

## Patterns of Conjunctive Relation (CR) in Phases and Stages of Narratives in Year Three Junior High School English Books and Their Pedagogical Implication

**Riyadi Santosa<sup>1</sup>, Tri Wiratno<sup>2</sup>, Agus Dwi Priyanto<sup>3</sup>, Yanuar<sup>4</sup>, Djatmika<sup>5</sup>**

Universitas Sebelas Maret, Indonesia<sup>1,2,3,4,5</sup>

Email Correspondence: riyadisantosa@staff.uns.ac.id

### Abstract

**Background:**

This study is intended to find out the patterns of CR used in developing phases and stages of narrative and their implication in the genre-based model of language teaching of narratives. The study uses 15 different narratives from two nationally recognized Junior High School English books published by Intan Pariwara and Tiga Serangkai as data sources.

**Methodology:**

The narratives are analysed based on their functional engagements of phases and rhetorical functions of stages. Then, the patterns of CR in each phase and stage of the narratives are identified in terms of their types, meanings and roles to develop the phases and stages of narratives.

**Findings:**

The findings indicate that the logic of space of external addition and internal similar comparison are used in describing Character, Setting, and Activity in Orientation. Meanwhile, the combination of logic of space and time of external different comparison, external successive time and cause consequence are mainly used to develop phases of Introducing Problem, Developing Problems to Climax in Complication, Evaluation, and phases of Effort 1 to N, Problem Solved in Resolution. Coda, finally, applies internal similar comparison and external successive time to make comments and extract the value of the story.

**Conclusion:**

The intricate patterns of CR used in different phases and stages of narrative should be taught delicately in guided and scaffolded instructions through four stages of genre-based model of teaching, namely, BKOF, Modelling, JCT and ICT.

**Originality:**

This area of research is under widespread scrutiny and investigation especially conjunctive relationship in each step and phase, as well as the instructional implications of narrative texts.

<b>Keywords</b>	: <i>CR; types; meanings; roles; narratives; genre-based model; language teaching</i>
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## **1. INTRODUCTION**

Now days, Indonesia has already applied the Genre-Based Approach (GBA) in English Language Teaching (ELT) since 2013. Although the curriculum has experienced changes and modifications (Munif, 2015), the genre-based approach has remained to gain its dominance. This can be seen that the two late nationally reputable books under the investigation have a genre-based design in more than half of the chapters of the books (Mustriana et al, 2020; Djatmika et al, 2018). The GBA in ELT has been believed as a way of integrating the 2013 national curriculum aspects of knowledge, skills and attitude since the approach does not only have a more holistic, intricate and systemic view on language but it also develops a more systematically staged pedagogy to scaffold students in ELT (Saragih, 2016; Andersen. 2006; Matthiessen et al, 2020; Rose, 2020).

The most prominent aspect of language in GBA is the introduction of genre and register in a Systemic Functional Linguistics (SFL) view. Genre and register provide students with the orientation of cultural norms, and values that they have to follow during their language learning in certain social contexts. The norms and values in the certain social contexts will determine the realization of language use: discourse semantics, lexicogrammar, phonology or graphology (Hasan, 2014, Martin, 2014; Matthiessen, 2015a & b; Matthiessen & Khasiyaf, 2014). Two important aspects of language in discourse semantics level are phases and conjunctive relation (CR). The CR is more than just a conjunction on a grammatical level. It is a system of logic that connects events and ideas in a discourse that can be used to diagnose the development of phases and stages of a genre (Martin & Rose, 2007; Santosa, 2011). Therefore, it will not only connect clauses or sentences, but it also threads groups of clauses or paragraphs. The implementation of its types, meanings and functions will produce intricate uses in developing the logics of discourse. The intricacy of CR in discourse, no matter the length of discourse, will develop phases and later will characterize certain stages and types of genres (Santosa, 2011).

However, it seems that the present research on CR still treats it as if it only connects clauses and sentences in traditional senses. Thus, CR in this way will not be able to characterize and to diagnose phases and stages of particular genres. For example, a number of related research on CR focus on categorizing types and meanings of conjunction at a grammatical level. They do not see the operation of conjunction in a discourse level so that they fail to catch its uses to develop phases and stages and to help diagnose genres (Tentori et al, 2004; Naderi, 2013; Han & Romero, 2004). Although other studies have investigated the existence of CR in lexicogrammar and discourse semantics levels, still they also fail to explain how CR develops phases and stages of genres (Geva, 1992; Santosa, 2011; Mayasari et al, 2021). Besides, studies

on narratives in general still focus on how stages are developed in narratives. They usually do not study how phases construct stages of narratives (Setyaningsih & Suryaningtyas, 2021). Thus, investigating CR intricacy is very urgent for the sake of finding the role of CR in developing and diagnosing narratives and its pedagogical implication for students of year three of Junior High School in Indonesia. Therefore, this study projects the following research questions:

1. What types of CR are used in phases and stages of narratives in year three of Junior High School English Book?
2. How do they operate in phases and stages in narratives in year three of Junior High School English Book?
3. What is the pedagogical implication in teaching narratives for students of year three of Junior High School in Indonesia?

## **2. LITERATURE REVIEW**

To answer the above questions, we need to review certain relevant concepts of genre, register, particularly phases and CR, and genre-based approach (GBA) to teach narratives in Indonesia.

### ***2.1 Genre and stages***

There are three prominent schools of genre in educational linguistics. They are English for Specific Purposes (ESP), New Rhetoric (NR), and Australian Genre Theories (Hyon, 1996). ESP views genre from the macro points of view of a speech community. Its bases of genre classification involve a large number of types of genres in a speech community. Therefore, the result varies across all types of speech communities. Thus, there are no generic potentials that may generate for a group of genres. This idea, therefore, will not suit educational purposes that need further generic classifications in order to be applicable in ELT. NR also views genre from the macro point of view of ethnography. NR is interested in classifying genres from an ethnographic point of view. Thus, the result is similar to ESP in that the classification of genres varies across ethnographic varieties and, thus, needs to be further generic classification (Hyon, 1996; Santosa, 2011). Both ESP and NR approach of genre will not generate patterns of genre that will be very important for models of genres. Sydney Schools, however, views genre from both micro and macro points of view. In a micro point of view, Sydney School views genre as the smallest unit of culture that recur in a social process. The genre can be identified by its presence of the recurring pattern of stages that identifies a goal of a social process (Martin, 2014). There are eight types of micro genres: description, report, recount, procedure,

explanation, exposition discussion, and exploration (Martin and Rose 2007; Rose 2010). In a macro point of view, genre is seen as genre complexes to satisfy broader needs of social contexts. In this sense, micro genres are intricately combined to function a particular purpose. For example, an editorial is constructed from discussion, recount, explanation, and description. Meanwhile, investigative news is constructed from recount, description, explanation, and exposition, and others. In this sense, the macro point of view of genre is similar to ESP and NR concepts of genre (Martin & Rose, 2006; Santosa, 2011). Thus, this research will apply the concept of genre on Sydney School. The introduction of micro concept of genre will make it clearer that micro genres will generate static patterns of micro genres. Thus, educational linguists will be able to see the patterns of genres based on stages. In a dynamic point of view, the macro view of genre will see that genre may also be constructed in optional elements depending on social contexts.

## ***2.2 Phase and stages of Genre of narrative***

Narrative is one of the examples of story genres which tells how a story unfolds from stages of Orientation, Complication, Evaluation, and Resolution. The stages of narrative genre are constructed to perform rhetorical functions (Martin, 1992; Rose, 2010). Orientation usually introduces and describes characters, settings, and usual activities. Complication introduces problems and develops them to a particular peak. Evaluation evaluates problems the characters experience. Resolution develops a number of attempts to solve the problem. Stages are also built logically from different phases, namely, functional engagements constructed with the help of CR, ideation, appraisal, and identification systems in a discourse level (Martin & Rose, 2007; Rose, 2010; Rose et al, 2008). A phase can be in the form of a clause, or a few clauses or even paragraphs. In this way, the flow of narrative can be easily followed without any obstruction of the flow of story as what Erdmann, (2009) and Segal (2010) viewed when cutting narratives into stages and phases. One of the introductions of phases in genre analysis is Rose's (2010) a continuous list of phases across stages. However, the continuous phases will not be able to be identified in what stages they belong to. Meanwhile, Martin and Rose's (2007) example of phases do not involve stages and phases of narratives. Thus, Riyadi's et al (2021) concept of phase derived from rhetorical functions of each stage of narrative will be used in this research. Orientation is functionally built up from phases of Introducing Characters, Settings, and Usual Activities. Complication is developed from phases of Introducing Problem, Developing It into a certain point that is called Climax. Usually, the story also continues with characters' Evaluation of the problem. Finally, Resolution is constructed from a series of

Efforts to Resolve the Problem. Sometimes, a narrative has other optional units such as Abstract and Coda. Abstract summarizes what the story will be about while Coda presents the moral value of the story (Martin, 1992; Martin & Rose, 2007; Rose, 2007).

As can be seen in the previous paragraph that genre can also be built in obligatory and optional phases and stages, depending on its register, a contextual configuration of meanings of Field, Tenore and Mode that is instantiated in the use of language. In this context, then, genre may be similar to a text type since a particular genre has a particular language use or language feature (Tan, 2011). The use of language or language features are realized in discourse semantics, lexicogrammar, phonology or graphology (Hasan, 2014, Martin, 2014; Matthiessen, 2015a & b; Matthiessen & Khasiyaf, 2014). Certain genres will be realized in certain language uses in discourse semantics including the use of certain CR in phase and stage (Rose, 2010), lexicogrammar, and certain phonology or graphology.

### **2.3 Conjunctive Relation (CR)**

One of the important language features in a discourse semantic level is Conjunctive Relation (CR). CR connects events and ideas of a discourse to build phases and stages of a genre (Martin & Rose, 2007; Rose et al, 2008). Beside their implicit presence in texts, they can also appear explicitly in three different types: conjunction, continuative, and metaphor: logic as process, logic as circumstance, and logic as participants. The meanings of logic are derived from the concept of space and time. Space generates meaning of addition and comparison whereas time generates meanings of time and consequence. The two types of CR: conjunction and metaphor will perform the four types of meanings in space and time. Meanwhile, continuatives will only perform three types of meanings: addition, comparison and time. The four types of meanings have further sub and sub-subcategories to describe the relations between and among events. In relation to their roles to develop phases and stages of genre, external CR adds, compares, orders, and explains events and qualities outside discourse, while internal CR develops, compares, orders, justifies, counters, and concludes arguments and evidences inside discourse (Martin & Rose, 2007; Santosa, 2011). In this way, forms, meanings, and roles or functions of CR will be present in a discourse intricately to build functional engagement of phases and develop rhetorical functions of stages of a genre. Table 1 and Table 2 summarize detailed categories of meanings of external and internal CR.

Table 1: Meanings of external CR

Types of CR	Types of meanings of external CR			
	Addition	Comparison	Time	Consequence

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	Additive	Alternative	Similar	Different	Successive	Simultaneous	Cause	Concession	Means	Purpose	Condition
Conjunction	√	√	√	√	√	√	√	√	√	√	√
Continuative	√	-	-	√	√	√	-	-	-	-	-
Metaphor	√	√	√	√	√	-	√	√	√	√	√

(Modified from Martin & Rose, 2007 and Santosa, 2011)

Table 1 indicates that types of CR perform different types of meanings of external CR due to the fact that they have different grammatical forms. The grammatical structures of each types CR limit the operation in the grammatical levels. Conjunction is a unit of language that fills between clauses in complex clauses, between simplex clauses, and between groups of clauses. In this way, conjunction varies in forms and thus it supplies all of the resources of meanings of external CR. Continuative, on the other hand, fills a slot between Subject and Predicator. Therefore, it has a very limited number of forms such as ‘also, only, even, already, finally, still, and again’. Thus, it can only perform a limited number of meanings such as: addition, comparison, and time. Meanwhile, metaphor has three different types of forms: logic as process realized in verbal groups, participants realized in nominal groups, and circumstance realized in adverbial groups. Thus, due to the varieties of forms, logic as metaphor has a variety of meanings ranging from addition, comparison, time and consequence (Martin & Rose, 2001; Santosa, 2011).

Meanwhile, Table 2 shows that internal conjunction performs all types of the meanings of internal CR: addition, comparison, time, and consequence to organize ideas within text. Continuative only performs a type of addition: developing. Metaphor, particularly logic as process and logic as participant, has almost all types of meanings of internal CR. Meanwhile, logic as participant has only limited performances on internal CR.

Table 2: Meanings of internal CR

Types of CR	Types of Meanings of internal CR							
	Addition		Comparison		Time		Consequence	
	Developing	Staging	Similar	Different	Successive	Simultaneous	concluding	Countering
Conjunction	√	√	√	√	√	√	√	√
Continuative	√	-	-	-	-	-	-	-
Metaphor	√	√	√	√	√	-	√	√

(Modified from Martin & Rose, 2007 and Santosa, 2011)

To apply CR in the concept of phases and stages and how CR constructs through phases and stages in narrative, Martin's example of narrative (1992) is reinterpreted from the point of view of how CR constructs phases and stages in the narrative.

Table 3: Construction of phases and stages of narrative through CR

<b>Abstract</b>	We had a bit of a struggle getting Jane back this morning.
<b>Orientation:</b>	
Character	<i>(That is)</i> The neighbors a couple of houses down had a party
Setting	<b>last night.</b>
Activities	<i>(In fact)</i> they came <b>and</b> warned us <i>and</i> it wasn't too bad really.
<b>Complication:</b>	
Introducing	<b>Then</b> this morning there was a car parked across our driveway. I <u>figured</u> it must have been someone from the party <b>and</b> went down to knock on their door; <u>but</u> it wasn't anyone they knew.
Developing	<b>Then</b> I tried to phone the cops, who came quickly enough <u>but</u> <b>when</b> they got there, they said all they could do was give him a ticket.
Climax	<b>(But)</b> They wouldn't tow it away <i>and</i> couldn't legally break into his car to move it— <u>and</u> <i>(so)</i> neither apparently could I.
<b>Evaluation:</b>	<b>(Then)</b> I thought "Bugger. This is ridiculous." <i>(That is)</i> Our car could be parked in here for bloody days waiting for the guy to come back for it.
<b>Resolution:</b>	
Attempt 1	<u>Anyhow</u> , <b>then</b> we got the idea of going down the sidewalk a little <b>and</b> driving over the curb. The plumber had been doing some work <u>so</u> we collected bricks and pipes <b>and</b> filled in between the road and the curb <b>and then</b> we got some planks from out back to put over the top.
Attempt 2	<i>(So)</i> I drove out as carefully as I could – <i>(because)</i> there was just room to sneak past.
Problem resolved	<b>And</b> we managed to get over the curb <u>without</u> damaging the car or getting a flat tire on the rubble we'd put.
<b>Coda:</b>	All we needed with all the work we have to do. (Modified from Martin, 1992, 568)

The narrative in Table 3 employs six stages consisting of 12 phases. Abstract stands with one simplex clause with embedded adjunct clause. Orientation can be clearly cut into three phases: introducing character, setting, activities that can be characterized by implicit (*That is*) and (*In fact*). Complication can also be identified in three phases: Introducing Problem, Developing it, and Climax by two explicit external successive times '**Then**' and an implicit external different comparison (*But*). Meanwhile, Resolution can be broken down into three phases: Effort 1, Effort 2, and Problem Solved by explicit external different comparison 'Anyhow', explicit external successive time '**then, and, and then**', and implicit external cause consequence (*So*) and (*because*). The presence of Abstract and Coda in this story will also make the story can be understood more easily. The most important point of introducing phases in this story is that the phases can be used for the scaffolding process in language learning,

particularly learning. This can be seen that most phases are clearly marked by the explicit and the implicit CR. The explicit and implicit CR clearly help readers to construct the whole story of the narrative.

#### ***2.4 Genre-based approach in ELT***

Meanwhile, the GBA to ELT has been adopted to EFL and ESL situations in a number of countries with the intention to help students to learn more effectively. The most important issue of using GBA in EFL or ESL is that focusing on teaching meaning without introducing the appropriate forms in a meaning-teaching environment will result in ineffective second or foreign language learning. Meanwhile, introducing forms within meaning-focused tasks and activities will produce effective ways for EFL or ESL students to learn and use features of language systems (McCabe, 2017). Thus, to realize the GBA to ELT, the SFL educationalist develops a teaching and learning cycle in ELT: Building Knowledge of the Field (BKOF), Modelling, Joint Construction of Text (JCT), and Independent Construction of Text (ICT) (Callaghan & Rothery, 1998; Macnaught et al, 2013; McCabe, 2017).

BKOF is an optional stage in the teaching and learning cycle. Basically, the stage will often be done in Modelling. BKOF introduces information about cultural and social contexts of the text being taught. Modelling deconstructs the model text to check the student's understanding of the text's own complexity and constellation of realities. This analysis will offer students a way of seeing relations among aspects and the roles of each aspect in building the text. (Doran & Martin, 2020; Maton & Doran, 2021). The student activities are developed to acknowledge the social function of the genre and stages of the text being taught and register of text involving discourse semantics of the text including phases, conjunction, reference, appraisal; lexicogrammar of the text; and phonology or graphology.

JCT is meant to recreate another text of the same genre, led by the teacher. It comprises a number of student activities to reconstruct the text being taught by working together in class or groups with the help of the teacher (Dreyfus, Macnaught, & Humphrey, 2011). The main activity in JCT is basically guided and scaffolded activities. The scaffolding can be initiated by both teachers and students. But the most important thing in scaffolding is that students are treated as if they learn their mother tongue where they are comfortably guided and scaffolded by their parents (Dreyfus & Macnaught, 2013). Thus, scaffolding is the key to the success of the teaching and learning cycle (Rose et al, 2008; Dreyfus & Macnaught, 2013). In JCT, teachers scaffold students how words construct groups and clauses in a grammar. Teachers also help students how clauses construct phases with the help of references, conjunctions, and

appraisal (Geva, 1992; Horiba, 1996; Macnaught et al, 2013; Rose, 2010). Then, teachers also provide accesses how phases contribute to the construction of stages of the genre. In an online teaching process, scaffolding can also be conducted through social media (Dreyfus & Macnaught, 2013).

Meanwhile, ICT encourages individual students to reproduce their own text of the same genre in different Field (Macnaught et al, 2013).

### 3. METHODOLOGY

This research is meant to see how CR intricately helps construct the phases in the discourse semantic level and to develop stages in narratives. The sources of the data were taken from 15 narratives of different length published in two nationally recognized Junior High School TextBooks, called “Bahasa Inggris untuk SMP” published by Intan Pariwara in 2020 and “Passport to the World” by Tiga Serangkai, in 2018. The data are in the forms of implicit and explicit CR and its types, meanings and functions used in, between and among clauses within phases and stages of the narratives. The data were analysed in SFL, particularly in GBA to see how CR is intricately constructed to perform patterns in each phase and stage in narratives. To find the patterns of CR in each phase and stage in narrative, Cr is analysed in domain, taxonomic, componential, and finding cultural value analyses (Santosa, 2017).

### 4. FINDINGS

The following sub-chapter will show the findings and discussion of the research by answering and discussing the research questions in the previous Background of this research. The finding and discussion will deal with types of CR used in phases and stages of narratives, its intricacies in phases and stages in narratives, and the pedagogical implication in teaching narratives. To do this, the analysis of phases and stages in all 15 narratives is first presented to frame the use of CR in each phase and stage in the narrative. Beside types, meanings, and functions of CR, the implicit and explicit CR are also analysed since they also characterize the uses or the intricacies of CR in certain phases and stages of narratives. Thus, the following codes of main CR that develop patterns of phases and stages will be used in the analyses of CR in this study.

Table 4: Codes of CR

<b>Codes</b>	<b>Meanings of CR</b>	<b>Example</b>
xxxxx	Explicit external add addition CR	... <i>and</i> ...
(xxxxx)	Implicit external add addition CR	... ( <i>and</i> ) ...
<u>xxxxx</u>	Explicit internal similar comparison CR	<u><i>That is</i></u>
( <u>xxxxx</u> )	Implicit internal similar comparison CR	( <u><i>That is</i></u> )

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xxxxx	Explicit external different comparison CR	<u>However, but</u>
(xxxxx)	Implicit external different comparison CR	<u>(However), (but)</u>
xxxxx	Explicit external cause consequence CR	<u>So, because</u>
(xxxxx)	Implicit external cause consequence CR	<u>(So), (because)</u>
xxxxx	Explicit external successive and simultaneous time CR	<b>Then, when</b>
(xxxxx)	Implicit external successive and simultaneous time CR	<b>(Then), (when)</b>

Other types of CR such as means, purpose, condition consequence and most of internal CR are not coded in the analysis due to its minor roles in developing patterns of CR in phases and stages of narratives.

#### 4.1 Types and patterns of CR used in phases in Orientation

As mentioned in Literature Review, Orientation basically introduces character, setting, and activities together (Martin & Rose, 2007; Rose, 2010; Rose et al, 2008). In reality, the phases of Introducing Character, Setting, and Activities or Happenings can be written separately in different phases. Thus, they can be seen as different phases as in Text 3 and Text 8. For example, Orientation in Text 3 has three separate phases, Introducing Setting, Character, Activities or Happenings. However, other Orientations are often written embedded in two phases. Therefore, they just contain only introducing character and setting or introducing character and activities directly as in Text 1, 2, 4, 6, 7, 12, 13, and 15. Thus, they can just be seen as Introducing Character and Activities. Meanwhile, Setting can be embedded in Introducing Character or in Introducing Activities. Sometimes, the three phases in Orientation can only be seen in one phase as in Text 5 and 9 due to short narrative texts. Finally, Orientation is sometimes added with Introducing Problems of Complication such as in Text 10, 11, and 14 again due to short texts (see Table 4).

Table 5: Phases in orientation in narrative

Phase	T1	T2	T3	T4	T5	T6	T7	T8	T9	T10	T11	T12	T13	T14	T15
<b>Character</b>	√	√	√	-	√	√	√	√	√	√*	√*	√	√	√*	√
<b>Setting</b>	-	-	√	√	-	-	-	√	-	-	-	-	-	-	-
<b>Activities</b>	√	-	√	√	-	√	√	√	-	-	-	√	√	-	√

Notes:

√\*: Describing character and introducing problems.

Meanwhile, CR is basically derived from the concept of logic of space and time. Space connects the events, qualities, and ideas in two different spaces. Martin & Rose (2007) and Santosa (2011) applies the logic of space into two types of meanings: addition and comparison. Meanwhile, the logic of time connects events, qualities and ideas in two types of meaning: time

and consequence (Martin & Rose, 2007; Santosa, 2011). The description of use of CR will include the explicitness and implicitness, roles or functions, meanings and types of CR and how they are used in developing phases and stages in narratives. The whole description will depict how intricate the use of Cr is in phases and stages in narratives. The following is the example of the use of CR in Orientation of the 15 narratives is summarized in Table 6 below.

Table 6: External and Internal CR used in Orientation and Complication

Stages	Phases	External CR Meanings										
		Addition		Comp		Time		Consequence				
		Add	Alt	Si	Dif	Suc	Sim	Cau	Co	Mea	Pur	Cd
Orientation	Character	13			3							
	Setting											
	Activities	5			6	46	8	11				4

  

Stages	Phases	Internal CR Meanings							
		Addition		Comp		Time		Consequence	
		Dev	Stag	Si	Dif	Suc	Sim	Conclude	Counter
Orientation	Character			7					
	Setting								
	Activities			4					

**Notes:**

Comp: Comparison; Add: Addition; Alt: Alternative; Si: Similar; Dif: Different; Suc: Successive; Sim: Simultaneous; Co: Concession; Pur: Purpose; Cd: Condition; Dev: Developing; Stag: Staging

Introducing Characters, Setting and Characters in Orientation generally applies the logic of space or further called spatial relation. This can be seen that actually Orientation introduces the identity of the characters including who they were, where they were from, when they were from, and what they did. Thus, although time and consequence CR is also used in Orientation, they basically describe what they usually did or they try to begin Introducing Problems as a part of Complication. In a complete Orientation with three phases of Introducing Characters, Setting, and Activities or Happening, the spatial CR on addition and comparison are exploited to realize the introduction of identity. For example, in Orientation of Text3, implicit or explicit Add or Alternative Addition and Internal Similar Comparison are used for connecting the identities of Characters, Setting, and Activities between sentences.

**Orientation in Text 3**

Setting            **Once upon a time**, in a faraway kingdom, there was a candy fairy.

Character        (That is) She was very kind and loving towards children. *(And)* In her house, there were always all sorts of candies with different colours.

Activities / Events    *(And)* Do you know why she kept many candies? Yeah! (In order that) She gave them nice kids. *(And)* Every day, the candy fairy travelled around the Earth to see the children. *(And)* If the kids were good she would give them candies.

The added presence of implicit Similar Comparison (That is) is used to connect introduction of Setting and a name of Character with Introduction of detailed qualities of Character. Meanwhile, the implicit add addition (And) is used to connect between description of qualities of the Character and usual Activities. But, the description of Activities can also be connected with more varieties of CR. For example, the use of explicit external cause condition 'If' is used to express the condition of giving the candies in Text 3. Meanwhile, the description of Activities in Text 15 is knitted with explicit and implicit external successive time '**Once nice morning** and (**Then**)', explicit external different comparison 'But', and implicit external cause consequence '(So)' CR.

#### Orientation intext 15

Characters and Setting      **Once upon a time** down on an old farm, lived a duck family, *and* Mother Duck had been sitting on a clutch of new eggs.

Activities      **One nice morning**, the eggs hatched and six beautiful yellow ducklings popped out. But one egg was bigger than the rest, *and* it didn't hatch. (So) Mother Duck was surprised. (**Then**) How did it get there? (**Then**) 'TOCK! TOCK!' The duckling in that egg was pecking inside his shell.

But, when Orientation only consists of a phase representing Introducing Character in Text 2 and 5, the CR exploited in this phase is implicit and explicit, external, successive time '**(Once upon a time)** and **Long ago, when**' to begin the story. The Orientation may also employ more CR. For example, explicit external add addition '...rose more quickly *and* sped faster...' is used to connect spatially between activities in Text 2.

#### Orientation in Text 2

Introducing Character and Activities      **(Once upon a time) When** the sun was younger, it rose more quickly *and* sped faster across the sky than it does now.

Meanwhile, implicit external cause consequence '(so)' is used to connect between events in text 5.

#### Orientation in Text 5

Introducing Characters and Activities      **Long ago** the sea was not salty, (so) people got salt from the mountain of salt across the sea.

Then, when Orientation is also embedded with Complication in one phase such as in Text 10, 11, and 14, more varieties of CR will be applied in this phase. For example, implicit and explicit external successive time 'A long time ago, once upon a time, (Once), (Then), and' and others are used to begin to introduce the Character and Setting. Other types of CR such as explicit and implicit cause consequence 'So and (So)' are also used to connect events and ideas in the introduction of Activities together with Problems in Text 10.

#### Orientation in Text 10

Introducing character and problem      **A long time ago**, nobody knew the name of the sun. (So) The people wanted to know what to call this familiar face that rose in the sky every day *and* gave them warmth. So, they held a meeting on the banks of the Surem River.

Meanwhile, implicit and explicit external cause consequence ‘Because, (Because)’ are used to indicate Problem in Text 11.

#### Orientation in Text 11

Introducing Characters, setting, and Their Problem      **Once upon a time**, an emperor needed to select a successor to his throne. (Because) The emperor was old *and* had no children. Because he loved flowers and plants, he decided to call the children in the kingdom and gave each a seed. **(Then)** He said that the child who could show the best results within six months would win the contest **and** she/he would become the next to wear the crown.

Finally, Orientation can also be embedded with Introducing Problems in Complication. This can be seen in Text 14. The problem is not introduced with CR but rather embedded in the adjective clause ‘... a family of sons who were always fighting.’

#### Orientation in Text 14

**Phases**      **Register: Clauses & CR Markers**  
Introducing characters and problems      **(Once)** A father had a family of sons who were always fighting.

In the above lyrics, the phrase *pantai klayar* ‘klayar beach’ is considered a human being that can hold a thousand memories of the songwriter.

To summarize, basically Orientation is constructed with more spatial CR of addition and comparison to introduce identities of Characters, Setting, and Activities. Usually, Orientation also begins with a metaphor as circumstance such as ‘**Long time ago, once upon a time, Once, Long ago**’ and others to set time, place and character. Other CR on time and consequence in Orientation are often used to connect the following phase: Introducing Problem in the beginning of Complication. The use of CR at the end of Text 3, 15, 5, 10, and 11 indicates the case of use of other CR in Orientation.

#### 4.2 Types and intricacies of use of CR in phases of complication

Complication in general consists of phases such as Introducing Problems, Developing Problems, and Climax (Martin & Rose, 2007; Rose, 2010; Rose et al, 2008). As can be seen in Table 6 below, not all narratives under investigation do not contain all types of phases in Complication. But, most narratives in this study such as Text 1, 4, 6, 7, 9, 10, 11, 12, 13, and Text 15 satisfy the three phases in Complication.

Table 7: Phases in complication in narrative

Phase	T1	T2	T3	T4	T5	T6	T7	T8	T9	T10	T11	T12	T13	T14	T15
Intro. Pro.	√	-	√	√	√	√	√	√	√	√	√	√	√	-	√
Deve. Pro.	√	-	-	√	-	√	√	-	√	√	√	√	√	-	√
Climax	√	√	-	√	-	√	√	√	√	√	√	√	√	-	√

**Notes:**

Intr. Pro.: Introducing Problem; Dev. Pro.: Developing Problem.

The CR that are used to develop the three phases in Complication involves four types of CR: addition, comparison, time, and consequence. However, the internal CR only consists of similar comparison, and counter consequence. The external add addition will not play a role in the development of Complication, but they may just add events or ideas spatially. Meanwhile, external different comparison, successive and simultaneous time, and cause consequence play a very significant role to develop phases from introducing Problem to Climax (see Table 7).

Table 8: External and Internal CR used in Complication

Stages	Phases	External CR Meanings										
		Addition		Comp		Time		Consequence				
		Add	Alt	Si	Dif	Suc	Sim	Cau	Co	Mea	Pur	Cd
Complication	Problem	6	-	-	13	54	9	16	-	-	-	-
	Develop	6	-	-	13	51	3	1	-	-	-	-
	Climax	3	-	-	4	36	7	14	-	-	-	-
Stages	Phases	Internal CR Meanings										
		Addition		Comp		Time		Consequence				
		Dev	Stag	Si	Dif	Suc	Sim	Conclude	Counter			
Complication	Problem	-	-	2	-	-	-	-	-			
	Develop	-	-	-	-	-	-	-	-			
	Climax	-	-	-	-	-	-	-	-			

**Notes:**

Comp: Comparison; Add: Addition; Alt: Alternative; Si: Similar; Dif: Different; Suc: Successive; Sim: Simultaneous; Co: Concession; Pur: Purpose; Cd: Condition; Dev: Developing; Stag: Staging

For example, Text 4 below exploits implicit or explicit external different comparison ‘but or (But)’ to contrast the expectation of the people and the King. The writer continues to use implicit or explicit external successive time conjunction to continue The King’s efforts showing that He struggled to find the cure for his daughter. Finally, the writer applies implicit and explicit external cause consequence ‘(Therefore)’ to show the result of The Princess’ being long awake. This condition makes the writer use the implicit ‘(So)’ to make The King take a

consequence to find a cure for his daughter, before he felt so tired and discouraged by using ‘so...that’ to develop the Developing Problem and Climax.

#### Complication in Text 4

Introducing Problems (But) She was afraid to sleep because she had a very bad dream. (Therefore) The Princess grew weaker and thinner. (So) The king sent all the doctors to cure her, but nothing helped. Then, the king announced that he would give a great reward to anyone who could cure the princess’ bad dreams, but no one came to try.

Developing Problem Then, the king went out in the wild world to find a cure. (Then) He asked everyone he met to cure the princess, but no one knew how to cure her.

Climax (Then) He travelled so long that he grew tired and discouraged.

The absence of addition in this complication of Text 4 is because basically complication is more developed in time, comparison, and consequence. It may occur in Complication in narrative, but the presence seems to be minor since Complication is not constructed spatially. This can also be seen in the use of internal implicit or explicit similar comparison (see Table 9). This is due to the fact that explicit or implicit internal similar comparison is used to elaborate the events or ideas. Thus, the Cr will not develop phases in Complication (Martin & Rose, 2007; Rose, 2010; Rose et al, 2008; Santosa, 2011).

Text 2, 3, 5, 8, and Text 14 do not complete the three phases in Complication due to the following reasons. First, the writer tries to combine the three phases into one in Climax by writing a Complication as follows.

#### Complication in Text 2

Problem (Then) A boy called Muai heard his older brother complain about how this meant there wasn’t enough sunlight during the day. (That is) There was never enough light to hunt, fish, and do jobs, no matter how early they woke up.

The use of implicit external successive time Conjunction ‘(Then)’ is used to continue the previous clauses of introducing characters and activities in Orientation “(Once upon a time) When the sun was younger, it rose more quickly and sped faster across the sky than it does now.” And then, the implicit internal similar comparison Conjunction (That is) is used to elaborate the previous events or ideas in Complication.

Secondly, different from Text 2, Text 3 and 5 only introduce problems in their Complication. They just sequencing events of introducing problems without developing them into a Climax. Thus, the main logical relation exploited in this phase is the implicit or explicit external CR. Other types of CR such Addition and Comparison can also be used spatial for adding and comparing the events. Another type of CR such as Consequence is also used to develop ‘climax-like-phase’ in the

Complication. For example, in Text 5, the combination of explicit external time conjunction ‘**One day**’, explicit external different comparison ‘**However**’, and explicit add addition conjunction ‘**and**’ constructs the events into Introducing Problem. Meanwhile, the implicit external cause consequence ‘**So**’ develops the problem into what I call a ‘climax-like-phase’ in the Introducing Problem in Complication.

#### Text 5

Introducing problem      **One day**, people in the village ran out of salt. However, they could not set out the sea because the waves were high *and* the wind was strong. (So) Their small boats would not withstand the strong wind.

Meanwhile, Complication in Text 8 introduces the Problem but without developing it the phase has come to a Climax. The two phases can be clearly seen since the phases use the explicit successive time metaphor as circumstance ‘**Years before**’ to introduce Complication that the Characters’ father was caught and prisoned by a giant and left their house in ruins. So, their everyday life was used to reconstruct their lives and build their house by implicit and explicit successive ‘**One day, (Then), and, then, In the end**’ and simultaneous ‘**when and When**’ conjunction. Meanwhile, the second phase is started with implicit external different comparison Conjunction ‘(But) and However’ to remind them that the character wanted to free their father although their mother tried to forbid them.

#### Complication in text 8

Introducing problem      **Years before**, they lived together in a massive castle in the woods. **One day, when** the old lady and the children went out, a giant destroyed the house. **(Then)** The giant took the old woman’s husband as a prisoner **and** left their home in ruins. **(Then) When** the family returned, they could not find the wood cutter anywhere. **(Then)** They looked and looked and never found him. **Then**, they returned into the forest in search for him, but all was in vain. **In the end**, the family found the giant’s shoe **and** decided to make it into a house. **(Then)** The eldest son drew up a roof and carved a door for the rest of the family.

Climax      (But) Their mother never forgot about their father and was constantly sad. (So) The eldest son wanted to free their father from the giant’s grip. However, the old woman knew of the giant’s strength **and** forbade her twelve children to try anything.

Thus, basically Complication in Text 8 has a similarity with that in Text 5. Only, the phases in Text 5 are merged into one in Introducing Problem.

Finally, it can be clearly seen that Text 14 has no Complication. As mentioned in the previous discussion of Orientation, Text 14 has developed Orientation and Complication into one sentence ‘**(Once)** A father had a family of sons who were always fighting.’ Due to the short narrative, the writer does not need to develop the Complication and just goes directly to Resolution.

### 4.3 Types and intricacies of use of CR in evaluation

Evaluation in narrative is used by the main character to evaluate what has happened to him and to think of a plan to resolve the problem. However, not all narratives will develop Evaluation but go directly to make efforts to solve to problem in Resolution. Therefore, Evaluation is not considered as an obligatory element of narratives (Martin & Rose, 2007; Rose, 2010; Rose et al, 2008). As can be seen in Table 8 below, only Text 5, 8, 11, 13, and 14 uses Evaluation.

Table 9: Phases in evaluation in narrative

Stage	T1	T2	T3	T4	T5	T6	T7	T8	T9	T10	T11	T12	T13	T14	T15
Evaluation	-	-	-	-	√	-	-	√	-	-	√	-	√	√	-

However, in this study I would rather discuss Evaluation in constructing narrative in Junior High School since it is a resource for students that will trigger them to evaluate the problem and think of a plan of a series of attempts or efforts to resolve the problem.

Table 10: External and Internal CR used in Evaluation

Stages	Phases	External CR Meanings												
		Addition		Comp		Time		Consequence						
		Add	Alt	Si	Dif	Suc	Sim	Cau	Co	Mea	Pur	Cd		
Evaluation		2	-	-	5	2	2	1	-	-	-	-	-	-
Stages	Phases	Internal CR Meanings												
		Addition		Comp		Time		Consequence						
		Dev	Stag	Si	Dif	Suc	Sim	Conclude	Counter					
Evaluation		-	-	2	-	-	-	-	-	-	-	-	-	

#### Notes:

Comp: Comparison; Add: Addition; Alt: Alternative; Si: Similar; Dif: Different; Suc: Successive; Sim: Simultaneous; Co: Concession; Pur: Purpose; Cd: Condition; Dev: Developing; Stag: Staging

As can be seen in Table 9, the CR exploited in Evaluation includes external add addition, external different comparison, external successive and simultaneous time, and external cause consequence, as well as internal similar comparison. For example, in Text 11 the external different comparison '(But)' is used to compare what has been done and what will be done by the character. Meanwhile, cause consequence '(Because) and (So)' is used to show cause and effect of what has been done, including a plan to do. Meanwhile, successive time '**and**' is used to continue the plan. The absence of external add addition in this example is due to the fact that the character in this Text 11 did not need to think and evaluate in spatial addition.

Evaluation      (But) ‘What will I do?’, Jhrunk asked his parents. (Because) ‘My seed wouldn’t grow. (So) My pot is empty.’  
(But) ‘You did the best you could do,’ said his father.  
(So) ‘Jhrunk, just bring your pot to the emperor,’ said his mother, ‘**and** tell the real thing. *(That is)* It was the best you could do.’

#### 4.4 Types and intricacies of use of CR in resolution

Resolution as discussed in the previous sub-heading contains a series number of Efforts or Attempts that have already been planned in Evaluation to solve the problem. As can be seen in Table 10 below that only Text 1 develops four phases of Efforts before it finishes the problem. Then, Text 2 follows the second to set three phases of Efforts and Text 4, 8, and 15 write two phases of Efforts. Meanwhile, Text 3, 5, 6, 7, 12, 13, and 14 just set an effort to solve the problem. Finally, Text 9, 19, and 11 do not set up any Efforts but just go down to resolve the problem after they set three phases of Complication: Introducing, Problem, Developing Problem, and Climax (see Table 6) and develop an Evaluation for Text 11 (see Table 8). Anyhow, all narratives succeed to finish with a Problem Solved.

Table 11: Phases in resolution in narrative

Phase	T1	T2	T3	T4	T5	T6	T7	T8	T9	T10	T11	T12	T13	T14	T15
Effort 1	√	√	√	√	√	√	√	√	-	-	-	√	√	√	√
Effort 2	√	√	-	√	-	-	-	√	-	-	-	-	-	-	√
Effort 3	√	√	-	-	-	-	-	-	-	-	-	-	-	-	-
Effort 4	√	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Pro. Solved	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√

However, no matter the number of Efforts to make before solving the problems, the use of CR in Resolution will include mainly the use of external different comparison, external successive and simultaneous time, and external cause consequence. The three types of CR play a very essential role in constructing Efforts to solve the problems. There are, of course, other types of CR such as additions, concession, condition, and implicit and explicit internal similar comparison used in this stage, but their roles are just peripherally used to accompany the main CR in developing Resolution (see Table 11).

Table 12: External and Internal CR used in Resolution

Stages	Phases	External CR Meanings										
		Addition		Comp		Time		Consequence				
		Add	Alt	Si	Dif	Suc	Sim	Cau	Co	Mea	Pur	Cd
Resolu tion	Plan/Ef 1	4	-	-	7	42	11	6	-	-	-	1
	Effort 2	-	-	-	3	25	1	2	-	-	-	-
	Effort 3	-	-	-	1	12	-	1	-	-	-	-
	Effort 4	-	-	-	-	4	2	1	-	-	-	-
	Pro Solv	5	-	-	10	59	5	11	2	-	-	-
Stages	Phases	Internal CR Meanings										
		Addition		Comp		Time		Consequence				
		Dev	Stag	Si	Dif	Suc	Sim	Conclude	Counter			
Resolu tion	Effort 1			4								
	Effort 2											
	Effort 3											
	Effort 4											
	Pro Solv			2								

**Notes:**

Comp: Comparison; Add: Add; Alt: Alternative; Si: Similar; Dif: Different; Suc: Successive; Sim: Simultaneous; Co: Concession; Pur: Purpose; Cd: Condition; Dev: Developing; Stag: Staging

Just to give an example, Text 1 develops its Resolution into a series of four Efforts and one phase of Problem Solved. The CR developed in the stage is intricately structured from implicit and explicit external different comparison ‘but’ in Effort 1 and ‘(But)’ in Effort 2 to indicate the denials of the proposals to the Princess. Meanwhile, the third ‘However’ in Effort 3 to indicate the acceptance of the proposal to the sixth Princess.

- Effort 1      **(Then)** The old woman met the King and proposed the first princess to La Onto-Ontolu, *but* the princess refused the proposal.
- Effort 2      The old woman **also** proposed the second, third, fourth, and fifth princesses. *(But)* They refused the proposal too *because* they thought that they would marry an egg. *However*, the sixth princess accepted the proposal. *(So)* The old woman and La Onto-Ontolu were so happy.
- Effort 3      The old woman **then** brought La Onto-Ontolu in the form of an egg to the palace.
- Effort 4      **(When)** The sixth princess accepted the egg happily. **Suddenly**, the egg cracked **and** a handsome man appeared. *(So)* People were surprised **and** the princess asked who he was. **(Then)** La Onto-Ontolu told that he was Sumantapura, the prince from the Moon.
- Problem      **(Finally)** The Princess was happy. **Then**, Sumantapura and the sixth princess resolved      married **and** lived happily ever after.

The explicit external cause consequence ‘because’ in Effort to is used to provide the reason for the denial. The implicit external cause consequence ‘(So)’ is used to indicate the effect to the old woman after her proposal was accepted. The last ‘(So)’ in Effort 4 is used to indicate the people’s surprise that Sumantapura was a Prince from the Moon.

The implicit external successive time ‘(Then)’ in Effort 1 is used to continue the previous Climax in Complication as well as to indicate the old woman’s proposal. The second external successive time ‘also’ shows the second proposal. Then, the explicit external successive ‘then, and, (Then)’ as well as the implicit simultaneous time ‘(When)’ and the explicit simultaneous time ‘Suddenly’ in Effort 4 are used to show the use of the CR in connecting the intricate happenings. Finally, the Resolution is finished with the implicit ‘(Finally)’ and explicit ‘Then, and’ successive time CR to make up Problem Resolved.

#### 4.5 Types and intricacies of use of CR in coda

Although Coda may belong to an optional element in narrative, almost half of the narratives in this study contain Coda in Text 2, 4, 6, 8, 10, 13 and 15. Coda is most likely a comment to the story but many of them also contain values that have been excerpted from the story (Martin, 1992). Thus, for the purpose of this study, Coda is also an important resource of values that may also contribute to students’ character development.

Table 13: Coda in narrative

Stage	T1	T2	T3	T4	T5	T6	T7	T8	T9	T10	T11	T12	T13	T14	T15
Coda	-	√	-	√	-	√		√	-	√	-	-	√	-	√

Since Coda may only contain one or two sentences, Coda will also be constructed from a number of CR. In these narratives of this study, Coda exploits external add addition, external different comparison, external successive time, external cause consequence, and internal similar comparison.

Table 14: External and Internal CR used in Coda

Stages	Phases	External CR Meanings												
		Addition		Comp		Time		Consequence						
		Add	Alt	Si	Dif	Suc	Sim	Cau	Co	Mea	Pur	Cd		
Coda		3	-	-	2	9	-	2	-	-	-	-	-	-
Stages	Phases	Internal CR Meanings												
		Addition		Comp		Time		Consequence						
		Dev	Stag	Si	Dif	Suc	Sim	Conclude	Counter					
Coda		-	-	3	-	-	-	-	-	-	-	-	-	

**Notes:**

Comp: Comparison; Add: Addition; Alt: Alternative; Si: Similar; Dif: Different; Suc: Successive; Sim: Simultaneous; Co: Concession; Pur: Purpose; Cd: Condition; Dev: Developing; Stag: Staging

For example, Text 2 employs an external successive time conjunction ‘**To this day**’ to reiterate that the sun crossed the sky at a slow pace and to indicate the effect that it gives us more time to do all our work by using external implicit cause consequence ‘(so)’.

Coda                **To this day**, the Sun crossed the sky at a slow pace, (so) giving us time to do all our works.

Meanwhile, Text 6 exploits an external explicit successive time conjunction ‘**Ever since then**’ to begin the Coda. It also makes use of two implicit internal similar comparisons ‘(That is) and (that is) to add elaboration on ‘thin glossy petals blossom’ that they are called the Chrysanthemum and elaborate ‘the Chrysanthemum’ as the symbol of piety.

Coda                **Ever since then**, every year during the autumn, the flowers with thin glossy petals blossom created a picturesque scenery. (That is) They are called the Chrysanthemum, (that is) the symbol of piety.

#### *4.6 Pedagogical implication for teaching and learning process*

As mentioned in the Literature Review, teaching meaning without accompanying the appropriate forms in contexts will be ineffective while teaching forms within meaning-focused tasks will result in an effective way for students to learn and use the appropriate language features (McCabe, 2017). Therefore, the Genre-Based Approach in EFL process will be used to imply the intricate use of CR in phases and stages of narratives. It can be seen from the finding and discussion of use of CR in phases and stages of narratives, students need a more delicate model of phases and stages since they need a more guided and scaffolded model of narrative. Therefore, Martin’s (1992) model of narrative’ stages and Santosa’s et al (2021) model of phases in stages of narratives will be used in developing model of teaching the use of CR in narrative for year three students at Junior High School in Indonesia.

### **5. DISCUSSION**

To summarize the discussion of the use of CR in narratives, the first narrative can be developed into Abstract, Orientation, Complication, Evaluation, Resolution and Coda (see Martin, 1992; Martin and Rose, 2007). Just for the sake of the process of teaching and learning for junior high school students the main stage of Orientation can be broken down into three phases: Introducing and Describing identities of Character, Setting, and Activities. Complication can consist of a series of phases of Introducing Problem, Developing Problem, and Climax. Meanwhile, Resolution can contain one or a series of Efforts before ending with Problem Solved.

The CR that is exploited in every stage will vary following the rhetorical function of every stage. Abstract may not have any CR since it mostly consists of a sentence. Orientation mainly employs spatial addition and comparison through introduction or description of

characters' identities of self, time and place, and usual activities. Orientation may also use internal similar comparison to elaborate identities. Complication mainly uses successive and simultaneous time to introduce problems and to develop them to Climax, different comparisons to intricate problems, and cause consequence to justify problems. Evaluation also uses different comparisons to intricate evaluation and cause consequences to result in a plan. Besides, it also uses internal similar comparisons to elaborate the evaluation and plan. Resolution mainly is constructed with external different comparison, external successive and simultaneous time, and external cause consequence CR. Finally, Coda also uses external successive time, internal similar comparison to comment and to extract the value of the stories.

There are four stages in BGA in ELT, namely, Building Knowledge of the Field (BKOF), Modelling, Joint Construction of Text (JCT), and Independent Construction of Text (ICT) (Callaghan & Rothery, 1998; Macnaught et al, 2013; McCabe, 2017). BKOF introduces the contexts of use of narrative, including specific stages and phases, as well as specific register. The introduction of register will include the specific use of CR that varies according to stages and phases of narratives.

In the Modelling stage, the specific use of CR will be introduced, what im/explicitness, functions, meanings, and types of CR are exploited in stages and phases of CR in narratives. In this stage, students are taught to identify and practice the roles of CR in relation to developing phases and stages (Doran & Martin, 2020; Maton & Doran, 2021). Students are supposed to experience guided and freer activities, beginning to identify, practice to use kinds of CR between and among sentences to develop each stage and phase of narrative. For example, students should practice implicit and explicit, internal and external add or alternative addition and implicit and explicit, internal and external similar and different comparison CR in the context of developing phases and stages of Orientation, Complication, Evaluation, Resolution, and Coda. In Orientation, students should have access to practice and develop external add and alternative addition and internal similar comparison to introduce and describe Characters, Settings, and Usual Activities. In Complication, students should have enough exposure in using external different comparison, external successive and simultaneous time, as well as external cause consequence to Introducing Problem, Developing Problem, and Climax. In Evaluation, students are also provided with guided and freer practices on external different comparison and external cause consequence to evaluate happenings and make a plan. In resolution, students should be exposed to the use of external different comparison, external successive and simultaneous time, as well as external cause consequence to realize the plan into Effort 1 to N before Solving the Problems. Finally, in Coda, students should be trained about the use of successive time and internal similar comparison to make a comment of the story and to extract values of the story.

As mentioned in previous Literature Reviews, JCT is a stage where students and teachers work together to develop all students' literacy through dialogic exchanges that enable the co-creation of a target text (Dreyfus, Macnaught, & Humphrey, 2011). Students are guided

and scaffolded in class or groups, consisting of three or four students to create their own narrative by teacher's guidance (Dreyfus & Macnaught, 2013). Each group should develop a narrative derived from one of their own real-life experiences. The group should develop the story into Abstract, Orientation (with Introduction of Characters, Settings, and Usual Activities), Complication (Introduction of Problem, Developing Problem, and Climax), Evaluation (Evaluating and Making Plan to Resolve), Resolution (Effort 1 to N, Problem Solved), and Coda (Commenting and Extracting Values). Thus, teacher's scaffolding should involve how acceptable sentences are connected with appropriate CR to develop phases and stages of narrative.

In ICT, students attempt to write a narrative of their own. They follow the same stages as what they have done in JCT. The difference is that they do it independently and individually. They can ask for any information concerning their project to their seniors, parents, teachers, librarians and others. Teacher's jobs are to make sure that students do their projects following the stages. Besides, teachers also edit and comment on students' projects on narrative before they are published in class wall magazine, online school magazine, or online public magazines, and others.

## 6. CONCLUSION

In this conclusion, there will be answers to the research questions projected at the end of the background. The questions include types and the way of CR used in phases and stages of narratives and the pedagogical implication in teaching narratives.

As can be seen in the Finding and Discussion, CR is used in different patterns of phases and stages in narratives. Since Orientation introduces and describes Character, Setting, and usual Activities, types of CR operating in spaces, namely, external add or alternative addition and internal similar comparison are mainly used to describe the phases. Other types of CR such as external successive and simultaneous time can also be present in Orientation but their occurrences may just connect the events in Usual Activities, but they do not construct the main rhetorical function of Orientation. Complication Introduces Problems and Develops it into Climax. Thus, external different comparison, external successive and simultaneous time, and external cause consequence characterize the phases of Complication. Evaluation evaluates problems and sometimes develops a plan so that external different comparison, successive time and cause consequence will also characterize the stage. Resolution executes the plan into several Efforts from 1 to n before it ends with the Problem Solved. Thus, external successive time, external different comparison, and external cause consequence characterize the use of CR in Resolution. Finally, Coda uses internal similar comparison and external successive time to comment and extract the story value.

Pedagogically, the types, meanings, and functions of CR should be taught through their contexts of uses through phases and stages in narrative. The teaching should be made from guided to freer instructions to scaffold students delicately through phases and stages of BKOF, Modelling, Joint Construction of Text, and Independent Construction of Text. Although teaching narratives will not only teach CR, but CR will be able to help construct the stories in phases and stages of narratives.

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