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Introducing Genre into Japanese-as-a-Foreign-Language: Toward a Genre-Specific Approach to Elementary/Intermediate Writing

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Despite the social turn in views of language and the increasing attention to an application of genre theory in teaching languages, the field of Japanese-as-a-Foreign-Language (JFL) has not yet found genre a valuable resource for approaching learners' writing ability. Writing is still practiced as a psycholinguistic space to check learners' understanding of grammar structures and *kanji*, and writing assignment prompts are often designed to fit into the corresponding grammatical units. Part I of this paper, by employing a functional linguistics-oriented genre theory, maps elementary/intermediate JFL grammatical units into *register*, which is the primary contextual parameters that construe social meanings, and illustrates the process of transferring grammatical resources into *genre* so that language instructors can make their own model texts and can approach their learners' writing from a genre-specific perspective. Part II of this paper illustrates a practical implementation as the form of pedagogic report. It illustrates how the constructed model text was used in an actual JFL classroom and argues its potential for a curricular context. In essence, the present study intends to lay the groundwork for creating an applicable genre approach in a JFL curriculum that contextualizes elementary/intermediate learners' writing as a way to represent their social views.

INTRODUCTION

In Japanese as a Foreign Language (hereafter, JFL) today, given the social turn in views of language, it is surprising that there has been little shift toward viewing language as a social process. Writing is still conceptualized and practiced as a psycholinguistic space to check learners' understanding of textbook content, grammar structures, and *kanji*[i] (Haneda, 2007; Kubota, 1999; Kumagai & Fukai, 2009; Ramzan & Thomson, 2013), as has been the long-standing case within the field of foreign language teaching (Brauer, 2000; Byrnes, 2013; Byrnes, Maxim, & Norris, 2010; Kramsch & Nolden, 1994; Reichelt, 1999; Sasaki & Hirose; 1996; Scott, 1996; Wallace, 2003). Whereas current English as a Second Language and any first language writing approaches have been investigated by cross-disciplinary genre theorists[ii] who argue for context-specific writing practices that reflect the target culture, it seems that the JFL field has not yet found the association between writing and genre meaningful, perhaps because little empirical research on the genre-based writing approach has been conducted in the foreign language field[iii]. This absence of a notion of genre in the JFL field is noticeable in the most popular collegiate textbooks, such as the series *Genki* and *Nakama*, where four basic language skills – reading, writing, listening, and speaking – are introduced, but writing focuses only on sentence-level production (Thompson & Armour, 2013). This isolation of writing practice from the social world leads foreign language learners

to understand writing as a decontextualized isolated practice, or "autonomous and context-free" (Yasuda, 2011, p. 112).

Along with the absence of a social understanding of writing, the multidimensional nature of grammar has not yet been fully explored. To date, because the Japanese language is often believed to have manifold expressions for sensations and emotions, JFL classroom practices tend to focus exclusively on interpersonal aspects of the language such as modality (e.g., *ne*, *yo*, *da*, *n desu*), degree of politeness (e.g., *desu*, *masu*, *da*, *de aru*), gender-specific language use (e.g., *watashi*, *boku*, *ore*), and so forth. Absent from JFL classroom discourse is attention to writers' language choice that builds meaning of what is happening and why that is happening because meanings *ideationally* construed in a text are typically addressed with more focus on their formal structures rather than on context. In other words, the language dimension that construes the meanings of who does what to whom under which circumstance (e.g., agent, types of verb, conjugation, time expressions, particles, etc.) and the ways they are embedded into clauses (e.g., conjunctions, nominalization, causality, etc.) is not often socially contextualized in the field. This absence of context in the particular aspect of grammar can become problematic, since writing assignments are often designed to fit into the corresponding grammatical unit or textbook chapters (Kramsch & Nolden, 1994): for example, teachers instruct novice writers to use the *te*-form[iv] in their writing task where sequential meaning is not the nature of the activity (letters, for example).

THE STUDY

The primary aim of this paper is thus to incorporate the multidimensional meanings of grammatical units into JFL writing instruction and to use the construct of genre to address the social practice of writing. To achieve this goal, the first section of this paper, Part I, maps grammar structures introduced in one series of an elementary/intermediate JFL textbook[v] according to their functions – not their forms – and illustrates the process of transferring the JFL grammar structures into *genre* features so that language instructors can contextualize the grammar in their genre-specific model texts. More specifically, by drawing on genre theory developed in Systemic Functional Linguistics (SFL) that links grammar and context from multiple perspectives and provides us with a semiotic tool to interact with social contexts, Part I of this study addresses two components that are essential for constructing genre: *stage*, which constructs effective text to achieve a social purpose of genre, and *phase*, which is a set of resources for moving sequences forward and engaging readers (Martin & Rose, 2008). The following section of this paper, Part II, is a practical implementation of the form of pedagogic report. It illustrates how the constructed model text was actually used in a collegiate JFL classroom. In particular, with reference to students' text productions and the researcher's ethnographic observation of the classroom, it discusses how language instructors can approach their learners' writing not from a grammar structure-driven standpoint but from a genre-specific perspective.

In this study, genre specifically designed for elementary/intermediate JFL writing discourse is tentatively called *Janru*, the Japanese pronunciation of genre. By composing generic features (*stages* and *phases*) with grammar structures that are introduced in the series of JFL textbooks, this study conceptualizes *Janru* as both a pedagogic construct that supports teachers of elementary/intermediate Japanese courses to make a genre-specific yet accessible text for their classroom use and as a conceptual construct that attempts to address social understanding and significance of writing within the decontextualized writing practice. This

paper argues *Janru* inheres a potential to serve as a useful framework for language instructors to attend to their learners' formal accuracy in their writing, and, more importantly, to introduce meaning-making resources that are available in the language system, and to help novice writers situate their text within the social world. The ultimate goal of *Janru* is to create a conceptual space negotiated between the two different views of writing and to lay the groundwork for creating an applicable genre approach in a JFL curriculum. This conceptualization of *Janru* is summarized in Figure 1 below.
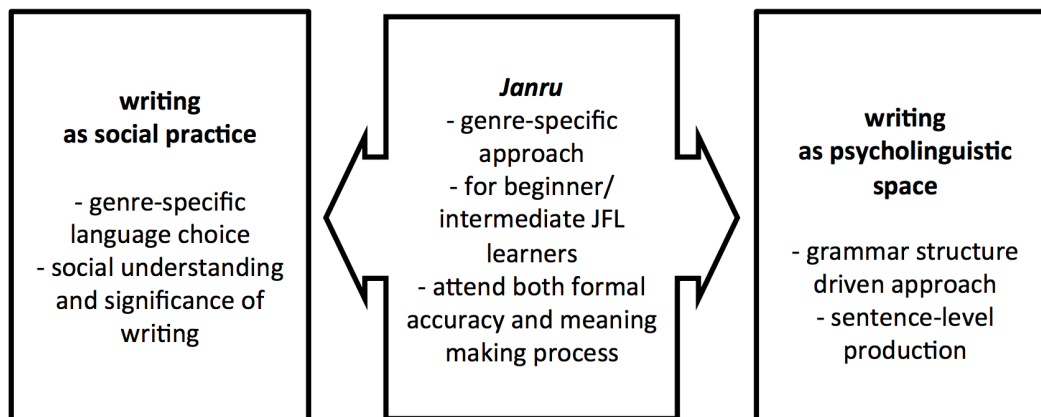

Figure 1. A Graphic Representation of *Janru*

PART I

Transforming JFL Grammatical Units Into Genre Features

To argue the multidimensional nature of grammar and context and to further discuss the literacy approach that views writing as a social practice, this study integrates genre theory developed in Systemic Functional Linguistics (SFL). SFL is a functional-semantic approach to languages that explores both how people use language in different contexts and how language is structured for its use. In SFL, language is viewed as a large network of interrelated options, and users' *choice* of language for meaning making is significantly emphasized. *Register* and *genre*, which will be introduced shortly, are two fundamental theories that model the multidimensional natures of grammar and context at different levels. By following the theoretical framework of register and genre, this section maps JFL grammar structures according to their functions and illustrates the process of transforming the formal grammatical features into a resource for constructing genre.

Register: Three Contextual Variables that Construe Meanings

Register is a semantic concept where different kinds of meaning are construed (Halliday & Hasan, 1989). It is defined as a set of meanings that is appropriate to a particular function of language, together with the words and structures that express these meanings (Halliday, 1978). Broadly speaking, it is the concept of the variety of a language that corresponds to a variety of situations[vi]. Within this concept, we can intuitively identify, for example, how a scientific report and story are different, or how a talk with a boss differs from a talk with a lover (Hyland, 2004, p. 27). Forms of language vary according to the context of use, and this

information about context helps to predict language patterns; in turn, language patterns help to predict context (Coffin, Donohue, & North, 2009; Schleppegrell, 2012).

The conceptual framework of register consists of three variables – *field*, *tenor*, and *mode*. These register variables are the resources to build a particular set of meanings, including what is happening (*field*), who is taking part (*tenor*), and what part the language is playing (*mode*).

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

Tenor, expressed by interpersonal choices, refers to "the nature of the participants, their statuses and roles" (Halliday & Hasan, 1989, p. 12). It is the role of relationships being construed through a text or interaction, including a stance or attitude of the speaker or writer (Schleppegrell, 2004). Whether a clause is giving information (statement) or demanding information (question), or whether it is giving service (offer) or demanding service (command), is examined in this *tenor* variable. Along with the mood choices, modal verbs, adverbs, and other resources for attitudinal meanings construct interpersonal meanings. For this relation-specific choice of language, the writer/speaker can represent their social relations and roles in a text or interaction.

Mode refers to "what part the language is playing" (Halliday & Hasan, 1989, p. 12). This variable is the role of language that tells the way the text participates in the social activity. Whether the language is used in a meeting, lecture, or another setting, it differentiates the role of language and the way the text participates in the activity. Availability of feedback also accounts for the *mode* variable. For example, if you sit down with your friends, you can receive an immediate response from them. If you disagree with them, you can do so straight away. However, if you listen to the radio, there is no possibility of immediate feedback (Eggins, 2004). Broadly speaking, these dimensions of mode highlight the basic contrast between spoken and written language (Eggins, 2004, p. 92). Such textual resources that construe those differences include thematic organization, cohesive devices, and clause-combining strategies. Theme, which is briefly addressed here, is the ideational element that comes first in a clause (Halliday & Matthiessen, 2004, p. 65). The element includes participant (i.e., people, topic, thing), process (i.e., types of verb), and circumstance (i.e., time, place, manner), and whether it is unmarked or marked is determined by an interpersonal choice of speech function. For example, if the clause is a statement, a participant (such as *Takeshi*, *Mary*, *This watch*, etc.) is typically positioned as the first ideational element (e.g., *Takeshi* had ...). Thus, the participant, who is also the subject in the clause, is referred to as an unmarked theme. However, if circumstance, such as *at the school* or *yesterday*, is positioned in the first element in the statement, the circumstance is referred to as a marked theme. It foregrounds the theme (Halliday & Matthiessen, 2004, p. 73). Table 1 briefly summarizes the register variables and their linguistic realization.

Table 1
Register and Linguistic Realization (adapted from Schleppegrell, 2004)

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

Following the description of register theory, this study reorganizes the grammatical topics introduced in the series of JFL textbooks and maps them according to their register variables in Tables 2 and 3. For *field* variables, the study categorizes JFL grammar structures that inhere a potential to construct *process* (e.g., X *wa* Y *desu* (1)[vii], X *ga arimasu/imasu* (4), transitivity pairs (18), etc.), *participant* (e.g., qualifying nouns with verbs and adjectives (9), using sentences to qualify nouns (15), etc.), and *circumstance* (e.g., time reference (3), *ichijikan* (4), *isshukan ni sankai* (13), etc.) under the experiential choices. Equivalently, grammatical constructs that connect clauses and make logical relationships such as *te*-form (6), ~*kara* (6), and ~*tari tari suru* (11) are categorized under the logical choices. In the same manner, this study maps JFL grammatical constructs that realize interpersonal meanings under the *tenor* variables. Grammatical constructs such as sentence-final particles (~*ne*/~*yo* (2)), suggestion (~*mashoo*/~*mashooka* (5)), invitation (~*masenka* (3)), request (~*te kudasai* (6)), permission (~ *temo iidesu*/~*tewa ikemasen* (6)), volitional form (15), potential of negative connotation (passive sentences (21)), and so forth are categorized under *tenor*. Constructs that express differentiated language use according to time and space such as *kore sore are dore* (2), *koko soko asoko doko* (2), noun *mo* (2), word order (3), and so forth are mapped under the *mode* variables.

Table 2
Register Variables of the Grammar Structures in Genki *I*

Register	Choices		Grammar structures in Genki I
Field	Ideational	Experiential	X *wa* Y *desu* (1), noun1 *no* noun2 (1), time and age (1), *kore sore are dore* (2), *kono/sono/ano/dono* + noun (2), *koko soko asoko doko* (2), *dareno* noun (2), verb types and the "present tense" (3), particles (3), time reference (3), X *ga arimasu/imasu* (4), describing where things are (4), *ichijikan* (4), *to* (4), counting (5), counting people (7), verb *noga suki desu* (8), qualifying nouns with verbs and adjectives (9), adjective/noun + *no* (10), *de* (10), ~*koto ga aru* (11), noun A *ya* noun B (11)
		Logical	*te*-form (6), describing two activities (6), ~*kara* (6), *te*-forms for joining sentences (7), verb stem + *ni iku* (7), ~*to omoimasu/~to itteimashita* (8), ~*kara* (9), ~*tari ~tari suru* (11), ~*node* (12)
Tenor	Interpersonal		question sentences (1), noun *janaidesu* (2), ~*ne/~yo* (2), verb conjugation (3), verb types and the "present tense" (3), ~*masenka* (3), frequency adverbs (3), past tense of *desu* (4), past tense of verbs (4), *takusan* (4), adjectives (5), *sukina/kiraina* (5), *mashoo/mashooka* (5), ~*te kudasai* (6), ~*temoiidesu* (6), *tewa ikemasen* (6), ~*mashooka* (6), ~*teiru* (7), short form (8), informal speech (8), ~*naide kudasai* (8), *nanika* and *nanimo* (8), verb *noga suki desu* (8), ~*to omoimasu/~to itteimashita* (8), past tense short form (9), *mada ~te imasen* (9), comparison between two items (10), comparison among three or more items (10), ~*tsumorida* (10), adjective + *naru* (10), *dokokani/dokonimo* (10), ~*tai* (11), ~*n desu* (12), ~*sugiru* (12), ~*hooga iidesu* (12), ~*nakereba ikemasen/~nakya ikemasen* (12), ~*deshoo* (12)
Mode	Textual		*kore sore are dore* (2), *kono/sono/ano/dono* + noun (2), *koko soko asoko doko* (2), noun *mo* (2), word order (3), the topic particle *wa* (3), *mo* (4), *Mary san wa sega takai desu* (7), *ga* (8)

Table 3
Register Variables of the Grammar Structures in Genki *II*

Register	**Choices**		**Grammar structures in Genki II**
Field	Ideational	Experiential	*isshukan ni sankai* (13), *ageru/kureru/morau* (14), using sentences to qualify nouns (15), transitivity pairs (18), questions within larger sentences (20), name *toiu* item (20), adjective + *suru* (21), passive sentences (21), causative sentences (22), *~kata* (23),
		Logical	*~shi ~shi* (13), *~toki* (16), *~tara* (17), *~maeni/~te kara* (17), *~to* (18), *~nagara* (18), *~naide* (20), *~aida ni* (21), *~ba* (22), *~noni* (22), *~temo* (23), *~made* (23)
Tenor	Interpersonal		potential verbs (13), *~soodesu* (13), *~temiru* (13), *hoshii* (14), *~kamo shiremasen* (14), *~tara doodesuka* (14), number + *mo*/number + *shika* + negative (14), volitional form (15), volitional form + *to omotteimasu* (15), *~teoku* (15), *~te ageru/kureru/morau* (16), *~te itadakemasenka* (16), *~to ii* (16), *~te sumimasendeshita* (16), *~soodesu* (17), *~tte* (17), *~nakutemo iidesu* (17), *~mitai desu* (17), *~te shimau* (18), *~ba yokattadesu* (18), honorific verbs (19), giving respectful advice (19), *~tekurete arigatoo* (19), *~te yokattadesu* (19), *~hazudesu* (19), extra-modest expressions (20), humble expressions (20), *~yasui/~nikui* (20), passive sentences (21), *~tearu* (21), *~te hoshii* (21), causative sentences (22), verb stem + *nasai* (22), *~no yoona/~no yooni* (22), causative-passive sentences (23), *~koto ni suru* (23),
Mode	Textual		*nara* (13)

In essence, grammar in SFL is structured through situated *choices* being made in contexts (Byrnes, Maxim, & Norris, 2010). Those *choices* from multiple dimensions of language allow writers to represent the action taking place (*field*), participants' relationship and attitude (*tenor*), and thematic choice (*mode*), all of which are necessary practices to construe a particular meaning in a particular context. In other words, *field*, *tenor*, and *mode* are not separate variables but simultaneous components that realize the environment in which language is used. It is a combination of three different functions of language that realize particular meanings. For example, two clauses 図書館でたけしさんがビールを飲むので、メアリーさんは怒った (Because Takeshi had beer in the library, Mary got angry) can be analyzed as follows:

Example 1
"Because Takeshi had beer in the library, Mary got angry."

Clause 1	図書館で	たけしさんが	ビールを	飲む	ので、
	In the library	Takeshi	beer	drink	because
Experiential & logical	circumstance	participant (actor)	participant (goal)	process (action verb)	causal conjunction
JFL grmr-unit	*particles* (3)		*particles* (3)		*~node* (12)
Interpersonal					
JFL grmr-unit					
Textual	marked theme				
JFL grmr-unit					

Clause 2	メアリーさんは	怒った
	Mary	got angry
Experiential & logical	participant (sensor)	process (mental verb) resulting effect
JFL grmr-unit		
Interpersonal		negative attitude
JFL grmr-unit		*past tense short form* (9)
Textual	unmarked theme	
JFL grmr-unit		

The first clause, from a *field* perspective (experiential and logical meanings), involves Takeshi's action: drinking beer. The doer of this action is Takeshi, and the *circumstance* of his acting is the library. This subordinate clause is structured through the choice of a causal conjunction that connects his action of drinking with the following main clause. From a *mode* perspective (textual meaning), the point of departure is "in the library", and it is positioned as a marked theme rather than an unmarked theme: i.e., たけしさんが図書館でビールを飲むので *"Takeshi, in the library, beer, drink, because."*

The second clause, from a *field* perspective, involves Mary's mental activity: getting angry. This action of Mary's is sequentially or more causatively provoked by Takeshi's action of drinking in the previous clause. Mary's action can also be labeled as her sequentially evoked attitude from a *tenor* perspective (interpersonal meaning). This attitude of getting angry targets Takeshi, representing their role relations: Mary is the doer of getting angry or "the evaluator," while Takeshi is the receiver of Mary's action or "the evaluated." The point of departure in this clause from a *mode* perspective is Mary, and her action of getting angry probably comes from the theme in the previous clause "in the library."

As seen in the example above, in this study, functional terms are coded by JFL grammatical units. The *circumstance* in the first clause is expressed through particle (3), place particle *de*, which establishes its field of discourse with the vocabulary 図書館 (library). The

two clauses are connected by a logical choice of causal conjunction ~*node* (12). The second clause ends with Mary's mental action of getting angry, 怒った, coded by *past tense short form* (9) – a sign of intimacy in a casual conversation or a sign of authority and intelligence in a writing. This main clause could have been coded by other JFL units such as a mode of explaining things (怒ったんです with ~*n desu* (12)), hearsay (怒ったそうです with ~*soodesu* (13)), or completion of action (怒ってしまいました with ~*te shimau* (18)), all of which depend on the writer's/speaker's language *choice* of attitudinal meanings.

Genre: Language as a Social Process

Genre theory has been developed based on the register theory. It is defined as a staged, goal-oriented social process realized through register (Martin, 1992). Genre is social, because people participate in genres with other people; goal-oriented, because people use genres to get things done; and staged, because it usually takes people a few steps to reach their goals (Martin & Rose, 2007).

As with various genres that have been investigated, story genres in education have been notably examined, since they are foregrounded as valued social processes in the life of every culture and as very powerful resources for cultural reproduction (Martin & Rose, 2007; Rothery, 1996; Rothery & Stenglin, 1997). They are very pervasive in community, culture, and education and have been integrated into school curriculum (Christie & Derewianka, 2008; Derewianka, 1990; Martin & Plum, 1997). For this paper, one of the story genres, personal narrative genre, is examined for its culturally specific characteristics and as one of the popular genres in foreign language education.

Stage. Stage accounts for variation in type of genre and for its overall coherence (Martin & Rose, 2007). It is the way "a text fulfills the social purposes of the writer" (Hyland, 2004, p. 198), and it is only referred to as "stage" when a functional label is assignable (Eggins & Slade, 1997, p. 233). In other words, it is the genre-specific sequence that is purposefully constructed by the writer in order to achieve his or her purposes in the text. This process is goal-oriented and is achieved through choices in register. By analyzing the typical stages and their register variables, instructors can approach students' writing within and beyond the sentence level and discuss why the text is powerful or weak (Hyland, 2004).

The social purpose of the narrative genre is achieved through the stages of Orientation, Complication, Evaluation, Resolution, and Coda. While Orientation and Coda are optional stages, Complication, Evaluation, and Resolution are the required middle stages for realizing expectancy and disruption of field. The interspersed stage of Evaluation functions both backwards and forward to evaluate the preceding events and to expect the subsequent events (Rothery, 1996; Martin & Rose, 2007). The function of each stage is outlined in Table 4. Overall, action verbs and mental verbs in past tense are predominantly used in this genre. Two or more participants are introduced, and often dialogues are constructed. To be more specific, descriptive language is often employed in the Orientation stage. Characters, location, and story setting are introduced by language that establishes the field of the text. The next Complication stage presents one or two problems for the characters to solve. The sequence of events is often constructed through conjunctions and activity sequences. In the following stage, the characters evaluate the events. Language that construes emotions such as attitudinal lexis, interrogative, exclamation, and so forth is typically used in this stage. The Resolution stage is where the characters solve the problems. Resolution often involves

reversed patterns of participants' roles in this stage, although it is not necessarily the protagonist/antagonist relationship (Rothery & Stenglin, 1997). The last Coda stage offers commentary, where interpreting and commenting on the events are often provided.

Table 4
Narrative Genre Structure (adapted from Christie & Derewianka, 2008; Hyland, 2004; Rothery & Stenglin, 1997)

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

Phase. While *stage* helps us to distinguish types of genres, *phase* shows how the genres share a common set of resources for moving sequences forward and engaging readers (Martin & Rose, 2007). Rose (2006) explains phase and stage thusly:

Phases can be defined broadly as waves of information carrying pulses of field and tenor. Phases are intermediate in scale between stages that are defined from the perspective of genre, as highly predictable segments in each genre, and messages that are defined from the perspective of grammar, as non-dependent non-projected clauses, together with their associated dependent and projected clause[viii] [...] Each generic stage consists of one or more phases, and each phase consists of one or more messages. (Rose, 2006, p. 187)

Nine phases in story genres are identified: *setting*, *description*, *events*, *effect*, *reaction*, *problem*, *solution*, *comment*, and *reflection* (Martin & Rose, 2007). Table 5 summarizes these nine common phases. Each phase type performs a certain function in *field* and *tenor* to engage the reader as the story unfolds. Shift from one phase to another is often signaled by a change in the beginning of a sentence (e.g., switch in identity, conjunction, topic marker particle は *wa*, etc.). Type of phase, on the other hand, is not realized by a shift in theme; rather, determining the type of phase involves examining register choices. For instance, the *reaction* phase, which is attitudinal or behavioral outcome, could be realized by attitude (e.g., 楽しい (fun)) from an interpersonal category, or it could be realized by actions (e.g., 笑う (laugh)) from an experiential category. Language awareness of "which phase typically occurs in which stage with which register variable" is an important process for writers to create overall coherence and to move sequence forward. In essence, phases are "used to scaffold learners

into recognizing pattern of field and tenor unfolding through a genre, and to produce such patterns in their own writing" (Rose, 2006, p. 200).

Table 5
Common Story Phases (Martin & Rose, 2007)

Phase types	Engagement functions
Setting	Presenting context (identities, activities, locations)
Description	Evoking context (sensual imagery)
Events	Succeeding events
Effect	Material outcome
Reaction	Behavioral/attitudinal outcome
Problem	Counterexpectant creating tension
Solution	Counterexpectant releasing tension
Comment	Intruding narrator's comments
Reflection	Intruding participants' thoughts

The following is an example of how two messages are comprised by the JFL grammatical units. The two messages that compose *setting* are constructed by two clauses. They are constituted by the place particle *de*, *te*-form, the place particle *ni*, time duration, and the action in progress verb-ending *teiru* and its past tense.

Example 2
"I was born in Japan and lived there for 23 years"

setting

Message 1	日本で	生まれて
	In Japan	I was born
Experiential & logical	Circumstance	Process
JFL grmr-unit	*particles* (3)	*te*-form (6)

Message 2	日本に	23 年間	住んでいた
	In Japan	for 23 years	I lived
Experiential & logical	Circumstance	Circumstance	Process
JFL grmr-unit	*particles* (3)	Time duration (4)	*teiru* (7)

Analyzed for experiential and logical structures, the two messages construe their *field* of a text with circumstance, process, and logical connection. The particles *de* (in Message 1) and *ni* (in Message 2) realize *circumstance* of place in each clause. 23 年間 (for twenty-three years)

is constructed by the time duration expression. Two clauses are hypotactically connected by the *te*-form, setting up the place the author was born and the years he lived in Japan.

Constructing Personal Narrative *Janru*

This last section of Part I constructs personal narrative *Janru* by illustrating the way register variables (*tenor*, *mode*, *field*) and the JFL grammatical units realize *stages* and *phases*. The example of personal narrative *Janru* here is written by the author[ix]. Narrative genre is selected for this study for its nature of cultural relevance. It inheres a powerful instructional message, inducting members of culture into valued ways of behaving, specifically facing up to problems (Rothery & Stenglin, 1997). The important role of the individual(s), who must take responsibility for making decisions and overcome the problems, is highlighted in narratives so that the stability that constitutes the culture is recoded, maintained, or sometimes, challenged.

The Orientation stage is where characters and settings are typically established. As with Coda, Orientation is an optional stage but shared by most of the story genres. Two phases in the Orientation stage are illustrated in Text 1. Thematic choice, that is, the point of departure chosen by the writer for each message, is underlined.

Text 1
Orientation Stage

setting	<u>私は</u>日本人だ。日本で(particle (3)) 生まれて(te-form (6))、日本に(particle (3)) 23 年間(*ichijikan* (4)) 住んでいた(~*teiru* (7), past tense short form (9))。<u>広島の</u>(possessive particle (2)) <u>小学校</u>、中学校、高校に(particle (3)) 行って(te-form (6))、<u>関西の</u>(noun1 *no* noun2 (2)) 大学に(particle (3)) 行った。
description	<u>友達</u>はみんな日本人だから (~*kara* (9))、毎日 (time reference (3)) 日本語で(*de* (10)) 話すのが(~*koto ga aru* (11)) 当たり前だった。

setting	I am Japanese. I was born in Japan and lived in Japan for 23 years. I went to elementary school, middle school, and high school in Hiroshima, and went to college in Kansai area.
description	Because all of my friends were Japanese, talking with them in Japanese was taken for granted.

Two phases in this stage orient the story's context in this text. A character's identity, location, and story setting are introduced by the *setting* phase (*Japanese citizen*, *born in Japan*, *lived in Japan for 23 years*, etc). To elaborate the locational context, place particle *de* and possessive particle *no* predominantly construct this *setting* phase. Following the *setting* phase, the *description* phase further evokes the story's context by describing the story's sensual environment. The shift from *setting* to *description* is signaled by thematic change (*friend* with the

topic marker *wa*). Past tense permeates this personal narrative *Janru*, until the story brings back its context to the present in the Resolution stage.

The Orientation is followed by temporal Complication and Resolution stages, where the character came to the United States and re-constructed his identity as being Japanese (Some of the stages and phases are omitted here for the limitation of space. The full text and English translation is provided in Appendix). The next stage then constructs Complication, where the peak of the story can be expected in the next two or three stages. In Text 2 below, several phases are selected to illustrate various problems and reactions.

Text 2
Complication Stage

problem	ある日、日本で(particle (3)) 大きい(*ookii* (5)) 地震があった。た<u>くさん</u>(*takusan* (4)) <u>人が</u>死んで(te-form (6))、とても(*totemo* (5)) 大きい(*ookii* (5)) 天災だった。<u>東北の</u>(noun1 *no* noun2 (2)) <u>原子力発電所が</u>壊れて(te-form(6))、世界中に(particle (3)) 放射能が出た。
reaction	<u>私が一番びっくりしたことは</u>(~*koto ga aru* (11)) その原子力発電所を管理している(qualifying nouns with verbs and adjectives (9)) 会社の問題だった。
description	<u>その会社は</u>地震があった後(*ato* (11))、一生懸命対応したが(*ga* (7))、
problem	<u>昔から</u>(time reference (9)) あまり(frequency adverbs (3)) メンテナンスをしていないこと(~*koto ga aru* (11)) がわかった。<u>アメリカの</u>(noun1 *no* noun2 (2))<u>新聞を</u>読んだら(~*tara* (17)) 「その会社はうそをついている」「日本の政府はだめだ」と書いてあった(~*to itteimashita* (8), ~*tearu* (21))。
reaction	<u>ずさんな状況</u>だった。

problem	One day, a terrible earthquake happened in Japan. A lot of people died; it was a huge natural disaster. The nuclear power plant collapsed, and radioactivity spread around the world.
reaction	What surprised me most was the company that was managing the nuclear power plant.
description	Although that company did their best to deal with the accident after the earthquake,
problem	we found out that that company had not done enough maintenance for a long time. I read an American newspaper saying that "the company is lying" and "the Japanese government is not functioning well"
reaction	It was a messy situation.

The first problem in this stage is clearly indicated by the marked thematic choice ある日 (One day). The problem, which is the occurrence of the earthquake in Japan, is intensified by

attitudinal meanings (terrible, a lot of, huge, etc.), further inducing the character's *reaction* 私が一番びっくりしたこと (What surprised me the most). Another sequential problem emerges through the company's management and performance in this emergent situation (*description* phase), signaled again by the marked thematic choice 昔から (for a long time). This *problem* phase is constructed as the most problematic event in the Complication stage through the shift from the first *problem* – the occurrence of the earthquake – to the sequential event – poor management of the company. This shift of field is realized by transitivity. While in the first *problem* and *reaction* phases are realized by intransitive verbs such as *happened*, *died*, and *was destroyed*, the following phases rather construe transitive verbs that have the company as a doer (the company had not done enough maintenance for a long time). As well as the shift in *field*, there is also a shift in *tenor* from his attitude about the earthquake (that was a huge natural disaster) to his evaluation of the company ("the company is telling a lie"). The shift of *field* and *tenor* sequentially instantiates the character's attitudinal *reaction*. Structurally, the *te*-form, conjunction あと (after), contrastive conjunction が (but), and conditional conjunction たら (if~) construct the typical Complication stage in order to present some problems for the character to solve. The following Evaluation stage evaluates these problems and expects the possible Resolution.

Text 3
Evaluation Stage

reaction	私は恥ずかしかった。そして(*soshite* (11)) 混乱した。日本のことが大好きだったが(*sukina/kiraina* (5), *ga* (7))、新聞を読んで(te-form (6))日本を疑いたくなった(~*tai* (11), adjective + *naru* (10))。
effect	「大好き」だった日本は、「よくわからない」日本になった (qualifying nouns with verbs and adjectives (9))。

reaction	I was very embarrassed and confused. I loved Japan, but after reading the news, I felt like I should doubt Japan.
effect	My image had changed from "the country I like" to "the country I don't know"

As a sequence of the Complication, the character's feeling is employed, realizing the *reaction* phase (ashamed, confused, loved, doubt). Contrasted emotion – love vs. doubt with contrastive structural conjunction が – and repetition of certain words – Japan and love – intensify the character's emotion in the story. Intensified feeling comes to fruition as *effect* with the verb なった (has become/changed), resulting in the completion of establishing his feelings.

Text 4
Resolution Stage

solution	<u>私は</u>日本が「特別」であると思うこと(*~to omoimasu* (8), *~koto ga aru* (11)) をやめた。<u>日本という国を客観的に見る</u>ことにした (*~koto ni suru* (23))。
reaction	<u>もっと世界を知って</u>(te-form for joining sentences (7)) 日本を見てみたい(*~temiru* (13), *~tai* (11))。<u>本当の日本を見てみたい</u> (*~temiru* (13), *~tai* (11))。
effect	<u>今は</u>日本や世界の(noun1 *no* noun2 (2)) 歴史を勉強して(te-form (6))、マサチューセッツの大学院で(particle (3)) 多文化理解の (noun1 *no* noun2 (2)) クラスを取っている(*~teiru* (7))。

solution	I stopped thinking that Japan is "special." I decided to look at the country justly.
reaction	I want to know more about the world, and then look at my country. I want to see the "true" Japan.
effect	Now I am studying Japanese and world history and taking a multiculturalism course in a graduate school in Massachusetts.

As expected from the previous stage, this stage constructs the change of character's sense of values as a resolution to the problem. The phase of *solution* is realized by the nominalized mental verbs, showing the character's decision to view his country justly and critically. His change and the way he overcame the problem are marked by the grammar structure ことにする (decision) in the second message. Behavioral outcome as *reaction* followed by material outcome as *effect* instantiates the invisible change of the character's sense of values. In the *reaction* phase, the repeated combination of みる (tentative action) and たい (aspiration) with mental verbs generates a pulse of *tenor* in the Resolution. Following the *effect* phase signaled by the marked thematic choice 今は (Now) brings the tense back to present, and the progressive tense constitutes the character's present setting (taking a multicultural class in a graduate school in Massachusetts). The social purpose of the story represents his shift of identity, becoming critical of the stigmatized image of his own country, which is achieved through this personal narrative genre and through its distinct stages and phases.

In essence, after setting up a target genre by considering what students can and should learn at a particular stage of the curriculum, instructors may first analyze staging that constructs the genre by reading a range of authentic and situated texts. By identifying essential stages and phases the target genre needs to achieve for its purposes, instructors can compose their own model texts that are applicable to their own students and that can facilitate students' writing development. This process of composing model texts, as illustrated in Part I, involves the instructors' choice of grammatical units and registers that construct the identified stages and phases. Continued reflection about whether the composed model texts include genre features (*stages* and *phases*) and associated register features (*field*, *mode*, *tenor*) is an essential practice.

PART II

Pedagogical Implementation

Part II illustrates a practical implementation of a genre-based approach to reading and writing that the author of this paper conducted in an actual JFL classroom. The author was a teaching assistant in a private women's college in the United States and taught an intermediate Japanese course twice each week for two semesters. Genre-based reading and writing instruction was partly integrated into an existing course curriculum at the college, and personal narrative was included as one of the genres for students to learn. The data set in this section is drawn from my longitudinal ethnographic study in the intermediate classroom (Kawamitsu, 2015a; 2015b; in print), but this pedagogic report limits its attention to an illustration of classroom activities on personal narrative and students' text production to argue for the pedagogic potential of *Janru* in an actual JFL context.

Genre-Based Pedagogy: Explicit and Systematic Explanations

Genre-based pedagogy was developed by linguists, educators, and teachers in Sydney, Australia. It was a socially just pedagogic movement enacted against a progressivism- and constructivism-oriented literacy approach, which was found to invisibly serve the interests of middle class professional families (Rose & Martin, 2012, p. 2). Under such circumstances of this "hidden" curriculum, genre-based pedagogy was designed for linguistically and culturally marginalized students as a literacy approach that promises equal access for all students to educational success[x]. Genre-based pedagogy is an approach to academic literacies that values explicit and systematic explanations of the ways in which writing works in the social world (Hyland, 2004), and it has been widely integrated into all levels of education – primary, secondary, and tertiary – as an effective and applicable pedagogy.

This study followed the curriculum cycles of *Deconstruction*, *Joint Negotiation*, and *Independent Construction*, which were designed by genre theorists and educational linguists to hand over control to students first by establishing common ground and then by making meaning with them before asking them to write on their own (Rose & Martin, 2012). This section accordingly illustrates conceptual constructs of the genre-based learning cycle and what I implemented in each phase in the intermediate JFL classroom. The following table is a brief description of the timeline and course schedule (Table 6).

Table 6
The Course Schedule (Fall 2014 and Spring 2015)

Genre	Date	Preparation for class	Activity in class	Phase
Blog consultation	~ October 7th	...	...	Independent construction
Personal narrative	October 23rd	• Read the model text • Analyze stages	• Talk about personal narrative • Discuss stages	Deconstruction (1)

	November 4th	• Analyze register	• Discuss register	Deconstruction (2)
	November 6th	• Decide a topic and stage	• Individual meeting about the topic and stage	Joint negotiation
	November 13th	• Compose a draft	• Share with others • Talk about storytelling	Independent construction
Storytelling	January 20th ~	...	...	Deconstruction

Deconstruction

The goal of this phase is to reveal social purposes of a genre and settings where the genre is commonly used. Students are encouraged to bring their own experiences to their learning process through explicit questions such as "What is the text about?" and "What purposes does it serve?" that raise student awareness of the social purposes of the genre. In this phase, students analyze genre to reveal its stages and key register features, focusing upon the functions of language and the ways meanings are construed in a specific context. For the analysis, the teacher provides them with samples of the target genre.

Following a description of the *Deconstruction* phase, I first assigned a personal narrative text, the composed model text in Part I, as a reading homework (*Deconstruction* 1 in Table 6). In the assignment, students were instructed to read the text and name the stages according to their interpretation of purpose and goal of the genre. In the subsequent class, I set up an open question to ask about their experiences of reading or writing personal narrative, and where and when that happened, in order to build knowledge of the genre. Responses that could create a salient link between the genre and their learning experiences, such as writing experiences in high school and college, writing in a French class, writing a factual story, etc., were shared in class, and I clearly noted that the composed model text was one of the examples rather than using it as a prescriptive model. The class moved to a discussion on their analysis of stages constructed in the model text. Students shared their process of analyzing stages and the reason why they gave a particular name to different stages. There was a range of names provided by students, but I did not make them have the right answer as long as they could explain the reason according to their analysis.

As preparation for the subsequent class, students were assigned additional homework to conduct a register analysis on the same text (*Deconstruction* 2 in Table 6). Throughout this genre-based learning, I taught the contextual variables of *field*, *mode*, and *tenor* as three objective lenses of a microscope that allow us to see things differently. I introduced *field* as Lens A, which allows us to see topic-specific choices of language, such as key verbs and key nouns, and the way they are connected between clauses. In the same manner, *mode* was introduced as Lens B that depicts space-specific choices of language, such as the role of language and differentiated choice of language according to time and space, and *tenor* as a Lens C, which shows relation-specific choices of language such as emotion, modality, evaluation, and so forth. In response to the homework of register analysis, during the

subsequent in-class activity, students shared the results of their analysis and discussed how the multidimensionally revealed linguistic features (phase and register) contributed to their understanding of the text. The following is an example of one student's stage and register analysis on the personal narrative *Janru* (Example 3).

Example 3
Brittany's Stage and Register Analysis on the Personal Narrative Janru

This student, Brittany[xi], named the second stage as "complication" and the third stage as "concerns/thoughts." For register features that construct this complication stage, she depicted アメリカ (America), 大学 (college), みんな (everyone) as the key nouns and なれる (getting used to), 卒業する (graduate from) as the key verbs that construe the primary experiential meaning. Her analysis shows the experiential meaning is connected by "still sequential/causative" conjunctions, i.e., なりたかったので、~卒業して (Since I wanted to be ~, after I graduated from ~). The text is predominantly constructed by past tense, and she interpreted the interpersonal meaning throughout the two stages as "worry" and "worry/regret." During the in-class activity to share the results of their analyses, students addressed unclear or commonly misunderstood parts – such as "regret" in Brittany's analysis – and interpretations of particular JFL grammar structures were negotiated in the classroom. Overall, in this *Deconstruction* phase, we discussed which linguistic features were observed in which stage and how it constructed our interpretation of the text.

Joint Negotiation

In this phase, guided and teacher-supported practices are provided. Teachers gradually reduce their support as their students gain greater control of their writings. This phase allows students to work together in groups while their teacher works with those who need more teacher support.

In preparation for this *Joint Negotiation* phase, I assigned a task for students to bring up at least one topic that they wanted to write about and share with peers in class. I instructed that their topic must include something that troubled them and how they overcame the problem through their action. This criterion for deciding a topic for personal narrative was necessary,

because those experiences would be the resource for constructing the Complication and Resolution stages. I reminded students that those required middle stages were essential to induct a powerful instructional message in personal narrative (Rothery & Stenglin, 1997). In the subsequent class, I facilitated two to three minutes of individual meetings to discuss with each student their thoughts on topic and stages. Students who were not in the meeting were instructed to sit closely to peers and to talk about their personal narrative.

It may be worth highlighting here that students' diverse experiences shared in this phase have the potential to address writing as a social practice. In the meetings, I found that, while some students brought up a powerful topic for constructing their personal narrative, others had been struggling with deciding their topic, because, as they said, they never experienced complication stages in their life. Whereas some students openly shared big complications in their life, others told me in a small voice, "My life is kind of smooth." Exploring past experiences with others through dialogue and re-visioning missing or invisible complication and/or resolution stages in their life was part of the social process that situates their engagement beyond the classroom. The negotiation of including alternatives and expanding the potential of meaning making through learning genre was surely a meaningful social activity that was facilitated through this *Joint Negotiation* phase.

Independent Construction

The *Independent Construction* phase is where students apply what they learned to write a text independently. Teachers can observe whether or not their students have achieved a required level of competency in the genre. It is also this phase that relates what has been learned to other genre and contexts. Overall, this phase encourages students to draw on their knowledge of genre and conduct comparative and critical reflection on difference and similarity in various texts and contexts.

As preparation for this phase, I assigned homework for students to write a draft of their personal narrative text. In this assignment, students were instructed to write stage names in the right margin of their draft (Example 4).

Example 4
Brittany's "More Complication" Stage
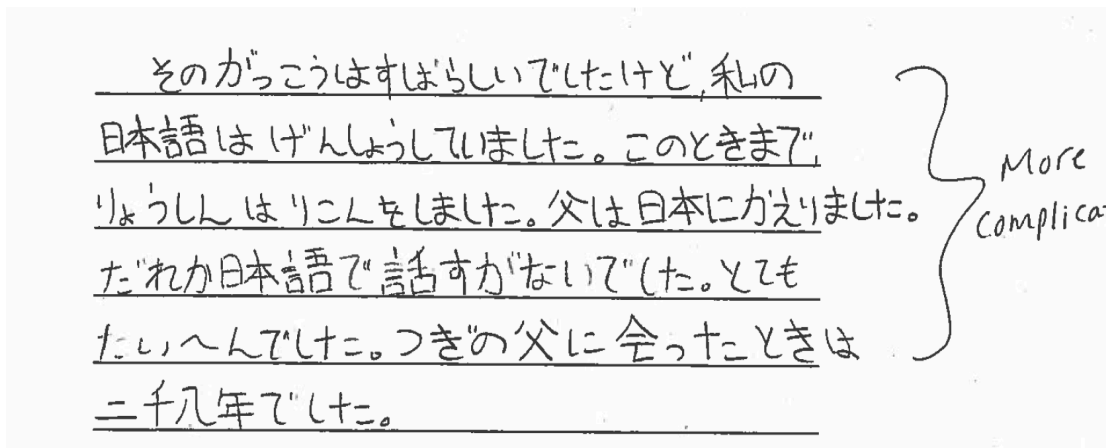
Students worked with peers and read each other's personal narrative text in the subsequent classes. For this peer reading activity, I distributed a handout that encouraged them to write positive feedback in terms of content, staging, and register and potential for improvement for further writing. A range of feedback between peers was shared in this peer-reading activity (Example 5).

Example 5
An Example of Student's Feedback Shared in the Reading Activity

1) Positive feedback
In terms of content....

You were so small but you already had to face with such big changes in language, culture & sense of home. A touching story!

In terms of stages....

Intro, Complication & Resolution Stages are clear & coherent

In terms of linguistic features....
- appropriate use of words
- feeling : convincing
- easy to follow sequence & causality
- good use of conjunctions

2) Potential for improvement
I think this writing could be improved if you....

adding an evaluation stage !

While this particular student's feedback could have been improved by encouraging the student to write why she thought the author needed to add an evaluation stage, this activity was nevertheless an effective activity that is different from the grammar structure-driven task. Students were able to give comments and share interpretations based not on their intuition but rather on their analysis of JFL grammar units, register, and generic structure of a text. Every student, including less proficient students, had a chance to analyze a text written by peers and share comments with them. Levels of analysis ranged from commenting on all the contextual parameters – *field*, *mode*, and *tenor* – to selecting one of the perspectives to providing feedback on formal accuracy of the text. As an instructor of the course, I also added comments and sometimes highlighted their comments. In a sense, the proficiency gap between students was effective to construct knowledge and to negotiate the meaning making process in class. As the last activity in this phase and a transition to the next step, we briefly discussed how the stages and registers are similar to and different from the previously learned genre, blog consultation, and how the knowledge about genre-specific grammar would be useful for constructing the next learning genre, storytelling. Overall, learning through the three phases could make a strong link between reading and writing, which is a critical component of writing development (Byrnes, Maxim, & Norris, 2010).

FUTURE DIRECTIONS

This study focused on the way to construct a model text and to use the text in an actual JFL classroom. It is obvious that there is still much left that bears exploration. Further discussions, including instructors' textual choices at a particular stage, programmatic curriculum and assessment that facilitates learners' cognitive development, critical standpoints of using model texts and so forth, are necessary to effectively introduce the genre-specific literacy approach to the JFL field and to enhance the potential of *Janru*.

For facilitating learning in general and cognitive development in particular, the author acknowledges that *Janru* will be more practical and effective by integrating an educational vision for valued and realistic learning outcomes. Curriculum-level implementation that aims to trace the JFL learner's cognitive development is certainly needed. For an exploration of this aspect, this study finds research at the Georgetown University German Department as a valued resource to seek *Janru*'s future direction. Their research on genre-based learning in foreign language instruction and curriculum-sensitive pedagogic thinking will surely enhance the potential of effectively integrating *Janru* into elementary/intermediate JFL curriculum and of documenting JFL learners' developmental phases in learning to write (cf. Christie & Derewianka, 2008). In particular, in-depth exploration through educational visions for an entire program (Byrnes, 2001; Byrnes, Maxim, & Norris, 2010), writing tasks that are situated and most appropriate for learners at a particular stage (Byrnes, Maxim, & Norris, 2010, p. 58), and level-specific frameworks of teaching and assessment (Byrnes, 2002; 2012) are necessary for *Janru* to develop more advanced abilities of JFL learners. Viewing texts through the lenses of lexical density, grammatical intricacy, and grammatical metaphor, which are the distinctive characteristics differing in written and spoken language (Halliday, 2001), will be essential for tracing JFL learners' continued development and for examining an extended curricular sequence. In a sense, this study conceptualizes *Janru* as the first step toward laying the groundwork for creating an applicable genre approach in a JFL curriculum.

Of particular relevance to the curriculum-level implementation, it should be also recognized that genre is recurrent configurations of meaning that enact social practices of a given culture (Martin & Rose, 2007, p. 6). It is a set of probabilistic relations rather than an individual and deterministic relation. Enhancing awareness of linguistic choices and critically viewing how genres inter-relate and intra-relate in the social world is essential for the inherent nature of language and society. The condemnation of SFL genre theory as "prescriptive" (Hasan & Williams, 1996), "uncritical" (Cope & Kalantzis, 1993) and "assimilationist" (Luke, 1996) may not be the best understanding, because knowledge of generic structures acquired through the genre-based exercises is further used as scaffolding to construe other genres to achieve another purpose. As Rothery and Stenglin (1997) argue, "The more familiar the writer is with generic structure the more numerous are her/his options for working with it" (p. 253). Worded differently, learners can extend their repertoires and realize new and more challenging genres (Schleppegrell, 2004). To achieve this goal, explicit and systematic teaching of genre and associated reading models are necessary for both teaching and learning.

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APPENDIX

"My identity shift": 私のアイデンティティシフト
Personal Narrative *Janru*

[1] Orientation

setting	私は日本人だ。日本で(particle (3)) 生まれて(te-form (6))、日本に(particle (3)) 23 年間(*ichijikan* (4)) 住んでいた(~*teiru* (7), past tense short form (9))。広島の(possessive particle (2)) 小学校、中学校、高校に(particle (3)) 行って(te-form (6))、関西の(noun1 *no* noun2 (2)) 大学に(particle (3)) 行った。
description	友達はみんな日本人だから (~*kara* (9))、毎日 (time reference (3)) 日本語で(*de* (10)) 話すのが(~*koto ga aru* (11)) 当たり前だった。
problem	みんなは関西弁で(*de* (10)) 話したが(*ga* (7))、私は広島弁で(*de* (10)) 話した。
solution	でも (*demo* (3))、友達は笑ったりバカにしたりしなかった(~*tari ~tari suru* (11))。むしろ、広島弁はかわいいし、かっこいいし (~*shi ~shi* (13)) 「ステータス」だと思っていた (~*to omoimasu* (8), ~*teiru* (7))。
reflection	私も(*mo* (4)) 「違う場所から来ている」私(qualifying nouns with verbs and adjectives (9)) が好きだった(*sukina/ kiraina* (5))。

[2] Complication (temporal)

events	将来アメリカの大学の(noun1 *no* noun2 (2)) 先生に(particle (3)) なりたかったので(~*node* (12)、関西の(noun1 *no* noun2 (2)) 大学を(particle (3)) 卒業して(te-form (6))、ウェストバージニアの(noun1 *no* noun2 (2))大学院へ(particle (3)) 行った。
problem	アメリカは建物、車、空気、みんな日本と違った。夏の 3 ヶ月間は寮に(particle (3)) 住んだ。でも(*demo* (3))、全然(frequency adverbs (3)) アメリカに慣れなかった。

[3] Evaluation (temporal)

reflection	私は毎日(time reference (3)) 不安だった。毎日(time reference (3)) 両親にメールして(te-form (6)) 毎日(time reference (3)) 日本人の(noun1 *no* noun2 (2)) 友達とスカイプで(*de* (10)) 話した。「日本に帰りたい」とは思わなかったが(~*to omoimasu* (8), *ga* (7))、アメリカにいる(qualifying nouns with verbs and adjectives (9)) 日本人の友達(noun1 *no* noun2 (2)) と毎日(time reference (3)) 勉強したり遊んだりして(~*tari ~tari suru* (11), te-form (6))、不安を消そうとした(volitional (15))。

[4] Resolution (temporal)

solution	<u>ESL の学校に通ったり</u>、大学のジャパンクラブを手伝ったり、高校で日本語を教えたりした(*~tari ~tari suru* (11))。<u>そして</u>(*soshite* (11)) <u>ゆっくり</u>アメリカの生活に慣れた。
reaction	<u>そして</u>(*soshite* (11)) <u>不安は少なくなった</u>(adjective + *naru* (10))。

[5] Complication

reaction	<u>アメリカの生活に</u>慣れたら(*~tara* (17))、もっと(motto (11)) 自分の国について(*ni tsuite* (15)) 話したくなった(*~tai* (11), adjective + *naru* (10))。<u>英語を話すことが</u>(*~koto ga aru* (11)) 楽しくて(te-form for joining sentences (7))、
effect	日本の文化について(*ni tsuite* (15)) たくさん(*takusan* (4)) 話した。
reflection	<u>日本は「特別」</u>な国だと思っていた(*~to omoimasu* (8), *~teiru* (7))。"In Japan~"とたくさん(*takusan* (4)) 話した。日本人という「ステータス」(qualifying nouns with verbs and adjectives (9)) が大好きだった(*sukina/kiraina* (5))。
problem	<u>ある日</u>、日本で(particle (3)) 大きい(*ookii* (5)) 地震があった。<u>たくさん</u>(*takusan* (4)) <u>人が</u>死んで(te-form (6))、とても(*totemo* (5)) 大きい(*ookii* (5)) 天災だった。<u>東北の</u>(noun1 *no* noun2 (2)) <u>原子力発電所が</u>壊れて(te-form(6))、世界中に(particle (3)) 放射能が出た。
reaction	<u>私が一番びっくりしたことは</u>(*~koto ga aru* (11)) その原子力発電所を管理している(qualifying nouns with verbs and adjectives (9)) 会社の問題だった。
description	<u>その会社は地震があった</u>後(*ato* (11))、一生懸命対応したが(*ga* (7))、
problem	<u>昔から</u>(time reference (9)) あまり(frequency adverbs (3)) メンテナンスをしていないこと(*~koto ga aru* (11)) がわかった。<u>アメリカの</u>(noun1 *no* noun2 (2))<u>新聞を読んだら</u>(*~tara* (17)) 「その会社はうそをついている」「日本の政府はだめだ」と書いてあった(*~to itteimashita* (8), *~tearu* (21))。
reaction	<u>ずさんな状況</u>だった。

[6] Evaluation

reaction	<u>私は恥ずかしかった。そして</u>(*soshite* (11)) 混乱した。<u>日本のことが</u>大好きだったが(*sukina/kiraina* (5), *ga* (7))、新聞を読んで(te-form (6))日本を疑いたくなった(*~tai* (11), adjective + *naru* (10))。
effect	<u>「大好き」だった日本は</u>、「よくわからない」日本になった(qualifying nouns with verbs and adjectives (9))。

[7] Resolution

solution	<u>私は</u>日本が「特別」であると思うこと(*~to omoimasu* (8), *~koto ga aru* (11)) をやめた。<u>日本という国を</u>客観的に見ることにした(*~koto ni suru* (23))。

| reaction | <u>もっと</u>世界を知って(te-form for joining sentences (7)) 日本を見てみたい(~*temiru* (13), ~*tai* (11))。<u>本当の日本を</u>見てみたい(~*temiru* (13), ~*tai* (11))。 |
| effect | <u>今は</u>日本や世界の(noun1 *no* noun2 (2)) 歴史を勉強して(te-form (6))、マサチューセッツの大学院で(particle (3)) 多文化理解の(noun1 *no* noun2 (2)) クラスを取っている(~*teiru* (7))。 |

[8] Coda

setting	<u>マサチューセッツに来てから</u>、私はアメリカの(noun1 *no* noun2 (2)) 大学生に(particle (3)) 日本語を教えている(~*teiru* (7))。
description	<u>日本が</u>「特別」と思いながら(~*nagara* (18)) 日本語を勉強してくれている学生(~*te ageru*/ *kureru*/ *morau* (16), ~*teiru* (7), qualifying nouns with verbs and adjectives (9)) がたくさん(*takusan* (4)) いるが(X *ga arimasu*/ *imasu* (4), *ga* (7))、私は前のように(~*no yooni* (22) 日本語が「特別」だ(~*to omoimasu* (8)) と教えたくない(~*tai* (11))。
effect	<u>私は</u>そういう学生に(particle (3)) 自分の(noun1 *no* noun2 (2)) 意見を話したり学生の(noun1 *no* noun2 (2))感想を聞いたりして(~*tari* ~*tari suru* (11)), te-form for jointing sentences (7)) 学生の国の文化と日本の文化との違うところ・同じところを話し合いながら(~*nagara* (18))
reaction	<u>日本語を</u>教えたい(~*tai* (11))。

Personal Narrative Genre
"My identity shift"

[1] Orientation

setting	I am Japanese. I was born in Japan and lived in Japan for 23 years. I went to elementary school, middle school, and high school in Hiroshima, and went to college in the Kansai area.
description	Because all of my friends were Japanese, talking with them in Japanese was taken for granted.
problem	Although everybody spoke in the Kansai dialect, I spoke in the Hiroshima dialect.
solution	However, they did not laugh at me. They thought the Hiroshima dialect was cute and cool and had a kind of "status."
reflection	I also liked myself as someone who "came from a different area."

[2] Complication (temporal)

| events | Since I wanted to be a college teacher in the United States, after I graduated from college, I went to a graduate school in West Virginia. |
| problem | Everything — the buildings, the cars, the atmosphere — was different. I lived in a dorm for three months in that first summer. However, I did not get used to my life in the United States. |

[3] Evaluation (temporal)

reflection	I was uneasy every day. Every day I sent an email to my parents, and every day I talked with my Japanese friends via Skype. I did not feel like I wanted to return to Japan, but I did try to relieve my anxiety by studying and hanging out with my Japanese friends every day.

[4] Resolution (temporal)

solution	I went to ESL school, helped the Japan Club, and taught Japanese at a local high school, and I gradually got used to my life in the United States.
reaction	My anxiety eventually disappeared.

[5] Complication

reaction	When I got used to my life in the US, I became more interested in talking about my country. Talking in English was fun,
effect	and I talked a lot about Japanese culture.
reflection	I used to think that Japan was a "special" country. I often spoke about how things were in Japan. I loved my "status" as a Japanese person living abroad.
problem	One day, a terrible earthquake happened in Japan. A lot of people died; it was a huge natural disaster. The nuclear power plant collapsed, and radioactivity spread around the world.
reaction	What surprised me most was the company that was managing the nuclear power plant.
description	Although that company did their best to deal with the accident after the earthquake,
problem	we found out that that company had not done enough maintenance for a long time. I read an American newspaper saying that "the company is lying" and "the Japanese government is not functioning well."
reaction	It was a messy situation.

[6] Evaluation

reaction	I was very embarrassed and confused. I loved Japan, but after reading the news, I felt like I should doubt Japan.
effect	My image had changed from "the country I like" to "the country I don't know."

[7] Resolution

solution	I stopped thinking that my country was "special." I decided to look at the country justly.
reaction	I want to know more about the world, and then look at my country. I want to see the "true" Japan.
effect	Now I am studying Japanese and world history and taking a multiculturalism course in a graduate school in Massachusetts.

[8] Coda

setting	After coming to Massachusetts, I began teaching Japanese to college students.

description	There are some students taking the course because they think Japan is "special," but I don't want to teach in that way like I was before.
effect	Instead, by finding cultural similarities and differences between Japan and students' own countries and by sharing my thoughts and their ideas,
reaction	I want to teach Japanese.

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[i] *Kanji* are Chinese characters that are used in the Japanese writing system.

[ii] Examples of various genre traditions include Functional Linguistics (Derewianka, 1990; Knapp & Watkins, 2005; Martin & Rose, 2008; Rose & Martin, 2012), New Rhetoric (Freedman, 1993; Miller, 1984), and New Literacy Studies (Cope & Kalantzis, 1993; Muspratt, Luke, & Freebody, 1997; New London Group, 1996; Street, 2003).

[iii] Except Heidi Byrnes and her collaborators' discussion and research on genre-oriented socio-cognitive approach. Many articles by these authors provide useful discussion. Two of the most illustrative are Byrnes and Sprang (2004) and Byrnes (2009).

[iv] *Te*-form is a verb conjugation form that construes sequential meaning: e.g., tabete … means "I eat *and* …." Since JFL learners have to memorize conjugation patterns for *te*-form, it is often believed to be one of the grammar structures that JFL learners have to overcome to advance to the next stage.

[v] The textbooks selected for this study are *Genki I* (Banno, Ikeda, Ohno, Shinagawa, & Tokashiki, 2011a) and *Genki II* (Banno, Ikeda, Ohno, Shinagawa, & Tokashiki, 2011b), as they are the most popular collegiate textbooks in the field of JFL that introduce four skills (Endo, 2001).

[vi] Different scholars define register differently (Schleppegrell, 2004). The goal of the current paper is to define register variables broadly enough to illustrate relations between language use and context.

[vii] The number in parentheses is the chapter where the grammatical unit is introduced in the textbooks.

[viii] The message in SFL is defined as "a ranking clause that is neither a projection, nor a hypotactically dependent elaborating clause" (Martin, 1992, p. 235). For example, the clause complexes such as "He said he'd won," "He thought he'd won," and "He said he's won, which he had" are analyzed as one message unit.

[ix] Teachers effort in material development and its need is extensively discussed in Byrnes, Maxim, and Norris (2010).

[x] For critical standpoints on this genre-based pedagogy, see Coffin and Donohue (2012), Cope and Kalantzis (1993), Gardner (2012), Hasan and Williams (1996), Kramsch and Nolden (1994), Luke (2012), Macken-Horarik (1996), and Pennycook (1999), among others.

[xi] The student's name is a pseudonym.