating: that understanding texts in terms of their generic structure does not mean there is only one set of linguistic choices to be drawn on in constructing a narrative. The situation linguistically is much more subtle, flexible and creative than that.

(5) The Theme analysis reveals very clearly that a major difference between the 'good' and 'poor' texts lies in their handling of mode. Texts 2 and 7 both recounts by the same writer, and both judged unsuccessful, are developed through their textual Themes like spoken ones. The method of development in these texts is the logico-semantic meanings of temporal succession and addition. In the successful texts textual Themes foreground points in the generic structure but do not constitute the method of development. In Text 6, also a recount and a text judged successful, settings in time constitute a key aspect of the method of development; but these are constructed through choices in the transitivity system, so events are contextualized experientially and the circumstantial roles develop the text.
6.27 Educational Implications

Teachers are aware that choices exist for ordering elements of structure in a clause or clause complex. But they do not have an understanding of the meaning of this choice in respect of what the message of the clause is about. Nor do they have any knowledge of how choice of Theme, and in particular, the content of Theme, constructs the method of development of the text thus playing a vital role in creating its cohesion. Perhaps this lack of understanding can be seen most clearly in the way teachers regard some students' use of conjunctions to link many of the clauses and clause complexes in a written text. This is recognized by teachers as being inappropriate for the written mode but is not perceived as being a usual and acceptable pattern for developing a spoken text where such Themes enable the listener to follow clearly the logico-semantic development of the text as it unfolds in time. This is a good example of teachers' lack of understanding of the differences between speech and writing and how knowledge of these differences is critical in assisting students to develop texts successfully in the written mode.

Teachers often give their students advice about choice of Theme in narrative. A common instruction in the primary classroom is for students to vary their sentence beginnings. The reason given for this is that such variation will make the students' writing more interesting. In a decade of preservice and inservice teacher education work the researcher has regularly asked teachers what can be taught about writing and this particular strategy inevitably appears in the very short list of suggestions which usually also includes vocabulary and spelling and sometimes the grammatical structure of sentences.

It is apparent from the analyses undertaken in this chapter that teachers' knowledge of Theme which was summarized in the first two paragraphs of this section, is quite inadequate for working with students on developing their writing abilities. It is, in fact, very superficial knowledge and thus of little use for assisting students who are experiencing problems with the method of development of their texts. Nor is it anywhere near sufficient for helping student writers to experiment with different methods of development in writing narratives.

The most striking implication for teaching students to write narratives (or possibly any other genre) that emerges from the analysis of Theme is that students need to learn how Theme is used differently to develop texts in the spoken and written mode. That students can learn this implicitly, almost certainly from their reading, is apparent in this sample; but it is clear that the writer of Texts 2, 4 and 7
develops a written text very much as he would speak it. Six years of primary schooling have made little impact on his handling of the written mode.

For writers such as this eliminating textual Themes is not the solution. The writer needs to learn when textual Themes are used and for what reason as far as the method of development and generic structure of a text are concerned; and also to learn what the choices for Theme are in respect of interpersonal and topical Themes so that he gains control of the choices for the point of departure of the message in the written mode.

It is apparent from this analysis that simply telling students to vary their sentence beginnings is wide of the mark in teaching students to handle Theme. For the most part main characters are the content of Theme in the narrative type genres. What variation there is, is determined by generic structure and mode demands; and perhaps too by a decision to use a particular method of development, such as settings in time and place in a stage of the generic structure. This means that students need to develop an awareness of how Theme is used to foreground meanings at particular points in the structure of the narrative type genres. Often the meanings foregrounded in marked Themes are settings in time and place. So meanings of time and place, realized in transitivity structures, are in a sense the written mode counterpart of the textual Themes employed by the writer who writes very much as he speaks.

Once students can handle textual and topical Themes to develop a recount, narrative or observation successfully the possibility is opened up for experimenting with choice of Theme, particularly in narrative, to help build up suspense and anticipation, essential ingredients of the narrative genre. These possibilities can also be explored in students' reading so that they become aware of how professional writers handle the potential of Theme to create narrative and, if they wish, model their own writing accordingly.

It is also apparent from this sample that young writers need to explore the range of meanings constructed by interpersonal Themes to learn how these can be used in the narrative type genres to create the meanings which give the events their significance. The virtual absence of interpersonal Themes in the sample is further support for the evidence from the writer's experience and research findings that preparation for writing the narrative type genres concentrates exclusively on some development of the field. This situation is remarkable given that so much of the
work on writing in the 1970's and early 1980's focused on writing as an important means for making a personal response to experience. The linguistic resources for interpersonal meanings need to be explored by young writers, and one such resource is the interpersonal Theme.

The analysis of Theme in the seven texts reveals very clearly that the facilitating strategies for teaching writing promoted in the 1974 Language Curriculum and the 1987 K-12 Writing document are insufficient for the development of writing abilities. Facilitation has not assisted the writer of Texts 2 and 7 to handle the written mode successfully. Nor has the preservice and inservice education of teachers given them any linguistic tools for identifying the writer's problems. The analysis shows that if teachers are to identify the strengths and weaknesses of their students' writing they need an understanding of how language is structured to mean. Most importantly they need this knowledge to develop successful strategies for teaching their students to write.

The comments here are general, as they will be at the end of each of the analysis chapters. The purpose is to identify those areas where students need to develop a better understanding of the linguistic resources of English for making meaning. It does not follow that teachers would simply give lessons on interpersonal Themes or any other choice for Theme, in isolation from the student's writing and reading. The aim would be to develop a range of activities that would enable students to explore the meanings of Theme in texts and to exploit the potential of Theme in their own writing so they develop better control of the method of development of the genre in the written mode.
### Figure 6.2 Themes in Text 1

<table>
<thead>
<tr>
<th>Generic Structure</th>
<th>Textual Themes are coded</th>
<th>Orientation</th>
<th>1a</th>
<th>It all happened</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpersonal Themes are coded</td>
<td>2</td>
<td>Two twits from my class decided to pick on me.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>They started yelling stupid names like spazzo, pigface etc.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>I didn't mind this.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>I also didn't mind Kelly punching me in the shoulder.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>What I did mind was that Kelly kept me occupied while Matthew (better known as Roberts) rode my bike around the street.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Complication/Evaluation</td>
<td>7</td>
<td>This was harmless.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8a</td>
<td>But still riding</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8b</td>
<td>he kicked off my bag</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8c</td>
<td>and jumped off the bike</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8d</td>
<td>leaving it to fall.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>This made me sore.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>I gave in to my temper</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Resolution</td>
<td>11a</td>
<td>When Matthew saw this</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11b</td>
<td>he took off.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>So it was me and David Kelly to battle it out.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>I chased him around and around the street</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14a</td>
<td>When I finally caught up to him</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14b</td>
<td>I threw punches galore.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Most of them missed.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16a</td>
<td>Kelly managed to escape</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16b</td>
<td>and run home.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>I think I was the victor.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coda</td>
<td>But if I was</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18a</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18b</td>
<td>I don't think it was worth it.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Figure 6.5  Themes in Text 2

Generic Structure

<table>
<thead>
<tr>
<th>Orientation</th>
<th>1a</th>
<th>One day I was walking through the school</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1b</td>
<td>and a kid came up to me</td>
</tr>
<tr>
<td></td>
<td>1c</td>
<td>and said &quot;Do you want a fight?&quot;</td>
</tr>
<tr>
<td>1d</td>
<td>2</td>
<td>and I said &quot;Yes.&quot;</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Then I took my coat off.</td>
</tr>
<tr>
<td></td>
<td>4a</td>
<td>Then he chucked the first punch.</td>
</tr>
<tr>
<td></td>
<td>4b</td>
<td>I chucked a punch back at him</td>
</tr>
<tr>
<td></td>
<td>4c</td>
<td>and I got him right in the mouth</td>
</tr>
<tr>
<td></td>
<td>5a</td>
<td>and I broke his jaw.</td>
</tr>
<tr>
<td></td>
<td>5b</td>
<td>Then I walked back</td>
</tr>
<tr>
<td></td>
<td>5c</td>
<td>and he run</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Then I got up.</td>
</tr>
<tr>
<td></td>
<td>7a</td>
<td>Then I grabbed him</td>
</tr>
<tr>
<td></td>
<td>7b</td>
<td>and chucked him against the steel pole.</td>
</tr>
<tr>
<td>Generic Structure</td>
<td>Textual Themes are coded</td>
<td>Orientation</td>
</tr>
<tr>
<td>-------------------</td>
<td>-------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>2a</td>
</tr>
<tr>
<td></td>
<td>It was a beautiful Saturday night.</td>
<td>Looking up at the sky</td>
</tr>
<tr>
<td>Topical Themes are coded</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Then, as if from nowhere, an orange thing blurred into the sky with tremendous speed.</td>
<td>It looked like a meteorite with red and blue sparks.</td>
</tr>
<tr>
<td>Complication 1</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>I thought it would burn up.</td>
<td>I watched it fall.</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>The thing seemed to slow down.</td>
<td>It hit the ground about 200 m. away.</td>
</tr>
<tr>
<td></td>
<td>10a</td>
<td>10b</td>
</tr>
<tr>
<td></td>
<td>I heard an explosion</td>
<td>then raced forwards.</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>It looked like the core of a space capsule.</td>
<td>The back of the capsule was on fire.</td>
</tr>
<tr>
<td>Evaluation 1</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The heat was unbearable.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>14a</td>
<td>14b</td>
</tr>
<tr>
<td></td>
<td>I shielded my face</td>
<td>rushed up the front</td>
</tr>
<tr>
<td>Resolution 1</td>
<td>15</td>
<td>He had cuts all over him.</td>
</tr>
<tr>
<td>16a</td>
<td>I carried him about 20 m.</td>
<td></td>
</tr>
<tr>
<td>16b</td>
<td>when I heard a deafening explosion.</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>The entire ship burst into flames.</td>
<td></td>
</tr>
<tr>
<td>18a</td>
<td>I took him back to my house</td>
<td></td>
</tr>
<tr>
<td>18b</td>
<td>called an ambulance.</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td><strong>They</strong> took him to intensive care.</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>After a week he was in a satisfactory condition.</td>
<td></td>
</tr>
</tbody>
</table>

| Orientation 2 | 21 | Every time I visited him he told me this interesting story about him escaping from these aliens and back to Earth in this gigantic vessel which had burnt up. |
| 22 | *In the first visit* he told me his name John Graves. |
| 23 | John also told me in two weeks we would have an invasion. |
| 24 | A fleet of 12 vessels shall converge upon the earth. |
| 25 | There will be many deaths and terrible destruction. |
| 26a | We told the police |
| 26b | *but* they said, "You're nuts." |
| 27 | During the two weeks there were a lot of U.F.O. sightings. |

| Complication 2 | 28 | Then when the two weeks were over |
| 28b | a rain of terror hit the earth. |
| 29 | Ships were firing this way and that way. |

| Evaluation 2 | 30 | John knew there was only one way to stop them. |
| 31 | His plan was to guide them into each other. |
One of them landed near us. We reached it by dodging phaser fire and climbed into the hold of the ship. John and I gradually made our way to the control room, flew the ship towards another one, then escaped in a pod. We did this with every ship and so saved the planet.
<table>
<thead>
<tr>
<th>Orientation</th>
<th>Event Description/Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1a expl temp</td>
<td>I was frightened when I first saw the old house.</td>
</tr>
<tr>
<td>1b succ</td>
<td></td>
</tr>
<tr>
<td>2a and</td>
<td>There were old people</td>
</tr>
<tr>
<td>2b</td>
<td>and they were like witches.</td>
</tr>
<tr>
<td>3</td>
<td>You should see them.</td>
</tr>
<tr>
<td>4</td>
<td>The house was like a rat house.</td>
</tr>
</tbody>
</table>

Textual Themes are coded =

Interpersonal Themes are coded =

Topical Themes are coded =
Figure 6.9  Themes in Text 5

<table>
<thead>
<tr>
<th>Generic Structure</th>
<th>Textual Themes are coded</th>
<th>Orientation are coded</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1a</td>
<td>1 was frightened</td>
</tr>
<tr>
<td></td>
<td>1b</td>
<td>when I first saw the old house.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interpersonal Themes are coded</th>
<th>Topical Themes are coded</th>
<th>Record -</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2a</td>
<td>My friend and I were frightened</td>
</tr>
<tr>
<td></td>
<td>2b</td>
<td>because the window and door closed and opened all the time.</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>My mother said, &quot;We'll be living in there in two weeks.&quot;</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>I shook.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>Two weeks were up.</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>My mother said, &quot;Have you got everything?&quot;</td>
</tr>
<tr>
<td></td>
<td>7a</td>
<td>I asked if my friend could come for a week</td>
</tr>
<tr>
<td></td>
<td>7b</td>
<td>and she said, &quot;Yes.&quot;</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>We walked in the house.</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>I looked at my bedroom.</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>At night my girlfriend and I could not get to sleep.</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>We walked through the house.</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>My girlfriend held on to me.</td>
</tr>
<tr>
<td></td>
<td>13a</td>
<td>My girlfriend heard a noise</td>
</tr>
<tr>
<td></td>
<td>13b</td>
<td>and we ran back to the bedroom.</td>
</tr>
</tbody>
</table>
Figure 6.16  Themes in Text 6

<table>
<thead>
<tr>
<th>Generic Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Textual Themes are coded</td>
</tr>
<tr>
<td>Orientation/Synopsis</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interpersonal Themes are coded</th>
</tr>
</thead>
<tbody>
<tr>
<td>2a</td>
</tr>
<tr>
<td>We flew to Alice Springs</td>
</tr>
<tr>
<td>2b</td>
</tr>
<tr>
<td>and saw all the places of interest.</td>
</tr>
<tr>
<td>3</td>
</tr>
<tr>
<td>On the third day we had to travel 400 km. to Ayer's Rock.</td>
</tr>
<tr>
<td>4a</td>
</tr>
<tr>
<td>We left our camp at 6.00 a.m.</td>
</tr>
<tr>
<td>4b</td>
</tr>
<tr>
<td>and arrived about 2 p.m.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Record</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
</tr>
<tr>
<td>That night we pitched camp.</td>
</tr>
<tr>
<td>6</td>
</tr>
<tr>
<td>Unfortunately in our tent the canvas was ripped where the pole went.</td>
</tr>
<tr>
<td>7</td>
</tr>
<tr>
<td>Because of this we had to scavenge around for a can lid to place on top of the pole.</td>
</tr>
<tr>
<td>8</td>
</tr>
<tr>
<td>The next morning we climbed the rock.</td>
</tr>
<tr>
<td>9</td>
</tr>
<tr>
<td>We started at 7.00 a.m.</td>
</tr>
<tr>
<td>10</td>
</tr>
<tr>
<td>It was a hard climb.</td>
</tr>
<tr>
<td>11</td>
</tr>
<tr>
<td>The face was about 45% at the start.</td>
</tr>
<tr>
<td>12</td>
</tr>
<tr>
<td>Then it went up to about 50.</td>
</tr>
<tr>
<td>13a</td>
</tr>
<tr>
<td>When we were about at the end of the yellow line</td>
</tr>
<tr>
<td>13b</td>
</tr>
<tr>
<td>we could see what looked like a garbage tin</td>
</tr>
<tr>
<td>14</td>
</tr>
<tr>
<td>It turned out to be a plaque.</td>
</tr>
<tr>
<td>15</td>
</tr>
<tr>
<td>On the way down it began to get hot.</td>
</tr>
<tr>
<td>16a</td>
</tr>
<tr>
<td>It became hotter and hotter</td>
</tr>
</tbody>
</table>
and it was only about 8 a.m.

The next morning we woke up
to take photos of the sunrise.

It was 4.50 a.m.

We began to curse the weather bureau for getting us up an hour early.

But after all these incidents I'm glad I went.
Figure 6.17   Themes in Text 7

<table>
<thead>
<tr>
<th>Generic Structure</th>
<th>la</th>
<th>1b</th>
</tr>
</thead>
<tbody>
<tr>
<td>Textual Themes are coded</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interpersonal Themes are coded</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orientation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Topical Themes are coded</td>
<td>2a</td>
<td>2b</td>
</tr>
<tr>
<td>Record</td>
<td>3</td>
<td>4a</td>
</tr>
<tr>
<td></td>
<td>4b</td>
<td>5a</td>
</tr>
<tr>
<td></td>
<td>5b</td>
<td>6a</td>
</tr>
<tr>
<td></td>
<td>6b</td>
<td>7a</td>
</tr>
<tr>
<td></td>
<td>7b</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td></td>
</tr>
</tbody>
</table>

| Textual Themes are coded   |   One day I asked my dad could I get my rooster and chop its head off and my dad said, "Yes." |
| Interpersonal Themes are coded |     |       |
| Orientation                |       |       |
| Topical Themes are coded   |       |       |
| Record                     |       |       |
10 Then I started to pluck it.
11a Then when it was finished
11b I got it in cold water.
12 Then my mum said, "Are you finished?"
13 I said, "Yes."
14 Then I took it down.
15a Then I came inside
15b to get some cold water.
16 Then I went down the back.
17 Then my dog started to smell the chicken.
18 Then I said, "Go away, you mut!"
19a Then when I was finished
19b I started to gut the chicken.
20 Then my mum said, "Are you finished?"
21 I said, "Yes. Can you get a plastic bag?"
22 Then my mum put it in the fridge.

Coda
23a Then in two days later my mum cooked it
23b and my mum said it was like a bit of rubber.