FROM STORYTELLING TO STORY WRITING: THE IMPLEMENTATION OF READING TO LEARN (R2L) PEDAGOGY TO TEACH ENGLISH AS A FOREIGN LANGUAGE IN INDONESIA

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Abstract

It is widely acknowledged that the use of stories supports the development of literacy in the context of learning English as a first language. However, it seems that there are a few studies investigating this issue in the context of teaching and learning English as a foreign language. This action-oriented case study aims to enhance students' written narrative achievement through a pedagogical intervention that incorporates oral story sharing activities. In this paper, the intervention will be briefly described and the preliminary findings from the students' written texts will be presented. This study which was conducted in a lower secondary school in Bandung Barat region, Indonesia implemented the intervention within eight learning periods. The intervention comprised the following stages: (1) preparing before reading (stories), (2) detailed reading, (3) joint rewriting, and (4) individual rewriting. Before and after the intervention, students' narrative texts were collected and analysed in terms of how each text achieved its purpose, how it moved through stages and phases of meaning, the control of field, relationship with the reader and its coherence. The preliminary findings indicate that there is a shift in students' ability from writing fragmented and spoken-like language to more literate written narratives. It is expected that this study which implemented R2L pedagogy in the Indonesian context will contribute to English language teaching in EFL contexts.

Key words: storytelling; narratives; EFL, English literacy; Reading to Learn (R2L) pedagogy

Stories have been an essential part of Indonesian cultures. It is reflected in the country's motto "*Bhineka Tunggal Ika*" (unity in diversity) that was taken from a 14th century old Javanese epic poem. Most of Indonesian children were brought up with oral story tradition through folktales or legends that share our cultural wisdoms and respects to our motherlands, such as the stories of Mount Tangkuban Parahu (The Capsized Boat Mountain) in West Java province and Lake Toba in North Sumatera. Recently, it is very common for young people to use social media to write short stories of less than 300 words in Facebook or even less than 140 letter characters in Twitter. This flash fiction, as it is known, has not been an important outlet for young people's storytelling. However, with the advancement of media technology, the opportunity for storytelling is growing. In the present study, I expect that capitalizing on this rich traditional and modern storytelling tradition will motivate Indonesian language learners to learn English literacy as stipulated in the national English Curriculum.

It is widely acknowledged that the use of stories supports the development of literacy in the context of learning English as a first language (Short, 2012). The desire to read and write, for example, can be nurtured by the storyteller's ways of animating stories; and the students' reading comprehension and skills in retelling and writing stories can be enhanced through the exposure to the structure of a story and its repetitive elements. In a similar vein, it has been argued that story genres are considered some of the most suitable for students learning a second language because of their emphasis on action and events, their strong tradition of oral, embodied performance, and their concern with common themes (Lee, 2012; Pennington, 2009; Tsou, Wang, & Tzeng, 2006).

However, it seems that there are a few studies investigating this issue in the context of teaching and learning English as a foreign language (e.g. Lee, 2012; Megawati & Anugerahwati, 2012). Given the different learning situations, such as limited time allocated to English lessons, large class size, students' low motivation, and form-focused exams (Chen & Goh, 2014; Ramon-Plo & Pilarmur-Duenas, 2014), the use of stories in EFL learning contexts accordingly needs modifications. This research addresses this issue. Understanding how EFL learners' writing narrative texts before and after their engagement with story-based lessons would inform how to more effectively enact teaching strategies in EFL language classrooms.

This paper is a part of a larger study that explored how EFL secondary school teachers in Indonesia enhance their students' English narrative writing through a professional learning program based on genre theory and Systemic Functional Linguistics (hereafter SFL). The professional

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learning program focused on a pedagogical intervention that incorporates oral story sharing activities into the English literacy program. The intervention was framed within Rose and Martin's (2012) Reading to Learn (R2L) pedagogy. Within this framework, the professional learning program was conducted extensively through two consecutive workshops and eight sessions of classroom practices. While the workshops aimed to extend the teachers' linguistic subject knowledge and their pedagogical content, the classroom practices aimed to explore learning experiences designed by these teachers resulting from the professional learning. This paper will address the classroom practices. In particular it examines the ways the teachers use storying as a pedagogical approach to developing students' English oral competences in order to inform narrative text writing. It will also briefly present the preliminary findings from the students' written texts to show the impacts of the redesigned pedagogy.

Story as a vehicle for language learning

The term "English as a foreign language" (EFL) typically refers to the status of English in countries or regions where English is not dominantly used for daily communication by the local people. In such contexts, school becomes a foundational vehicle for English language learning.

A number of studies have examined the effectiveness of EFL practice in supporting students' ability to communicate in English (e.g. Chen and Goh, 2014; Ramon Plo and Pilarmur-Deunas, 2014). Studies of teachers' perceptions of English language teaching methods and their actual in-class behaviour indicate commonly perceived factors that pose challenges to the implementation of an EFL curriculum. Chen and Goh (2014), Ramon Plo and Pilarmur-Deunas (2014) and Nguyen (2011) who surveyed EFL teachers in China, Spain, and Vietnam respectively, reported that those challenging factors include lack of class time, exam-oriented lessons, and learners' reluctance to participate in communicative activities. Because of the limited time for English in a crowded curriculum, form-focused language learning has come into favour, with less emphasis placed on communicative-based activities. This contradicts studies by Shrestha (2013) in Bangladesh and Asafeh, Khwaile, and Alshbou (2012) in Jordan that report many EFL learners preferred to have more communicative activities to practice their English, although they showed positive attitudes to traditional activities such as drilling of grammar rules and vocabulary. EFL learners were also reported to be aware that drilling, sentence exercises, and grammar explanations would be useful for them to prepare for their exams. Overall, these perception studies have contributed to the recognition of the established traditions of teacher-fronted, form-focused and exam-oriented lessons. To date, such factors are consistently perceived to cause discontinuities between the expectations of curriculum and policy and teachers' work in EFL contexts (Muller & Brown, 2011).

A mismatch between the realities of teachers' day-to-day lives at school and the demands of a national English curriculum has also been identified as a major problem in Indonesia. Recent studies on the EFL teaching practices and English teachers in Indonesia (Astuti, 2013; Gustine, 2013; Sahiruddin, 2013) revealed old and persistent problems (Dardjowidjojo, 2000; Lengkanawati, 2005; Lie, 2007) in terms of choice of teaching methods and the quality of teachers' pedagogic content knowledge. As teachers are the main source of motivation and language input in EFL classrooms in Indonesia, they need more support that can enhance their own proficiency in English as well as their ability to enable their students to develop their language through motivating and meaningful English lessons. In this regard, the study will examine one form of pedagogy, one that draws on forms of language common in the Indonesian community; in particular the use of stories, which have been largely documented as motivating vehicles and meaningful inputs for language learning.

Story is a rich resource for literacy and provides abundant linguistic resources for students to learn a foreign language. Engaging interactively with stories allows EFL teachers and students not only to extend their language proficiency but also to develop emotional involvement with the target language (Sivasubramaniam, 2006). To engage EFL learners cognitively and affectively with story, it is argued that careful selection of story content should be made by focusing not only on linguistic resources but also on elements that might catch the interest of the students such as interesting characters, a clear plot and ending (Pinter, 2006). As such, through storying, EFL learners experience greater opportunity to develop their linguistic resources as well as a deeper understanding of the culture and people of the target language represented in the story.

Despite the plethora of literature advocating the benefits of using stories for teaching English with EFL/ESL learners (Ellis & Brewster, 2014; Wajnryb, 2003), there is a dearth of research to support these claims (Lee, 2012; Tsou, Wang, & Tzeng, 2006). Among the relevant published studies, few of those reported have taken place in under-resourced learning environments. Yang's (2009) and Megawati and Anugerahwati's (2012) studies with secondary school students in Hong Kong and Indonesia, respectively, investigated the use of stories to enhance students' motivation and their writing ability. The results were mixed; revealing that in one of the two teaching cycles the

expected outcomes were not achieved. Yang (2009) reported that while the first cycle was a success, in the second cycle students' motivation decreased when a longer story was introduced. Although the story in the students' mother tongue version was actually popular, many students had difficulty in understanding the English version. In terms of Megawati and Anugerahawati's (2012) study, most of the students did not achieve the minimum standard for their written products. Based on their reflections, they concluded that more supports and feedback were required during the process of students' writing their stories. It could be argued that some possible factors influential to the use of stories in these studies were text selection (Yang, 2009) and the degree of support during the students' story writing (Megawati & Anugerahwati, 2012).

Overall these studies have provided insights into the benefits of using stories in EFL classrooms. Students' initial involvement with the use of stories through various forms of different modes of language has provided more access to students' comprehension of text structure and the vocabulary. However, these studies have not examined how teachers extend and develop their students' story writing ability. In light of this, the present study proposed the use of story as a way of developing students' writing ability through guided interactions with EFL teachers. The next section will discuss the nature of narrative text as part of story genres and the curriculum cycle of R2L pedagogy that frame the intervention design of this study.

Narrative genre

A good deal of useful work for stories has been done with genre pedagogy in particular Martin and Plum's (1997) description of narrative genre. In the SFL tradition, narratives are not the only genre identified within the story family. There are variations in stories which constitute narrative along with recount, anecdote, exemplum, and observations (Martin & Rose, 2008). Each of the story genres has similar stages but serves different social purposes. For example, narratives are to entertain, recount to share experience, anecdote to share a reaction, exemplums to share moral judgments, and observations to share a personal response to things or events. The stages commonly identified in these genres are started optionally with an Orientation stage introducing an expectant activity and a Coda at the end of the story. The variations that differentiate these stories are present depending on the unfolding stages that disrupt an expectant activity and types of responses to this disruption. The stages in narratives, as the focus of the study, will be further discussed below.

In achieving their social purposes, the unfolding stages in narratives present a conflict and events for resolving it, namely (1) Orientation, (2) Complication, and (3) Resolution. In this genre, the expectancy stated in the Orientation stage is disrupted in the Complication stage. The disruptions are typically responded through suspense of the action in which the narrative tension is increased and intensified before it is finally resolved in the Resolution stage. Within these stages, some phases (e.g. setting, introduction of characters, events, etc.) are commonly constructed to allow for flexibility in the text development and in engaging with the listener/reader (Martin & Rose, 2008).

With the focus on these stages and phases, this project raised the teachers' awareness of how the language patterning contributes to the success of story development in entertaining its listeners or readers. Another important point brought to the teachers' awareness is that language features and social purposes of narratives are evolving across time and place. As such, the term 'standard' narratives, as argued by Exley (2010), should not confine the students but serve as a reference that can prepare them to encounter a wide range of texts. In the subsequent section, the enactment of the teachers' knowledge about narratives in the classroom, which is informed by genre pedagogy's curriculum cycle, is elaborated below.

Reading to learn (R2L) pedagogy

R2L pedagogy is informed by Halliday's systemic functional language (Halliday, 1975; Halliday & Matthiessen, 2014) and genre theory (Rose & Martin, 2012). In this respect, language is defined as a resource for making meaning that evolves to serve certain human needs depending on the context it is used. The way the language evolves to meet the social purposes is realized as genres. Martin (2009, p. 13) defines genre as 'a staged, goal-oriented, social processes'. Based on this approach, the pedagogy allows teachers to make explicit teaching about the way language resources are used in a mentor text of a given genre. By mentor text, I refer to a text that is considered conventionally appropriate and successful in achieving its social purposes. Through deconstructing the mentor texts, teachers scaffold their students to comprehend the texts and notice the patterning of academic language resources that are used. In turn, these patterns assist students to write similar texts independently.

To make the knowledge about text and written language explicit, R2L pedagogy provides a set of strategies that can be flexibly designed to a teaching program depending on the students' needs. The strategies consist of three levels of support in a form of cycles. The first cycle (i.e. *Preparing before Reading, Joint Construction and Independent* Writing) focuses on preparing a class for reading and comprehending a target genre. The second (i.e. *Detailed Reading, Joint and Individual Rewriting*) aims to enable all students to successfully read and write the target genre by understanding the texts

more deeply and using the information and language patterns from the reading into their writing. The last cycle (i.e. *Sentence Making, Sentence Writing, and Spelling*) provides more intensive strategies to teach foundation skills in reading and writing by focusing on language patterns in selected sentences and practicing spelling as well as sound correspondences.

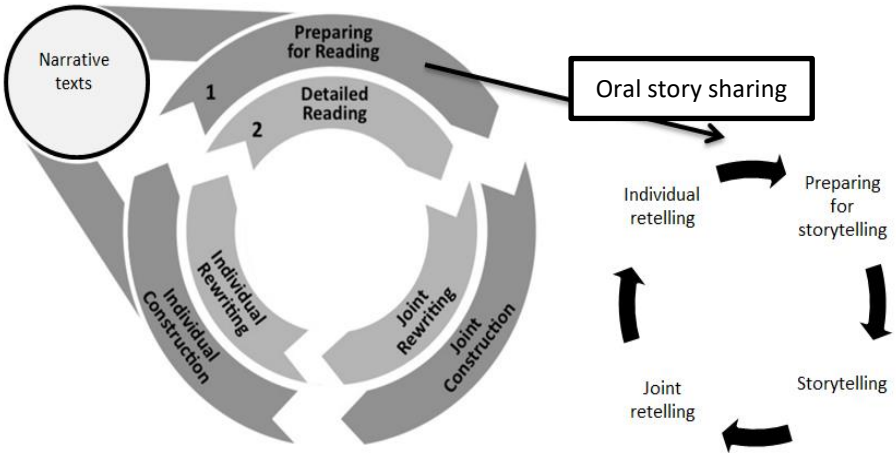

Figure 1 R2L Pedagogy Cycle with oral story sharing

Of the three cycles, the second cycle is selected to host the major strategies designed to scaffold the students in this study. The selection is considered appropriate based on the unique features in EFL teaching and learning in the Indonesian context. As aforementioned, these include limited time allocated to English lessons, form-focused and exam-oriented lessons, and students' low motivation. Thus, the following R2L strategies were selected: (1) preparing before reading (stories), (2) detailed reading, (3) joint rewriting, and (4) individual rewriting. Of the four stages, the first one is the key stage to prepare the students to read and comprehend a target genre by discussing the key elements and the sequence of a text functioned as a mentor text. In the context of English as first/second language where most students have developed their spoken language, this early stage is enacted through reading the texts aloud and guidance is carefully provided to highlight the structure of the whole text.

While the English speaking students can build on familiar oral language to develop control of academic English, EFL learners do not have such linguistic resources that they can refer to (Hammond, 2012). As such, EFL learners need to be provided with more learning experiences that are rich and abundant to support meaning making through the use of multimodal resources such as visual supports, event sequences, gestures, sounds, etc. This creates 'message abundancy' (Gibbons, 2003, p. 259) that provides EFL learners with access into academic English as meanings surrounding key technical terms are made transparent. In relation to the classroom implementation, Adoniou and Macken-Horarik (2007) suggest to include these abundant messages into field building experiences in the early stage of teaching learning cycle.

In this study, as part of field building support, multimodal story sharing is embedded and delivered in the first stage of preparing before reading (stories). It aimed to provide more learning experiences that facilitate students' deeper understanding of a new text. In this stage, the story sharing is enacted by mirroring the selected R2L strategies that include (a) preparing for storytelling, (b) modelling of storytelling, (c) joint retelling, and (d) individual retelling. The R2L pedagogy cycle is re-outlined in Figure 1.

With the inclusion of more oral language activities such as Readers Theatre, oral rehearsal and multimodal storytelling, the sequence may well prepare the class for reading and comprehending a story genre. For example, Readers Theatre, which incorporates storytelling, drama, and entertainment, will support students' understanding of words and phrases through the power of visualization and dramatic script reading (Hertzberg, 2009). Then, in the second cycle, a short passage from the stories is selected as a mentor text. The text is examined deeply to gain deeper understanding of what, how, and why certain language patterns are used. This information is then used to guide the students to rewrite the story with different characters or setting.

METHOD

Participants and informed consent

The study involved a secondary school in Bandung, West Java, Indonesia and two English language teachers as part of the research team. In recruiting the participants of the study, purposeful sampling was undertaken to ensure that the selected participants provided sufficient data illuminating the aims of the study (Creswell, 2013). The selection was guided by the research objectives that highlight

the value of using stories in language classroom. These objectives are in line with the 2013 English Curriculum that mandates the teaching of narrative texts. As this text type was introduced in year 8 (students aged 13-14), two English teachers teaching in that level were invited to participate. Based on the agreement with the school authority, one of the teachers' classes consisting of 42 students was selected as part of this study.

At the earliest stage of the research I made clear to these teachers and their students that they were not obliged to participate in the study and deserved the right to withdraw. They agreed to sign off the consent form to ensure that all of the data would be kept confidential and be used for publication purposes. To avoid easy identification, both teacher participants are referred to by Indonesian female pseudonyms, i.e. Mrs. Entin and Mrs. Anis.

Research design

The nature of the present study was action-oriented fieldwork attempting to investigate the development of EFL students' writing English stories. The action-oriented approach was deployed for this study because of twofold objectives. First, as part of a broader project, this phase functioned as a research site in which I observed the development of the teacher participants' knowledge and its enactment in the classroom. As such, the research was not initiated by a problem that was wholly 'owned' by teachers (Hall, Leat, Wall, Higgins, & Edwards, 2006). In this phase the teacher participants implemented their two cycles of action-oriented project by drawing on the principles of Action Research that include plan, act and observe, and reflect (Kemmis, McTaggart, & Nixon, 2014). Following this, the next aim is to gauge to what extent the project impacted on the students' learning outcomes. In this respect, I collaboratively worked with the teacher participants in designing and executing the learning experiences for the students throughout the iteration of action research cycle (Bruce, Flynn, & Sheley, 2011).

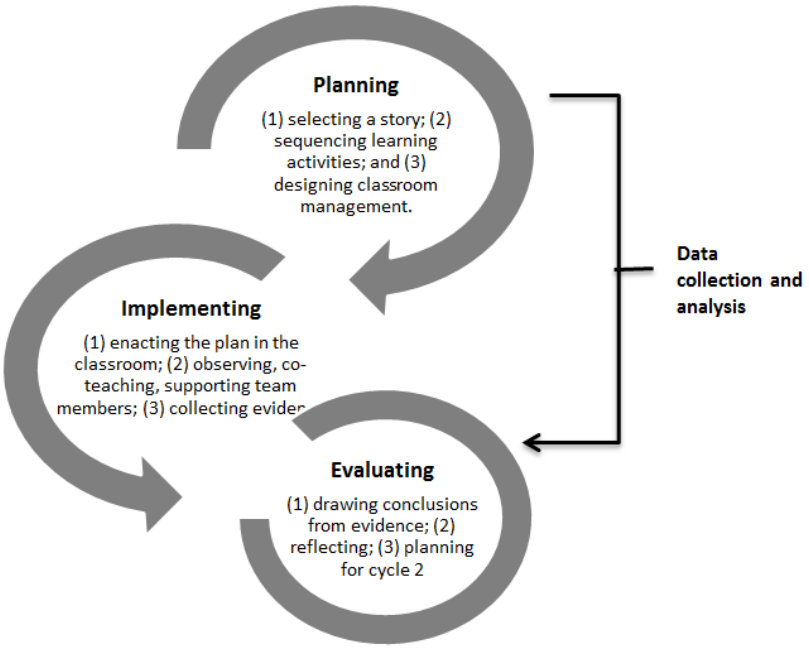

Figure 2 Action-oriented research cycles—adapted from Kemmis, McTaggart, & Nixon (2014)

During the fieldwork, my position as a researcher was in a continuum that changed over time from an onlooker to a participant observer, or vice versa (Creswell, 2013; Greene, 2014; Widodo, 2015). I observed how the teacher participants translated and enacted the instructional strategies introduced in the workshop into learning experiences relevant to their students' situation (Van Driel & Berry, 2012). Cognizant of implementing an alternative model posing a considerable threat (Kubanyiova, 2006), I lent myself to the participants as teacher mentor (Widodo, 2015) and co-teacher (Bruce, Flynn, & Sheley, 2011) who provided specific input or support whenever needed (Van Driel & Berry, 2012). This meant at times I had to respond to the teacher participants' queries or teach a certain point of the lesson and therefore it was difficult for me as an observer to capture all important events in the class. To anticipate this, apart from the researcher's reflective journal and video recording, discussions with the teacher participants were done immediately after the lessons to note important events that might influence the design for the following lessons.

Data sources and data analysis

The primary data presented in this paper were collected through observation of eight lessons and

students' work samples. Before and after the program implementation, students' independent writing tasks as baseline and exit data were collected to describe and identify any changes in terms of their writing ability.

The baseline data were collected in a regular learning session that was allocated separately in addition to the eight sessions of the intervention. The decision was made in agreement with the teacher participants in regards to their concerns of time availability and students' readiness in completing the writing task. It was assumed that the students would need an appropriate story and prompts to enable the students to execute the tasks. Following this, Aesop's fable titled *The Ant and the Dove* (http://www.kidsworldfun.com/shortstories_theantandthedove.php) was selected and used as basis to design the lesson. It covered three main activities. First, the story was told orally with a series of picture that sequenced the story plot. The storytelling was then followed by a discussion to ensure the students' comprehension of the story. Finally the students retold the story in a written form, which was collected as the baseline data of this study.

Different from the baseline data collection, the exit data was collected from the students' tasks at the end of the intervention session. As part of the final lesson, the texts produced by the students were the end of a story that was jointly constructed with the whole class. (The detailed procedure of exit data collection is described in the professional learning section). Despite the difference in terms of the staging, these students' texts are worth investigating so as to describe their writing ability and whether their ability has developed over the course of the intervention.

The analysis of students' initial writing ability and their writing at the end of the program was informed by Halliday's systemic functional linguistics (SFL). SFL provides a tool of text analysis and interpretation "for understanding why a text is the way it is" (Martin, Matthiessen, & Painter, 1997, p. 3). It highlights linguistic variations as a choice that is functional in a particular context, instead of prescribing grammatical rules. As the basis for analysis and interpretation of students' written texts, SFL allows for deeper information which is not confined to the analysis of students' grammatical errors. Rather, it discloses a comprehensive picture of students' written text-making expertise through the analysis of how a student's text achieves its purpose, how it moves through stages and phases of meaning, the control of field, relationship with the reader, and its coherence.

FINDINGS AND DISCUSSION

The classroom intervention

The intervention was implemented within two cycles of iteration. In each cycle, one story was used as a mentor text and it was selected by the teachers. The selection was based on the teachers' personal preferences and their expert judgment on the complexity of the language that can be digested by their students. Two stories in the form of Readers Theatre scripts were selected; *Tacky the Penguin* (from a picture book by Helen Lester) was chosen for cycle one and "Chicken Little", a version adapted from http://eleaston.com/chicken.html, for cycle two. Both stories were retrieved from a website that offered free resources and scripts for Readers Theatre. The level of difficulty for the mentor text in cycle two was lower than that in cycle one. It was purposively selected by the teachers based on their observation and reflection on the overall process in cycle one. Based on the selected texts, the teachers designed and enacted the lessons as outlined in Figure 3 and elaborated in the subsequent sections. The two teachers took turn to play their role as the main teacher in one of the cycles.

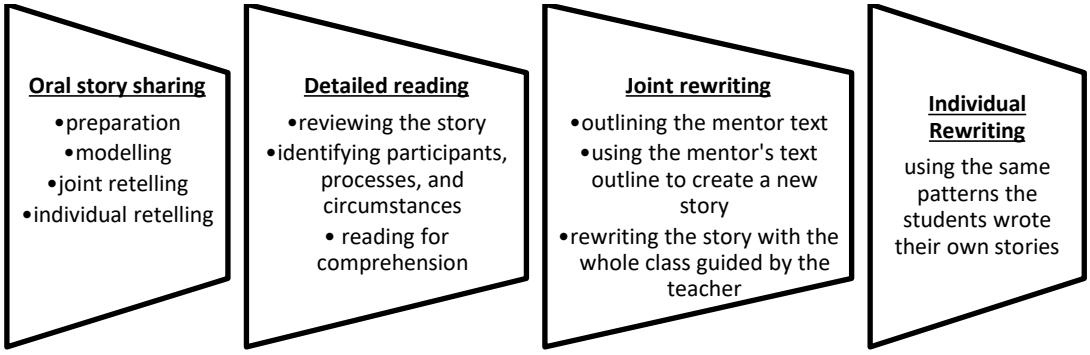

Figure 3 Lesson sequences: The oral story sharing (preparing before reading) stage

The oral story sharing stage was aimed to acquaint the students with the purpose and the overall structure of narrative genre and at the same time to develop their spoken language. In this stage, the teacher introduced the key wordings of the story to prepare the students before listening to the story told orally by the teacher. The teacher shared the story twice. In the first sharing, the students listened

to and interacted with the teacher acting as a storyteller with the help of pictures and gestures. The aim was to build the students' interest and overall understanding of the story. The second time, the students were provided with the scripts and invited to select one of the characters they are interested in performing. Following this, the students who had been assigned to work in sevens practiced to tell the story with appropriate intonation and pronunciation. During this stage, the students built their confidence and skills as they worked and supported each other with the teachers' supervision. Once they were ready, the group shared the story to the whole class. Due to the limited time, one group was given a chance to retell the story and received feedback from the teachers as well as from their peers.

The detailed reading stage

The Detailed Reading lessons were considered to be the most challenging stage by the teacher participants (source: teachers' reflection). This is the stage where they negotiated their existing knowledge about 'traditional' grammar and 'functional' grammar. The aim of this stage was to build the students' consciousness about the way the language resources functioned in the mentor text. To support the teacher participants to get started with the technique that was new to them, I stepped into the lesson and taught the beginning section of the detailed reading. After getting a better understanding of how to enact the lesson, the teacher participants continued guiding the students to go through the whole text. Using a top-down approach, the unfolding lessons started with focusing on how ideas in a story are developed through stages and phases, and moved to the ways clauses in English language work.

Following Derewianka and Jones' (2012) suggestions in developing students' knowledge about material experiences realized in the text, some questions were used to help students identify the clause elements: (1) what's happening; (2) who or what is involved; and (3) what are the surrounding circumstances: where, when, how, etc. Colour coding was assigned to each element so that it could help the students read as they highlighted the meaningful chunks. Gradually the metalinguistic terms "process", "participant", and "circumstance" that refer to the clause elements were introduced to the students. Process was coded yellow, participant with green, and circumstance with red. During the interaction, such aspects as pronunciation, equivalent words in Indonesian, singular/plural nouns, and reference were also discussed based on the students' immediate needs.

The following excerpt presents an interaction between the teacher and the students when working on the first sentence of the second paragraph in the story of *Tacky the Penguin*.

Excerpt 1 Identifying participant, process, and circumstance

Mrs Entin	Let's see the first sentence.
	When did the penguin hear the thump thump thump? When?
Students	One day
Mrs Entin	One day…
	Correct, so underline with?
Students	Red…
Mrs Entin	Okay, now who heard the thump, thump, thump?
Students	Penguin
Mrs Entin	Penguin, good.
	So, underline with?
Students	Green
Mrs Entin	Good, now what happened to the penguin?
Students	Heard
Mrs Entin	Heard, good.
	So, underline heard with?
Students	Yellow

*words in italics were originally in Indonesian

Although it took the whole lesson to complete the activity, Mrs Entin seemed to gain her confidence and able to take control of what she previously perceived as a challenging lesson. In this lesson, less support from the researcher was required. I was invited to step back into the lesson when both the teacher and students found difficulty in identifying some clauses of relational process, such as in:

(1) The penguin's name was Tacky.

<u>The penguin's name</u>	<u>was</u>	<u>Tacky</u>
participant (identified)	process	participant (identifier)

This is because in Indonesian a clause that relates two entities does not always require 'be' or any other relating words. The following excerpt highlights the different concept of relational process in Indonesian and English.

Excerpt 2 contrasting Indonesian and English for a relational process

Ika	The penguin's name… green
	What else was in green?
Students	Tacky
Ika	Ok underline green.
	Ok, *in Bahasa Indonesia we say 'The penguin's name Tacky'. But in English, we need to add one more word to relate.*
	Look, in this sentence what word is relating 'the penguin's name' to 'Tacky'?
Students	Was
Ika	Underline with…
Students	Yellow
Ika	Yellow. Good job boys and girls. Next listen.
	Tacky was an odd bird.

This dialog continued with another example of relational process and gradually most students managed to identify each group words with relevant colours. After completing the whole text, the students then worked in groups and were assigned to rewrite all the clauses in a paragraph into a table as shown below.

Situation	Participant	Activity	Participant	Situation
One day	the penguins	heard	the thump, thump, thump	in a distance.

A follow-up activity of Detailed Reading stage was on the elaboration of the process in all clauses that indicate past events. After detailed reading stage, Mrs Anis gave reading comprehension questions that resemble the national exam types to check the students' understanding of the overall text.

The joint rewriting stage

Joint Rewriting stage began with a review on the stages of the story of the mentor text and narrowed down into each part. In the Orientation, Mrs Anis opened the discussion by highlighting the setting of place and characters of *Tacky the Penguin*. She then invited responses from the students for a different setting in their new story. Using a poster of story chart mounted on the wall, she scribbled the agreed setting and characters. Afterwards the lesson was spent on negotiating problems faced by the main characters, including the unfolding events and possible solution. The whole lesson finally produced two story charts displaying setting, characters and the stages of Tacky the Penguin as the model and A Unique Camel as the new version. The students copied the chart and were asked to write a new story based on the outline. This was repeated in cycle two with the story of Chicken Little as the mentor text. Figure 4 displays the story outlines from the two cycles.

Mrs Entin *And of course, now you have mastered the use of tenses as they were used in the story. The story has past tense, simple present, and present continuous, even the future tense. As we have reviewed the grammar, now let's move on to review the story. How the beginning was, how the middle was, and how the ending was.*

The preparation continues with the teacher asking for some English words in each of the stages as she drew a chart (Figure 4) on the board. Once the chart was ready, she guided the students to compare the elements of the mentor text and asked the students to think about the changes for the story of their own version. At this stage, the teacher carefully guided the students through all the stages of the story by focusing not only on the meaning of 'what's going on' but also on the punctuation. The following excerpt illustrates the guided interactions for writing the ending of the story.

Mrs Entin Well, in Chiken Little story, the ending was sad because all characters were eaten by Foxy Loxy. Let's make this one have a happy ending.

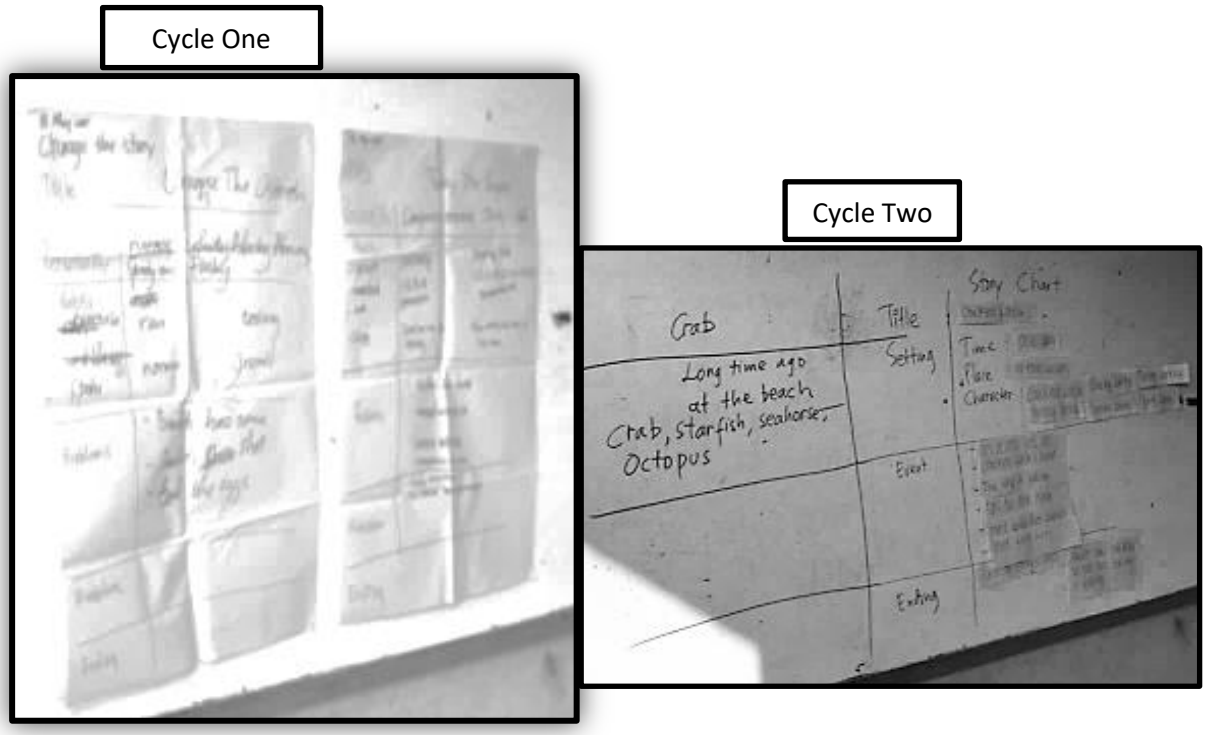

Figure 4 story charts of the mentor texts and the derivative texts

There was a difference in the implementation of Joint Rewriting stage in the two cycles. In cycle one, due to time limit; the joint rewriting did not happen in the classroom. Instead, the teacher assigned the students to develop their story at home. However, in the following lessons, the students did not do their homework. Some reasons were considered responsible for this. First, there was not enough support and immediate guidance from the teachers. Second, the mentor text was too challenging for them to process without sufficient supports.

Based on these reasons, the teachers searched for a mentor text which was easier for the students to digest and critique. Although the story of Chicken Little in the context where it was originally written was intended for younger readers, the text seemed to fit in very well with Year 8 group. After going through all of the stages and the class developed a new story chart with borrowed patterns from the story of Chicken Little, Mrs Entin and the class scribbled the story together. The power of repetitive events in the mentor text assisted the whole class in generating some ideas for new characters, setting, and events. Figure 5 illustrates the process of rewriting the story jointly constructed by the whole students and the teacher.

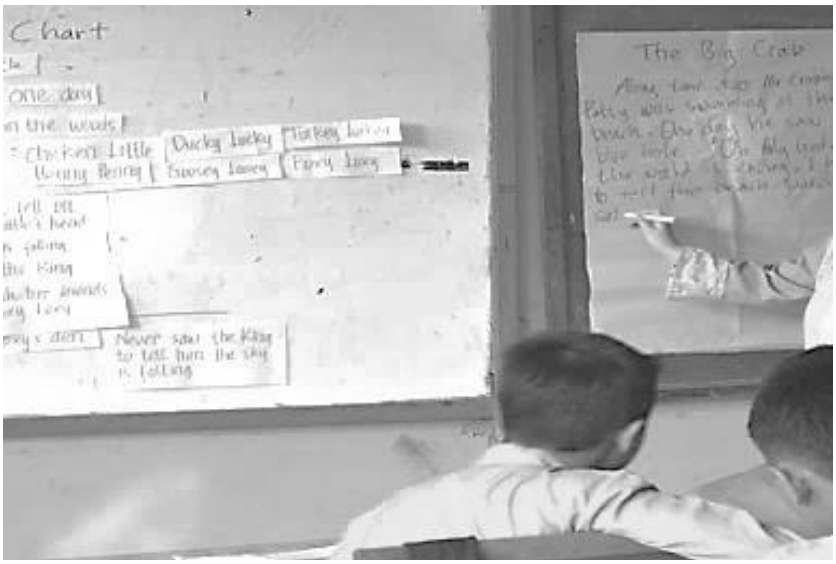

Figure 5 Teacher scribbling a new story together with her students

The individual rewriting stage

In both cycles, the Individual Rewriting stage was not conducted as expected. Ineffective time management was the main factor that made the lessons did not go through the production of a new derivative text. This new texts were expected to contain stages considered 'complete' for a narrative text (i.e. Orientation, Complication, Evaluation, Resolution). Despite the time constraint, learning progress in cycle two was better. It was indicated by the students' participation in producing a joint story, which was half way through the end of the story. With awareness of the remaining time available, the teachers and I decided to leave the ending of the story to be created individually by the students. In fifteen minutes, all students wrote the ending of a new version of *Chicken Little* entitled *The Crabby Pattie*. These texts were then used as the exit data of this research which will be discussed in the following section.

The students' written texts

This section presents the data collected from the students' independent tasks before and after the intervention to explore the impact of the intervention on the development of students' written English. These texts were analysed using assessment criteria adapted from Acevedo (2010) and Rose and Martin (2012). The criteria focused on the evaluation of whether the text successfully communicates its purpose through the idenfitification of language resources used by the students in their writing that range from the top level of context moving down to discourse semantic, lexico grammar and graphology levels.

Based on the analysis, the students were categorized into high, average, and low attaining groups. Table 1 displays the distribution of students' achievement based on their pre- and post- program texts. This category was established to map the students' initial writing ability and identify aspects in the writing that are semantically at stake and how their writing ability developed over the course of the program.

Table 1 Categories of students' achievement

Texts	High	Average	Low	Total students
Pre-program	2	17	20	39
Post-program	16	12	11	39

To illustrate the development of the students' writing, figures 6 and 7 present pre and post-program texts written by Jamal (pseudonym) from the low attaining group. His stories are reproduced as written. The punctuation and spelling are exactly as he wrote them; however, to save space, I added the labels for the elements of the narrative structure in the margin, which were not of course displayed in the original text. Stages and phases are written differently where the stages are capitalized and in bold. When first language is in use, it is italicised and the meaning is glossed on the adjacent column. The underlined words on the texts are to signal variety of verbs used by Jamal, which will be useful for the discussion that follows.

	The Ant and the Dove	Glosses
Orientation Setting	one hot day an ant <u>searching</u> some a water springs, an ant when <u>walked</u> in the springs	
Complication problem	*lalu semut tersebut terpeleset ke dalam sungai*. Just now <u>come</u> an dove in the springs. Ant say = <u>help</u> me!!	then the ant slipped into the river
reaction	*lalu burung tersebut menghampiri semut yang sedang meminta* help. an than dove <u>to rescue</u> to ant.	then the bird approached the ant who asked for help.
solution	an than <u>brought</u> an ant to drag place. *lalu semut tersebut berkata* = <u>thank</u> you my friend, dove= you'r welcome.	then the ant said
reaction problem	*kemudian* dove <u>gone</u> *meninggalkan* an ant. an than *burung tersebut bertemu dengan penjajah*.	then the dove went leaving the ant behind. And then the bird met a colonialist (i.e. hunter)
Resolution solution	an than an ant <u>look</u> an dove <u>help</u> me. ant <u>beat</u> hand. *lalu kabur*	then ran away

Figure 6 Jamal's pre-program text

Overall, the pre-program text indicates Jamal's understanding of the story told orally in English. It is evinced from the mention of main characters (e.g. ant, dove), settings (e.g. the spring), and plot (e.g. introduction to a status quo and its disruptions). Although the main elements of a narrative text are present, the text fails to fulfil the purpose of English narrative (e.g. to entertain). Unless the readers are familiar with the original story and know Indonesian language, this story is rather difficult to understand and therefore it is far from entertaining.

The difficulty in understanding this text lies on the lexicogrammatical level. Meanings are construed in incomplete clauses through the use of content words to represent actors and their actions without appropriate use of words that have grammatical functions. This result is consistent with a study by Ningsih (2016) that identifies the role of interference from Bahasa Indonesia in English texts written by students. It has been indicated that Indonesian students tend to write their English texts using the grammatical structure of Bahasa Indonesia. In Bahasa Indonesia, a clause can be with or without a verb and when there is a verbal group it is not influenced by a tense system or subject-verb agreement as it is in English. Looking at the students' texts in this study, the verbal group seems to be one source of the interferences. We can see that the underlined words in Jamal's pre-program text represent variety of English verb forms. It reflects the students' knowledge about the potential of verbs with tense but they are not yet aware of how to weave them together appropriately.

In terms of the organization, the texts produced by the low attaining group present some attempts to use linguistic devices to make the text cohesive and coherent. The use of conjunctions (e.g. then) and referents (e.g. it, me) was evident with very limited variations. However, punctuation, which poses its least difference between the two languages, is not appropriately used by the students. For example, capital letter at the beginning of a sentence and quotation mark for verbal processes with direct speech are not well-reflected in their stories.

Let's now turn into the post-program texts. Figure 7 presents Jamal's post-program text that is the Resolution stage of a story. The italicized words indicate misspelling and grammatical error. The Orientation and Complication stages have been jointly constructed by Jamal and his class. As this text is the end of a story, the analysis did not look at the stages but the phases and the control of using language patterns at the clause level that contribute to the development of the story closure.

setting	So they swam with all their might until they met octopus tikus. He asked, " well, well. Where are you rushing on such a fine day?"
problem	Mr. Crabby patty, starfish amish, seahorse horas cried "Help me the world is *endiing*" and we'*re swam* to beach guard "How do you know the world is ending?" Octopus ticus looked puzzled "I saw it *wit* my eyes", explained mr. crabby patty "I see, well then, follow me, and I'll show you the way to the beach guard" said octopus ticus.
solution	So octopus ticus led Mr. Crabby patty, starfish amish, sea horse horas marched *acroos* a field and through the beach. He led to the mall go shopping.

Figure 7 Jamal's post-program text

In comparison to Jamal's pre-program text, his post-program text indicates a significant change. He was successful in writing not only longer but also more meaningful ending of a story written fully in English. Although some minor errors in spelling and grammar are identified in Jamal's post-program text, they can be dealt with a follow-up feedback from his teacher. This Resolution stage starts with an introduction to a new character, Octopus Tikus; and the previously presented characters are referred to as 'they'. It indicates Jamal's control of using English pronouns and referents. In the next phase, the problem, which appears repeatedly using similar patterns from the previous stage, is presented in a form of dialogues between the main character, Mr Crabby Patty, and the new character. The dialogues contain verbal processes with the use of variety of saying verbs, such as *asked, cried, explained,* and *said*; and appropriate punctuation for verbal speeches. The use of tenses is observed carefully. In the narration where events are recounted, verbs in a past form are used and in the direct speech a present form is applied. In the next phase, as a result of the conversation between Mr Crabby Patty and Octopus Tikus, a solution is offered by the new character. The solution is clearly described through the use of action verbs such as *marched* and *led*. Even though the setting for the solution, which is 'a mall for shopping', does not seem to fit with the whole story that takes place in a sea, this ending is considered appropriate for the context of Jamal's text. It has to do with the class decision of creating a happy ending story, which is different from the original version.

Jamal, as a representative of the low attaining group, has demonstrated his ability in writing the end stage of a story independently. His post-program text has displayed a great deal of contribution of the mentor text and the ways the teachers supported him through explicit teaching of

the language patterns realized in the mentor texts. It is argued that the production of derivative texts, such as the one written by Jamal, indicate the learners' apprenticeship in writing through the uptake of the language patterns of a proficient writer (Jones & Chen, 2012). In this study, with teachers' guidance, repetitive elements in the mentor text were used to help the learners notice grammatical choices to complete a story in English. This, however, would not successfully be achieved without having a solid ground that enticed the learners to engage with an entertaining story.

CONCLUSION

This study suggests one pedagogical model, i.e. Reading to Learn, which may be useful for supporting secondary school students in learning English as a foreign language. The extensive scaffolding that features this pedagogy is considered beneficial by the teachers and students involved in this study. Although some educators argue that learners need to be more active for their own learning, the explicit teaching implemented by the teacher participants of this study assisted the students to develop control over their academic literacy. With a top-down approach, the unfolding lessons started with focusing on how ideas in a story are developed through stages and phases, and moved to the ways clauses in English language work. It is through making visible how to use academic language resources to read and write narrative texts, the teachers facilitate EFL students' learning (Ramos, 2014).

The initial stage of the R2L pedagogy plays its role in motivating the learners and drawing their attention to the social function of a narrative. To experience the joy of telling stories, students are immersed in activities that involve their multisensory. In this oral story sharing stage, unlike listening to a teacher's lecture or listening activity in a language laboratory, students can listen as well as use English in a meaningful and fun way. This situation, as previous studies have reported (Asafeh, Khwaile, Al-Shaboul, & Alshbou, 2012; Shrestha, 2013), is expected by many EFL learners who prefer to have opportunities to practice their English along with traditional form-focused activities.

While a focus on grammar explanation, drilling exercises, and vocabulary memorization remain popular in the EFL teaching practices, the recontextualization of R2L pedagogy in this study offers learning experiences that bridge this teacher-fronted classroom to students' independent learning. The students' involvement in oral story sharing activities has provided platform to access English written texts easier. With more supports provided by the teacher in the Detailed Reading stage, the students explored linguistic resources in the target text and at the same time developed awareness of similarities and differences between their first language and English. By bringing this into the students' consciousness, they have more linguistic tools available that can be retrieved when they write their own story.

Further studies intending to replicate this study may want to consider criteria for selecting mentor texts that are appropriate and relevant to the students' cultural background as well as their existing proficiency levels. As some studies reported (Megawati & Anugerahwati, 2012; Yang, 2009), such factors as text selection and the degree of support during the students' story writing play an important role in determining the success of students' academic achievement. This study, therefore, suggests the use of a narrative text that has salient features in the initial stage. As such, these noticeable elements can easily be recognized by learners with very limited English. As the students get familiar with the strategies affording them to read and write English texts, more and more challenging texts can be gradually introduced to them. In the context where it is originally developed, the extensive strategies embedded in the R2L pedagogy aim to assist students with mixed abilities to access a challenging text. However, this study argues for adaptation in its implementation to minimise the undesirable effects that collide with the local contexts.

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