

Revealing Students' Narrative Writings: Its Problems And Alternatives By Making Use Of Visual Images

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ABSTRAK

Menulis teks narasi, walaupun hanya sekedar cerita, membutuhkan imajinasi yang kreatif dan pengetahuan genre yang cukup. Penelitian ini bertujuan untuk menemukan kesulitan siswa dalam menulis teks naratif dan menawarkan implikasi pedagogis untuk menyelesaikannya. Dengan menggunakan kerangka SFL, analisis dokumen dilakukan untuk membandingkan teks naratif yang diproduksi oleh seorang ahli dan tiga siswa dalam teori SFL fokus pada makna eksperiensial. Hasil penelitian menunjukkan bahwa makna eksperiensial tidak diekspresikan dengan baik dalam teks siswa. Siswa belum mengembangkan alur cerita dengan kaya ke dalam sebuah cerita yang lebih imajinatif dikarenakan kesederhanaan rangkaian kejadian terutama dalam tahap komplikasi, kurangnya *circumstance* untuk membangun situasi cerita, dan jumlah tipe proses yang tidak sesuai, kecuali proses material, yang ditandai dengan kata yang sering diulang. Untuk mengatasi kesulitan siswa, penelitian ini menyajikan implikasi pedagogis praktis dari SFL, terutama makna eksperiensial, dalam mengajarkan penulisan naratif dengan menggunakan gambar visual mengikuti Pendekatan Berbasis Genre dan pendekatan multimodal. Penelitian ini diharapkan dapat menginspirasi guru bahasa Inggris untuk merancang pembelajaran teks naratif yang kreatif dengan menggunakan gambar visual.

Kata kunci: Makna Eksperiensial, Gambar Visual, Pendekatan Berbasis Genre, Pendekatan Multimodal

ABSTRACT

Writing a narrative text, although it is just so stories, requires a creative imagination and sufficient knowledge of its genre. This paper aims to find out the students' difficulty in writing narrative text and offers the pedagogical implication to alternate it. Document analysis was employed to compare narrative texts produced by an expert and three students within SFL framework focusing on experiential meaning. The findings show that the experiential meaning was not well-construed in the students' texts. The students have not richly developed the plot into a more imaginative story due to the simplicity of the series of events, particularly in the complication stage, the lack of circumstance to build the setting of the story, and the improper number of process types, except material process, signified with the frequent repeated lexical choice. To address the students' difficulty of building the field of the story, this paper provides a practical pedagogical implication of SFL, experiential meaning in particular, for teaching

narrative writing by making use of visual images following Genre-Based Approach and multimodal approach. This paper is expected to contribute to the SFL in teaching practice and inspire EFL teachers to design a creative narrative teaching by using the visual images.

Keywords: *Ideational Meaning, Visual Images, Genre-Based Approach, SFL*

Pendahuluan

Introduction

In the junior secondary level, students are acquainted with various text types and one of which is narrative text. Not only is due to being stated in the curriculum, the narrative genre has been always interesting to study. Martin (1992) claims that narrative is definitely one of the best studied set of texts as far as genre theory is concerned. Knapp and Watkins (2015) also assert that narrating has universally and continuously gained its popularity. Through story writing, the students can write naturally by viewing how the world should be as they experience or know from what they read in books or other sources (Martin & Rose, 2008). Narrating, in this way, has become a natural means of introducing students into the intricacies and idiosyncrasies of English as their L2.

Within the SFL framework, narrative writing allows the student writers to play with language and experiment with its potentials (Knapp & Watkins, 2005) realized in their lexical choices to express

three meanings, including interpersonal meaning (role relationship between or among discourse participants), textual meaning (coherence of text), and ideational meaning (the topic of the text) (Martin & Rose, 2008). This study focuses on experiential meaning, one of the types of ideational meaning. It construes how the world is represented, either the external world such as things, events, qualities or the internal world such as the participant's thoughts, beliefs, and feelings (Thompson, 2014). That is why it carries content of a message (Thompson, 2014) realized in a clause by its constituents to convey meaning: who (Participant) does what (Process) to what (Participant) under what circumstance (Circumstance) (Eggins, 2004). With regards to the important role of experiential meaning in carrying the content of the story, this study focuses on analyzing the experiential meaning in students' texts.

According to Knapp and Watkins (2005), narrating genre entails the following lexical choices which construe the experiential meaning. To sequence people and events in time and space,

narrating normally uses a lot of material process to show actions such as *went* and temporal connectives such as *then*. While material process dominates a sequence of action, mental verbs predominates a part of reflection showing evaluations as in “Maria *didn't know* what to do next. She *thought* about her mother and *wondered* what was in her head” (Knapp & Watkins, 2005, p. 222). Not to mention, Knapp and Watkins also accentuate that action verbs in narrative are often used metaphorically to create effective images.

There have been some publications on analyzing experiential meanings in secondary levels (Arigusman, 2018; Correa & Domínguez, 2014; Iddings & De Oliveira, 2011). The studies have revealed that the EFL students with inadequate knowledge of genre and register features of narrative text encountered challenges in narrative writing, for instance, using inappropriate process types due to limited vocabularies. This issue has been in light of a call for a creative teaching of writing narratives by making use of visual images as proposed by previous studies (Arigusman, 2018; Gunawan, 2018; Hermawan & Sukyadi, 2017; Pahlevi & Warsono, 2018;). Hermawan and Sukyadi, and Pahlevi and Warsono through the analysis of ideational meaning and visual

images in the picture-books, reveal that images help learners expand critical thinking and strengthen their capacity to construct and interpret multimodal texts. Gunawan also accentuates the power of visual images as multi-semiotic resources for scaffolding language learning supported by his finding that children subjectively make ideational meanings through the interpretation of the drawings which potentially leads them to construct meta-knowledge. The effectiveness of visual images in helping students to write narrative texts has also been proved (Listyiani, 2019; Vungthong, Djonov, & Torr, 2015). These studies specifically suggest comic strips as forms of visual images to be utilized as they bring the outside world into the classroom so that they can ease learners generate ideas from the chronological order of pictures, and develop logical and critical thinking.

Due to the students' difficulty of writing narratives and the arrival calls from previous studies regarding creative teaching of narratives, this study will focus on experiential meaning analysis of students' texts. Despite numerous publications on students' narrative text analysis by SFL, a comparative analysis between students' text and an expert text and its focus on students' experiential meaning is still a few in

numbers. This study analyzed the expert narrative text to uncover the experiential meaning of a good narrative text which in turn compared to the findings of the students' text analysis for the evaluation purpose. This helps the teachers to assess why the students' text is either effective or not for its own purposes and in what respects the students have succeeded and failed or less successful (Eggins, 2004). Having the fact that text analysis gives empirical evidence of the students' meta-knowledge and meta-language, the teachers have sources of data to design the language and literacy instructions in accordance with the students' needs of writing academically (Emilia & Hamied, 2015; Gunawan, 2018).

Therefore, this study attempts to reveal students' difficulty in developing their experiential meaning in terms of giving attribute to the participants, selecting process types, and using circumstances. As the previous studies suggest the use of visual images in teaching narratives, this study also offers a practical pedagogical implication for teaching narrative text, particularly experiential meanings. The implication focuses on how visual images help students express experiential meanings to develop the character, the plot and their setting in their story writing. This study is expected to shed a light on the practice of

teaching narrative writing with visual images by taking into account students' difficulty of story development.

Metode

Methods

The study employed a case study to get an in-depth data of an expert narrative text and the students' written ones so that the case of the students' problems in writing narrative text was uncovered. The case study also allows the researcher to be integrally involved in the case (Creswell, 2003).

1. Participants and Site

This paper focuses on analyzing the narrative text written by an expert and three students. The expert text was written by Rudyard Kipling. Being one of the famous English journalists, short-story writers, poets, and novelists is the consideration of using one of his artworks to be the sample of a good narrative text, particularly the development of the experiential meaning.

On the contrary, the students' texts were written by three students of grade seven who have different exposures to English. Student 1 spent her childhood in Texas for years and currently still exposes herself to English both spoken and written. Student 2 has a good linguistic knowledge learned from reading English books, mostly

genre of fiction and Mythology. Student 3 has got sufficient exposure to English, mostly spoken interaction, as she studied in a bilingual elementary school whose communication language is English. The selection of the students is not based on how much they are exposed to English. It is based on their produced narrative text which had been analyzed and categorized into high, middle, and low text in terms of its genre and experiential meaning. In addition, the students study in one of junior high schools in Bandung as a bilingual school. This school also becomes one of the considerations of the participant selection as its system gives the students more exposure to English so that their writing is expectedly sufficient to be researched.

2. Data Collection Procedure

As alluded earlier, the present study analyzed the text written by an expert and the students. The title of the expert text was “How a Camel Got a Hump” taken from one of the American literature websites <https://americanliterature.com/author/rudyard-kipling/short-story/how-the-camel-got-his-hump>. The story is about the camel symbolized by its lazy and apathetic personality and the consequences of his behaviour.

On the other hand, the students’ texts were collected through the following

procedure. Prior to writing a text, the students firstly built their knowledge by reading a cartoon story about how gorilla saved a baby and discussed. In this stage, given guided questions, the students identified lexico-grammar from the story such as past simple and past continuous, and conjunction when and while to connect two events.

According to the teacher’s instruction, the texts were obtained through some stages. First, students watched the video of a fable entitled “The Lion and the Mouse” derived from YouTube to identify the schematic structure of narrative text: orientation, conflict, and re-orientation. Every stage was shown in the video, the teacher paused it to discuss each stage of the text. For instance, when the video showed the orientation of the story, the teacher paused it and told the students about what is in orientation. Students in that meeting did not identify the lexico-grammar used in the text as they learned it in the previous meeting. Then, the teacher gave the instruction for students to write a narrative text displayed on the power point as follow: (1) Write a story about animals. (2) Your story must contain orientation, conflict and its solution. (3) Write as much as you want. A one-paragraph story is not allowed. (4) Use dialogues between the characters to

make your story more interesting. (5) Don't forget to use WHEN/WHILE in your story (connecting two events with past simple and past continuous). (6). Begin your story with this sentence *'It was a rainy day.'*

Out of twelve written texts whose genre and experiential meaning was analyzed with SFL framework (Eggins, 2004), only three were selected in which each represents different quality: high, middle, and low level text. These three texts were further analyzed and compared with the expert text.

The following is the information about the texts. The high-level text, written by Student 1, entitled "Two owls and the creepy cat" talks about two owls named Bokuto and Akaashi who tried to hide from the rain in a small hut yet unexpectedly met a creepy cat. The middle-level text, written Student 2, entitled "The eye of the owl" tells about the friendship between the owl and the fox which helped each other at all cost. Lastly, the low-level text entitled "Squirrel and eagle" talks about hunger that leads Squirrel eating his only friend, eagle."

3. Data Analysis

The purpose of data analysis is to reveal students' problems in developing their experiential meaning. To get information of a well-constructed experiential meaning in the narrative text,

the expert text was firstly analyzed by using SFL framework developed by Eggins (2004) in terms of its genre and experiential meaning. Although this study did not analyze the genre of the text, analyzing genre before experiential meaning is important to make sure whether the text has conformed to the genre of narrating (Eggins, 2004). Then, the analysis of students' texts was conducted within the same framework and focus

The texts both the expert text and students' texts were analyzed in terms of experiential meaning following the analytical procedures from Eggins (2004). First, sentences of the text were broken down into clauses. Participant role, process type, and circumstance type in each clause were analyzed and identified. Then the frequency of each element was put in a descriptive statistics. For further analysis, the data were interpreted based on the dominant process type, the participant type and the transitivity role of the participant, the circumstance type and its location in the text. After the expert text and the students' text were analyzed and interpreted, the findings of experiential meaning from the expert text were cross-compared with the students' to find out the gap to what extent the students' texts have met a good narrative text in terms of its experiential

meaning. The analyzed data were interpreted and supported with related theories and previous studies.

Hasil dan Pembahasan

Results and Discussion

This section explains the findings and discussions on the basis of the aims of the study including revealing students' problems of developing experiential meaning based on the findings of a comparative analysis between the expert text and the students' texts, and offering a practical pedagogical implication by making use of visual images.

1. The Expert Narrative Text

This section presents the findings of the expert text analysis in terms of the experiential meaning specified into four foci: participant, process type, circumstance, and lexical relation.

In terms of the process type, the expert text provides the information of how experiential meaning is construed in the narrative text. It has uncovered that a good narrative writer has to dominantly employ material process, followed by the appropriate portion of other process types such as verbal, behavioral, mental, and relational process. Also, the concrete type of participants and circumstance of time, place, and manner should be taken into

account in narrative writing. The following is the detail findings of experiential meaning in the expert text.

The expert text uses different types of processes yet material process (40 in all) occupies the highest number (40 in all) whose verbs are concrete (e.g. caught up, came, worked). It is concrete since the words belong to action verbs, referred to concrete action or doing words (Knapp & Watkins, 2005) to tell what did X do or what happened (Schleppegrell, 2014). As the text type is narrative, material process appears in the clause both in the form of dialogue (18) and (22) non-dialogue by which the number of material process found in the non-dialogue is down by 3. Material verbs in the dialogue are mostly used to construe doing, as in "he fetch and carry" or "I'll humph him" rather than to give an order to do something, as in "You must work." On the contrary, material verbs in the non-dialogue are used to construe doing, as in *the Camel came*; a few in elliptical clause due to relative pronoun, as in *chewing on milkweed*; a few occur between conjunction, as in *and the camel humphed himself, humphed and all, and went away*.

Meanwhile, verbal process (26 in all) mostly appears to initiate dialogues by the use of verbal verb *said* rather than statement like *the man called; anybody spoke*. In

addition, only one verbal process is found in a dialogue, as in “*don't you ever say*”. It means that good narrative texts, particularly fables, use dialogues to personify the characters which are animals in such a way to be human beings.

The rest of process types appear in a very small number. While there are three existential processes to show the existence of the Camel, the Djinn, and the thing, there are only two mental processes appearing in the text. In addition, relational process involves 2 attributions and 2 identifying.

In terms of the type of participants, most participants are concrete such as *the Camel, the Djinn, the Three, the Man* or noun phrase such as *a bearing* and *a saddle*. The choice of concrete participants is intended to give concrete representations of what is involved in the story. Not to mention that very few of abstract participants are also found in the text such as *pow-wow, palaver, and punchayet* as Goal in material process; the world as Carrier in relational process; and his feeling as Phenomenon in mental process).

Since more clauses have a material and verbal process, the roles of Actor (21 appeared in 40 material process) and Sayer (25 appeared in 25 verbal processes) dominate the participant roles. Interestingly, it is found that the number of

Actor is 19 down by 40 material processes. It occurs since some roles of Actor are not explicitly stated in the elliptical and imperative clause. However, it signifies a good point which is the author carries the complex clause to describe the event in the story (Knapp & Watkins, 2005). The role of Actor is mostly assigned to the Camel, the Djinn, and the Three and personal pronoun such as *he* or *they* referred to the character of the story. Meanwhile, the role of Sayer is mostly assigned by the animal characters with the Djinn and personal pronoun *he*. A high number of Actor performing the action in the story and Sayer saying the things or verbiage in the form of dialogue represent the concrete participants usually found in narrative text rather than in other text types such as report text which normally uses more abstract participants, for instance the experience.

In terms of the use of pronoun, the writer uses lots of pronoun *he* referring to the Camel. It means that the Camel becomes the center who develops the story. The great number of pronoun *he* is by no means that there is no use of name of the characters. Interestingly, the Djinn, in charge of all Desert, and the Man, the owner of the animals have never been replaced by the pronoun. The writer might want to show the readers that the Man and the Djinn have more

power than the other characters as the Djinn is in charge to solve the problem caused by the Camel.

In relation to the circumstance analysis, almost all of the clauses (31/80) have a circumstance, and most give information about place or time. Circumstances mostly emerge 50% greater in non-dialogue clause than in dialogue. The majority of these circumstances pack a lot of information into the clause which increases the density of the text instead of writing simple clause or adding more clauses, as in *rolling in a cloud-dust, took a bearing across the desert*. Very few of circumstance of manner appear in 5 clauses out of 80 clauses, as in *without eating*.

2. The Comparison of the Expert's and the Student's Narrative Text

In contrast to the expert text, the students' texts have partially succeeded the register features of experiential meaning. The texts employed dominantly material process with concrete participants however they have not utilized a good proportion of circumstances, repetition of process type, and the lack of various events made their story less imaginative. The following is the detail of findings of the experiential meaning in the students' texts compared to the expert text in terms of process type,

participant, and circumstance, and lexical relation.

In terms of the process type, the students' texts used different types of processes but the highest number of process occupied in three texts are material process, 47% found in higher-level text, 50% found in middle-level text, and 33% found in low-level text. The types of verbs are all concrete to show the action or refer to doing words [5] such as play, eat, come, fall down, and help. This finding conforms one of the characteristics of narrative text in terms of how field is built in terms of event or what did X do as also occur in analyzed expert text by Rudyard Kipling entitled "How the camel got his humph". In his narrative text, the dominant process type used is material process (55%) whose verbs are all concrete, for instance catch up, come, and work.

While the higher level text employs some verbal process (16%) in the form of dialogues to move the story starting from rising conflict, conflict, and climax, the low-level text only occupies two types of verbal processes in dialogues found in rising conflict and resolution. The middle-low level text, on the other hand, does not employ any verbal processes. The verb 'talk' as in *All the animals in this place could talk* belong to behavioral process type, verbal process as behavior (Eggins,

2004), to describe the character in the orientation. Still, the verb *talk* in this case does not signify any verbiages (Butt, 2003) so it does not fully involve verbal process.

It can be stated that higher-level text can be categorized into a good narrative text, particularly fables, as it uses more verbal process in different stages of the story. It is in line with the expert text which also initiates more dialogues as verbal process not to only picture how the characters negotiate in the plot but also to personify the characters, which are animals, to be a human-being like.

In terms of the characterization, the texts used more than one process types. First, the characters in the higher-level text, interestingly, are not described explicitly by the use of relational process. Bokuto, the first owl, is characterized as quite coward, for instance when entering the unkempt small hut. Its character is developed through verbiage it says. On the contrary, Akaashi, the second owl, is characterized as a brave owl though material process by which its bravery is realized by doing verbs. Second, the middle-level text and the low-level text share similar pattern of describing the characters in the story. Both texts employ relational attributive process to explicitly describe the characters as in *They had their own special abilities* (in middle-level text);

and *They have been through ups and downs together* (in low-level text). In addition, the characters in both texts are described through their action realized in material process and the verbiage they say through verbal process. Another interesting finding is shifting character of the main character, Mr. Eagle, occurs in low-level text identified through mental processes. The character changes from being a good friend, realized in relational process as in *Mr. Squirrel is the only Mr. Eagle's best friend*, into a greedy friend, realized in material process as in *Without waiting for anything, Mr. Eagle ate Mr. Squirrel, his only friend*.

Having the fact that the three texts use the variety of process type, it can be concluded that the characters in the three texts have been well-described and developed in accordance with the kind of character is given. This finding tallies how the characters are characterized in the expert text which typically employ three dominant process types including relational process through explicit description of the characters, verbal process through what the characters say, and material process through what the characters do. For instance, found in the expert text, the Camel is characterized as a lazy animal by verbal process in which it always say '*Humph*' without any actions taken as in *The Camel*

came chewing on milkweed the most scruciating idle. In a nutshell, a good narrative text characterizes the characters through various process types and the three texts have successfully deployed it.

There are three types of circumstances: time, place, and manner (Thompson, 2014). In terms of setting, each text has its strength and weakness of how the setting is built in the story. The event in higher-level text, to some extent, is the most imaginative than the other two texts as it employs 83% of circumstance of place and 17% of circumstance of manner. The majority of lexical choice to describe the place is very specific such as *in the pouring rain; across a small hut; near one of the windows*; and to describe the manner of characters doing something such as *by hiding under the trees; replied flatly*. A picture of the situation drawn in the story is easier to imagine in the reader's mind. However, this higher-level text does not employ explicit circumstance of time. It is indeed mentioned that the event happens during a rainy day but the time when the event occurs is not specified. Circumstance of time and places are two dominant and important circumstances in narrative text. These two types also frequently appear in the expert text. These make the story more interesting to read and the emotion of the

reader gets more into the story. Actually, the middle-level and low-level texts have used circumstance of time, place, and manner but used in a very small number.

With regards to lexis, the higher-level text has the highest lexical density which carries content words to build the context. For instance, to build the situation of how massive the rain was in the story, the author uses the following word choice in a clause *Raindrops went over in sight; and desperately to stay dry in the pouring rain.* A good point from the former clause is the author relates the lexis to within the clause as a whole-relation to make meaning of heavy rain. The lexis of saying *stay dry* and *in the pouring rain* is also highly dense. What makes the text lexically dense is the author often uses synonymy rather than repeat the same words as in verbal process such as said, asked, replied; the presence of thing such as woods instead of forest.

On the contrary, the middle-level and low-level text contain less dense lexis but to some extent lexis in the low-level text more completely represents the people, place, and thing in the story. For instance, both texts indeed carry content words with phrasal verbs such as *watch over her* and *fall down* (in middle-level text) and *starve to death* and *come across Mr. Eagle's mind* (in the

low-level text), but the low-level text employs higher lexical choices.

In terms of lexical relation, repetition of some words in both texts frequently occurs. In the middle-level text, the words which are mostly repeated appear in material process such as *reach, try to help, fly, climb*. These action verbs are used and repeated to show the event happening between the characters, Corax and Keva, to show their friendship. In this case, the author is not able to develop the plot with various events realized in a wide range of lexical choices.

On the other hand, in the low-level text, one material verb (eat) is repeated twice and more repeated words derive from mental process mostly occur in resolution such as *saw, regret, and feel*. The author uses mental process in resolution to show how regretful Mr. Eagle was after eating his friend, Mr. Squirrel. However, this sad moment is not expressed by various mental verbs. In this case, the author has not been successful to build the field in terms of feeling in a more complex way to make the ending of the story more dramatic. The field can be successfully built once the experiential meanings, one of which is experiential meanings, expand. It makes the resources of nominal groups, verbal groups, prepositional groups, and adverbs more

fully exploited and causes attitudinal meanings enlarged [Christie & Derewianka, 2008).

The findings have revealed the students' difficulty of writing narrative text in terms of experiential meaning. The students have not richly developed the plot into a more imaginative story due to the simplicity of the series of events, particularly in the complication stage, the lack of circumstance to build the setting of the story, and the improper number of process types, except material process, signified with the frequent repeated lexical choice.

3. Pedagogical Implication: Making Use of Visual Images

Based on the findings and the discussions, the prominent students' difficulty is developing the field of the story through experiential meaning. This paper proposes a practical pedagogical implication by making use of visual images to enhance students' imagination in manifesting ideas of experiential meaning concepts of participants, process types, and circumstances. The implication is grounded by multimodal approach under a belief that semiotic resources such as images are a mean of meaning-making [Jewitt, 2009].

As this study concerns the practicality of the implication in teaching narratives,

this study offers an instructional activity of developing students' experiential meaning in the stage of modeling text underpinned by Genre-Based Approach. Out of four stages, this stage is suggested for students to model the text from its linguistic features which construe experiential meaning (Hyland, 2003). Therefore, the main aim is, mediated with images, students are able to construct the field of the story, in other words, to construct the plot, the setting, and the characters of the story realized in appropriate lexical choices. The final touch will be in the entire sense of imaginative, interesting, and coherent story.


There are two suggested activities. The first is identifying experiential meaning concepts: participants, process types, and circumstances as suggested by Knapp and Watkins (Knapp & Watkins, 2005). Images build a narrative process which can be broken down into some concepts: the concept of the participant referred to attributes, the concept of process types, and the concept of circumstance in terms of time, place, and manner (Kress & Van Leeuwen, 2006). Images also build the network of participants, including character manifestation, character appearance, and character relation (Painter, 2014).

The following is the example of worksheet consisting of a set of guideline

questions and a picture developed from Kress and Van Leeuwen's (Kress & Van Leeuwen, 2006) concept of image. The questions facilitate students to read images in details to identify the aforementioned concepts. It is the stage where students build the field of orientation move of narratives. Students contextualize the concept of the lion by reading its expression, feeling, and appearance (referred to the process of describing character); the concept of the process it did (referred to the process type), how it did do it (referred to the circumstance of manner), where it did do it (referred to the circumstance of place); the concept of the forest (referred to the circumstance of place); and the concept of a hot day or sunny day (referred to circumstance of time). The words in bold are the potential attributes (adjectives) which can be given to the participant of cave, stone, and day.

Table 1

The worksheet of identifying experiential meaning concepts

Orientation	Picture 1 
Where is it?	near a small cave/on a flat stone
When is it?	in a hot/sunny day
Who is it?	a lion
What do you think about it?	old/tired/weak/hungry /sad
What did it do?	lied down/slept
How did it do it?	lazily/hungrily/

Note: The worksheet is developed from Kress and Van Leeuwen's (2006) concept of images with Genre-Based Approach by Hyland (2003).

The second activity is students put all the concepts into a clause to build the field of the beginning of the orientation, for instance *Once upon a time, in a hot day, near a small cave, an old lion lied down hungrily on a flat stone.* This example is

limited to building the experiential meaning in the level of a clause as Thompson (2014) states that experiential meaning is construed through which the writers represents the world with “goings-on (verbs) involving things (nouns) that may have attributes (adjectives) and which go on against background details of place, time, manner, etc. (adverbials)”(Kress & Van Leeuwen, 2006, p.92). As the images construct the network of its range of elements (Painter, 2014), students manifest the narrative process by re-contextualizing the image with their background knowledge and shared experience. It is line with the study conducted by Gunawan (2018) that children re-contextualize their experiential meanings through drawings.

The presented instructional activity is limited to the stage of modeling text in which images serve to enhance students' experiential meaning within a clause. When it comes to independent construction of a text, they are expected to write a well-formed, effective, and imaginative narrative text supported by the following reasons. The first is they are able to describe the characters since they have learned how to give attributes to them. The second is they are able to make the events in the story more alive and imaginative as they have learned how to use circumstance of place to picture

where the event happens, how to use circumstance of time to build the atmosphere when the event occurs, and how to use circumstance of manner to explain how the process type is done. The third, they are aware to dominantly use material process in their story and other process types. Also, they have widen their range of lexical choices to use synonym rather than repetition, for instance when using verbal process such as said, asked, answered, replied, greeted, etc. As a result of successful constructing the field, not only do the students choose higher lexical relation for their story (Butt, 2003) they are also able to make their story plot imaginative and interesting to read (Knapp & Watkins, 2005). Knapp and Watkins (2005) also state that writing stories deal with how to play with language and experiment with its potential.

Kesimpulan dan Saran

Conclusions and Recommendations

This study has revealed the students' difficulty of narrative writing, developing experiential meaning in particular through which its finding is derived from a comparative analysis between an expert text and the students' texts. The pedagogical implication through which the instructional activity has been developed based on the

SFL framework and multimodal approach has offered the alternative to deal with the students' narrative writing difficulty by making use of visual images. By contextualizing the concepts in the images with their background knowledge and shared experience, the students are expected to be able to give attributes to the participants, specify the circumstance of time and place, and identify the process type with its circumstance of manner. Construing experiential meaning in this way can manifest the potential result, which is, the ability to develop the character, setting, and plot more imaginative, interesting, and coherent. Hence, this study is expected to inspire EFL teachers, particularly who have less access to ICT-based teaching, to use the images as a source of students' experiential meaning-making.

In addition, as the instructional activity proposed by this study are not under an experiment, it is highly suggested for further research to implement the activity and find out its effectiveness. It is also recommended for the similar study to do a classroom observation to see the process of students' text production and the teacher's writing instruction. As these two situations might have the potential influencing effect to the result of the experiential meaning

portrayed in the students' texts, the pedagogical implication can be more comprehensively drawn to solve the identified obstacle of narrative writing.

Acknowledgment

We gratefully acknowledge the help from the principle of the school who made this research possible to conduct. Also, we would like to thank all of the students for their contribution to this research.

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